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VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 204 No. 1 NEW YORK, WEDNESDAY, SEPTEMBER 5, 1956 PRICE 25 CENTS

MUSIC BUSINESS GETS RELIGION

Nabes Cheer Fall's 'Big Pix' Lineup But Jeer Distribs on Release Gaps

Exhibitors in New York area, while conscious that the fall will bring new competition from television, nevertheless look to the fall and winter months with considerable optimism. Depending to an extent on the type of situation they represent, the theatremen are impressed by the type and quality of the product being moved by Hollywood.

However, some maintain that the distributors are more unpredictable than ever in their release policy and are creating long and arid stretches when the lack of product will be more pressing than ever.

Come the fall, the theatres that will be the best off will be the neighborhoods which then will be playing off some socko b.o. attractions like "The King and I," "The Eddy Duchin Story," "Autumn Leaves," "Moby Dick," "High Society," "Bus Stop," "The Best Things in Life Are Free," etc.

"We need two or three good pictures a month," Clem Perry of Rugoff & Becker circuit said last week. "To me, the upcoming cycle looks good. As for tv, I don't think it's going to hurt the top product. People may stay home one night to see a film on the air, but they're going to go out the next if there's

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You Can't Laugh Off Presley's Phenomenal 10,000,000 Records

Elvis Presley, the hottest disk name to turn up in this era, is due to sell around 10,000,000 records during his first year with RCA Victor. On that figure, Presley will earn a royalty of $400,000, a recordbreaking annual payoff for a disk performer.

Presley already has three 1,000,000 record sellers in "Blue Suede Shoes," "Heartbreak Hotel" and "Hound Dog." In addition, Victor has just released seven singles, numbers heretofore available only in Presley's albums. These reissue singles are each selling at a 12,000-a-day clip.

Presley's click has turned into a phenomenal bargain for Victor. Steve Sholes, the label's country & western chief, picked up Presley's contract from the indie Sun Records for $30,000 last year and gave Presley an additional $5,000 bonus. Presley's 10,000,000 disks mean a gross for the company of nearly $5,000,000.

Victor has been so busy with Presley pressings over the past few weeks that it has been forced to use the facilities of both Decca and MGM plants. It's the first time that Victor has used outside presses. At the present time, it's understood that Presley disks account for about two-thirds of the company's daily singles output.

Find It Risky to Ban Presley Disks on Air

Minneapolis, Sept. 4.

Radio station WSPT in nearby Stevens Point, Wis., brought down wrath upon itself when it decided to discontinue the playing of Elvis Presley records and other rock 'n' roll music.

Someone threw a rock through the station's front window reading "I am a teenager—you play Elvis Presley or else we tear up this town." Also, several WSPT announcers reported that they received telephone calls from girls and boys who growled, "You play Elvis Presley, or else."

The ban stands.

Rock 'n' Roll Lifts B'klyn Par's Roof With Record 220G

Rock 'n' roll seems to be topping itself at the Brooklyn Paramount.

Alan Freed's troupe is heading for a new record of $220,000 in its nine-day engagement at that house, topping its 10-day date of last year when it scored an unprecedented $204,000. Although attendance at this theatre will be about the same during this nine-day stand as on last year's engagement, higher gross stems from the fact that top admission went to $2.50 instead of the $2 high of last year.

Climax of the engagement was the $91,742 grossed over Saturday

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Scandals Ain't What They Used to Be in H'wood As Players Play It Safer

Hollywood, once the easy and obvious target for preacher, moralist and just about any reformer trying to demonstrate his own virtue, is calming down.

Short of the recent Diana Dors dunking in her pool and the usual flurry of divorce cases—events that might ordinarily go unnoticed were it not for the personalities involved—there hasn't been a scandal in many months. It's been slim pickings for the tabloids.

In New York, the News, Mirror and Post, which tend to sensationalize the more stormy aspects of Hollywood life, have been reduced to running pictures of screen glamor arriving at or departing from the airports, their skirts

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BIG DISK COIN IN BIBLE BELT

By ABEL GREEN

The disk biz is on the brink of a Biblical kick as the next biggest phenomenon in the packaged goods phase of the phonograph record industry.

Booksellers catering to "the bible belt," and others, have discovered that, along with religioso books, the demand on the retail level for sacred music, gospel artists, and the like, is an important adjunct. This was pointed up at the recent convention, in Chicago, of the Christian Booksellers Assn., a segment of the book business which specializes in religious books. Most publishers divide their operations into the "trade department," i.e., the popular current fiction and nonfiction works, but perhaps the more solid segments of many a book publisher's income are the textbooks (schools and colleges) and the religioso works, covering treatises for all faiths.

As the major book outlets (like Doubleday, Womrath, etc.) long since discovered, records and books are a natural affinity, now the Christian Booksellers Assn. find themselves paying more and more attention to religioso platters of all kinds. Most notable, for example, is the just-recorded "The Living Bible," comprising the entire Old Testament, New Testa-

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R & H's 'Cinderella' First TV Original

Richard Rodgers & Oscar Hammerstein 2d have signed for their first original television production, a 90-minute musical version of "Cinderella" which they will produce, write and compose for presentation on CBS-TV sometime in February, with Julie Andrews being dickered to star.

Composers-producers have done television work before, notably their General Foods anniversary

(Continued on page 30)

'Arms' Subversive

London, Sept. 4.

Anne Shelton wanted to sing "Lay Down Your Arms" to troops at the National Radio Show on Tuesday (28) to plug her disking of the song. But the War Office turned down the idea because they thought the title and lyrics were "too undignified" and subversive.

Full first line of the song, published by Francis, Day & Hunter is "Lay Down Your Arms and Surrender to Mine." That sentiment apparently didn't appeal to the British Army.

Las Vegas, Which Has Everything But Social Status, Now Shooting for That

By JOE COHEN

Las Vegas, Sept. 4.

Las Vegas is now entering one of the more important phases of its career. Having attained great wealth and a degree of stability for the well-established hotels, the entire resort seems to be going after a new dimension—respectability.

Indications point to the playing down of the casinos and greater emphasis on the family trade which it's getting with increasing regularity especially during the summer months. It is integrating itself into the community of accepted resorts with its emphasis on the fact that it's probably one of the greatest dollar-for-dollar values in the country, with top names in the entertainment field available for approximately the same price as a first-run film.

The first major step in the Las Vegas quest for respectability has been accomplished in spades. Perhaps the vigilance of the Nevada State Gaming Commission has been responsible for getting over the first important hurdle—impressing upon the general public the fact that its casinos are strictly on the level, and in the entire resort there cannot be found a single pair of loaded dice or marked cards and its wheels are run honestly.

Although, admittedly the casinos are the backbone of the area, the new emphasis seems to be that its there only for those who care and can afford to indulge. Strict attention to credit ratings, and ability to double-check nearly any client, has brought about the ad-

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Cap's All-Time Top Pop: Ernie's 3-Million '16 Tons'

Tennessee Ernie's slicing of "16 Tons" has now firmly established itself as Capiol Records' all-time bestseller. Domestic and international sales have already pulled the disk over the 3,000,000 sales mark putting it well ahead of Cap's second-placer, Les Paul-Mary Ford "Vaya Con Dios," which is over the 2,000,000 sales bracket. In third spot is Pee Wee Hunt's "12th Street Rag."

The "16 Tons" etching was released in October of last year and immediately jumped into the best seller category. Cap had cut the tune originally in 1948 for a Merle Travis album tagged "Folk Songs of the Hills." Travis, incidentally, is the composer of the song which is published by American Music.

Curtain Spiels May Thaw 'Mame' Benefit Patrons

For their upcoming "Auntie Mame," producers Robert Fryer & Lawrence Carr plan to use the same method of getting "live" benefit audiences that they found successful last season with "Desk Set." They already have more than 200 theatre parties scheduled for the Rosalind Russell starrer, which opens Oct. 31 at the Broadhurst N. Y., after a tryout tour.

In order to counteract the normal unresponsiveness of party audiences, a young and ingratiating assistant stage manager for "Desk

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Deutsche Grammophon Bars Jews in London; Boss Ex-Hitler Aide

London, Sept. 4.

A bar on Jewish employees and artists has been imposed by Karl Buchweitz, who recently came over from Germany to head the Heliodor Record Co., a subsidiary of the Deutsche Grammophon group. As a result of this edict two members of the Jewish faith have already been pink-slipped.

The two victims of the new regime, both of whom were in the public relations branch, were Monte Mitelman and Paul Rogers. They left a week or so ago.

Buchweitz, who, according to reports, was a former SS officer dur-

(Continued on page 15)

Fed Narcotics Agents Okay TV, Radio, Press O.O. of A. C. Dope Raids

Atlantic City, Sept. 4.

Television, radio and the press were afforded a chance to see and record what has become the annual dope raid of the season last Wednesday morning (30) when 48 were taken into custody on narcotic charges.

Joseph M. Bransky, district supervisor of the Federal Bureau of Narcotics with headquarters in Philadelphia, invited broadcasters from the Philadelphia television and radio stations as well as announcers for the local stations plus reporters from all area newspapers to watch the raiders at work.

The tv, radio and newspapermen were briefed by Bransky before the raids got underway, during the wee hours Thursday. TV and radio men took tape recorders and motion picture equipment with them, and followed the police as they crashed in doors to nab suspects. The Philadelphia tv stations had the scenes on the area tv that night.

With so many in on what in

(Continued on page 30)

U.S.-USSR 'Swap of Music & Laughter May Ease The Tension'—Billy Rose

By GEORGE GILBERT

U. S. State Dept. is weighing formal approval of a major exchange of Soviet and American artists under a plan sponsored by Billy Rose. Preliminary details have already been worked out by the showman via "agreements in principle" with Russia and four other Communist countries.

Prior to leaving for Washington over the weekend for huddles with State Dept. officials, Rose declared in New York upon his return from a seven-week Iron Curtain tour that a diplomatic green-light is all that's lacking to set the wheels in motion for a talent movement involving 1,000 artists. He said he was confident that Secretary of State John Foster Dulles would okay the proposal.

Rose, who referred to the agreements as a "basis for negotiations, asserted he had previously discussed the matter with the State Dept. on various levels and these talks "led me to believe they were sympathetic to the plan." Target date for getting the venture underway is next New Year's Eve. While no talent has been selected as yet, he envisons such Soviet ensembles as the Bolshoi Theatre Ballet opening in the U. S. and the N. Y. City Center Ballet touring the five Communist countries.

"I'm just hopeful that a swap of music and laughter may ease the tension," said Rose who launched the project July 4 as a private citizen when he left on a European honeymoon with his bride, the former Joyce Mathews. "In visiting Russia, Czechoslovakia, Poland, Yugoslavia and Roumania," he added, "I invariably found the people warm and friendly."

Non-Profit Undertaking

Rose emphasized that the entire talent exchange would be strictly on a non-profit basis and earnings (if any) would go to a charity of his designation. Showman is waiving any personal compensation "because I'm doing this for the sheer fun of it." While he hasn't had a chance to discuss the plan with any American artists, he "is sure of their cooperation; moreover we shouldn't do this unless we can afford to send our top people."

As evidence of approval from various other quarters, Rose revealed that Rep. Francis E. Walter (Dem.-Pa.), chairman of the House Committee on Un-American

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Russky Vox Pop

That vaunted Iron Curtain surrounding Russia and her satellites has failed as a barrier to much of the American idiom according to impresario Billy Rose.

"While in Moscow I heard American music constantly. At one cafe an eight-piece band played what I would call a 'businessman's foxtrot.' . . . There's a certain amount of bootleg American jazz records. When you say Kenton, Goodman or Armstrong they're known better to the average Russian than names of our congressmen or senators.

"I had the feeling in a Leningrad visit that the Voice of America isn't too effective. One citizen there told me 'I listen to the British Broadcasting Corp. because we're so sick and tired of listening to our own propaganda, why should we listen to yours?' He said the BBC newscasts were much more objective.

"Ticket scalpers are still in business in Moscow. Admission to the opera or ballet is 40 rubles ($10 at official exchange rate) and pasteboards are scarce. But there was always a gentleman who could provide them outside the theatre. For this piece of private initiative no one seems to have been able to stamp out . . . I saw no experimental theatre. What they have is uniformly excellent but old-fashioned according to my New York standards."

'Birth of Nation,' Which 'Made' Lil Gish, 'Ruined' Screen, Says Guess Who

Albany, Sept. 4.

"The Birth of a Nation" was the picture which "ruined" the screen. So Lillian Gish, a star in the D. W. Griffith classic, said in an interview last week over WPTR at Albany.

Two days later, in a recorded exchange via WGY, Schenectady, her sister, Dorothy, commented, "We think they committed suicide when dialog was added to motion pictures. Silent pictures had a universality which films made in English, a language used by only a small part of the world's people, lack."

The veteran actresses, who were appearing in "The Chalk Garden" at the Spa Summer Theatre in Saratoga, dropped these verbal bombs while ranging over a wide field of subjects.

Lillian stated, and Dorothy agreed, that the commercial success of "Birth of a Nation" led to "business taking over motion pic-

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DEAN MARTIN'S PIC DEFERS BRITISH TV'ER

London, Sept. 4.

Due to a rearrangement of film plans in Italy Dean Martin will not be able to star in ATV's "Sunday Night at the London Palladium" on Sept. 16.

Martin starts shooting in Rome on Sept. 4, and it is therefore impossible for him to commit himself for any specific engagement, but it is hoped he will visit London for two or three days before returning to Hollywood.

Frances & Sam Goldwyn's Royal Welcome in London

London, Sept. 4.

Samuel Goldwyn, who arrived in London yesterday (Mon.) with Mrs. Goldwyn for the launching of "Guys and Dolls," is being feted by the British motion picture industry. He'll be guest of honor at a Savoy dinner on Sept. 13 being sponsored by the four industry associations. Goldwyn is also to be joint guest of honor with the Lord Mayor of London at a Variety Club lunch next Tuesday (11).

"G & D" preems at the Empire, Leicester Square, on Sept. 19 under Variety Club sponsorship. The proceeds will be split between the Club's Heart Fund and the British Council for the Welfare of Spastics.

Bolshoi's 250G For 3½ Weeks, London Sellout

London, Sept. 4.

Almost within a matter of minutes the Bolshoi Theatre Ballet season was a complete sellout to the tune of around $250,000 for 25 performances. The combination of mail applications and queuers more than took good care of the 50,000 odd seats available for the three-and-a-half week run.

When the b.o. opened for business at 8:30 last Monday morning (27) the theatre staff was confronted with more than 12,000 written applications for seats, the majority of which were for the maximum allocation of 12 tickets. In addition there was a round-the-theatre line including many balletomaniacs who had been waiting for three days and nights. Such was the demand for seats that the Opera House management has slashed its regular press lists. Guest tickets will be available only to national press scribes; trades, mags and provincial papers will have to buy their own tickets—if they can get them.

The Bolshoi season, which opens on Oct. 3, is proving to be the biggest postwar b.o. bonanza, despite the considerably upped admission prices. Grand Tier seats have been scaled up to $8.40 and the cheapest gallery seats are priced at 90c. The bulk of the orchestras are around $8, with boxes upped to $35. The b.o. staff has been reinforced to cope with the demand.

The Bolshoi will stage four full-length works during their season—"Romeo and Juliet," "Swan Lake," "Giselle" and "The Fountain of Bakhchisarai." The company, of course, is headed by Galina Ulanova, but the Bolshoi management is not disclosing the names of the productions in which she'll be dancing. That's the Russian custom and they insist on operating it here, too.

Brit. Unionists Squawk Vs. Automation Dodge: Live Maestro With Disks

Glasgow, Sept. 4.

Each night the musical director of the Moral Re-Armament Theatre Group, here last May, took up position in orch pit, tapped lectern with his baton, and launched his "orchestra" into opening number.

At end of each performance most of the stubholders left unaware that the conductor was the only person in the orch pit. And that he did not have a real live orch at all. Music came from disks played behind the scenes.

Story was told at a confab on automation here, organized by trade unionists. Neil Aitken, Scot organizer of the British Musicians Union, voiced the grouse, saying the music for the MRA plays was recorded by between 30 and 40 musicians in the U.S.A.

"At the performances of 'The Vanishing Island' the conductor had no one to conduct," he said. "He was merely there to 'co-ordinate'."

Musicians' Union here has protested to the MRA, and the American Federation of Musicians is reportedly making inquiries. Because of technical progress, music is reaching larger audiences, but fewer and fewer musicians are being employed, said Aitken.

Canada, U. S. Lift Scot Fest's Level; Edinburgh Shooting for 300,000

By GORDON IRVING

Edinburgh, Sept. 4.

This Edinburgh Festival is, in U.S. parlance, "jumping". And American and Canadian influence is hypoing the standards, both legit and music-wise.

Stratford (Ont.) Festival Theatre troupe planed in direct from Montreal, opened with Shakespeare's "Henry V" in the ancient Assembly Hall apron stage, and is set to launch Sophocles' "Oedipus Rex," in the W. B. Yeats version, tomorrow (Wed.). Boston Symphony, on another lap of world tour, has also arrived to raise the music level and garner top notices.

Rainy conditions have not dampened b.o. prospects. There's every sign the 1956 event will break records. Visitors to Edinburgh in the entire three weeks' stint are likely to pass the 300,000 mark, thus beating the 1955 record by over 20,000.

The Boston orch, in from Dublin, Eire, after a matinee performance, spent 32 hectic hours flying or sailing to Scotland and giving their opening of five festival concerts in the vast 3000-seat Usher Hall. It was a rush job. Customs officers examined instruments and baggage on the backstage while Dame Myra Hess played to a festival audience in front.

Orch's 85 instruments came direct by boat to Glasgow, and were rushed through by road to Edinburgh. Operation was so speeded up that customs men at Glasgow sealed the crates and cases to allow them to move to Edinburgh, then completed their look-see only a few minutes before a last-minute rehearsal.

As G. W. Rector, orch's assistant manager put it, "We really hustled."

Critics Praise Symph

The orch got generally good notices from assembled crix. Noel Goodwin, in Daily Express, said its music was "of an extraordinary

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British Rock 'n' Rollers Just as Rowdy as in U.S.

London, Sept. 4.

The unpleasanter aspects of the rock 'n' roll craze became evident in London last week when a riot broke out during the showing of "Rock Around the Clock" (Col) at a neighborhood theatre.

Some 400 youngsters left their seats to jive in the aisles and the picture was kept running to avoid further bedlam. The rowdies were finally quelled by the arrival of about a score of policemen, but not before the theatre manager had been beaten up when he tried to protest.

There were also reports of trouble in other theatres following the showing of the Bill Haley picture; during one, a manager who stood up against the mob was carried bodily into the foyer.

Roxy as Tele Spec Base In Switch of Ownership To Rockefeller Interests

With last week's sale of the Roxy Theatre, N. Y., to the Rockefeller interests and subsequent leaseback to National Theatres, the Roxy will be in a position to move in several directions. Robert C. Rothafel, theatre's managing director, will seek a level of stageshows that will invite networks to televise spectaculars from that house. He envisions the possibility that he'll have a more flexible policy than the current ice-show format.

Format may include the use of names. He hopes to be ready to move with his new plans around Jan. 1, but since blueprints are still in the formative stage, nothing is definite as yet.

The Roxy was purchased last week by Westprop Inc., a Rockefeller subsidiary, for $6,200,000. Roxy Theatre Inc., a NT subsid, will continue to operate the house with Rothafel in charge. No change in personnel or operational plans are presently considered, except for the expansion of stageshows.

Elmer C. Rhoden, NT prexy, stated the Roxy was a profitable operation, and the realty sale merely carries out a policy of the parent company which seeks to eliminate tremendous investments in one situation. Proceeds of the sale will be used to diversify the company's investments.

The Roxy returned to the ice-show policy less than a year ago, shortly after Rothafel, a nephew of the late Samuel L. Rothafel, who staged the first shows at that house when it opened in 1927, took over the top post there. Rothafel dusted off the ice stage which had been dormant for some time, and

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Leftish Pic Star Finds Few Roles in Mex City

Mexico City, Aug. 28.

Evidently the going here is still too tough for Rosura Revueltas, local film actress, who appeared in a leading role in the controversial leftish U.S.-made, "Salt of the Earth." She returned home to Mexico after a triumphal behind the Iron Curtain tour, evidently expecting plenty of local leftist support in gaining film roles. However, in the more than two months since her homecoming little seems to have transpired other than a prospective role in a still untitled future film production.

With little to keep her here, other than promises, she now intends leaving for East Berlin Sept. 18 with plans to do a series of authentic Mex dramas on tv there and possibly in other parts of the Russian occupied zone.

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154 West 46th Street New York 36, N. Y.

VARIETY
Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Harold Erichs, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6311 Yucca Street, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041
SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents
ABEL GREEN, Editor
Volume 204 120 Number 1

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

DISNEY, DAVY & DEBENTURES

Disney Divvy: Pix, 55%; TV, 23%

Television is climbing in the Walt Disney scheme of things. Although he segued into the operation only a couple of years ago, tv now is accounting for over 23% of the producer's total gross revenue.

Disney's gross income for the nine months ended last June 30 is broken down as follows: theatrical motion pictures, $11,340,660 (55.67% of total income); tv films, $4,747,304 (23.30% of total; character merchandising, $1,843,415 (9.05%); publications, $910,469 (4.47%), and the Disney and Wonderful Music Companies, plus miscellaneous, $1,529,983 (7.51%).

Total gross for the nine months: $20,371,831.

Writer a Patsy in H'wood But New Era Dawning, Sez Schulberg

By HY HOLLINGER

The Screen Writers Guild's boast that a large number of its membership has become producers and directors does not impress Budd Schulberg. The Academy Award-winning scripter of "Waterfront" cannot accept a situation whereby it is necessary for a writer to become a producer and/or director in order to achieve recognition in the film industry. A writer, he maintains, should be recognized for his writing ability.

It's Schulberg's contention that "the writer is treated worse in Hollywood than the slaves before the Civil War." He feels that as a result of the change that is now taking place in the film industry "the screenplay writer one of these days will be treated with the same prestige as the writer for the theatre."

He is sharply critical of writers "who aspire to get out of the high-priced slave category for the greater accolade of becoming a producer or a director." While acknowledging that their reasons might be prompted by a desire to maintain stricter artistic control of their properties, Schulberg declared: "I don't think the aspiration to become a producer or director provides the same sense of integrity and control that a play-

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3-Way Mohr-tality

Hollywood, Sept. 4.

United Artists execs will have to decide how Gerald Mohr dies in "The Buckskin Lady."

Producer-director Carl K. Hittleman will shoot three different endings for the film and submit all three to UA for a decision. Each is a logical windup, he contends, but he and his associates can't decide which has the most dramatic impact.

There's no reprieve for Mohr, it's just a question of method. In one ending he commits suicide, in another he's shot by Patricia Medina, the femme lead. In the third version, Richard Denning pulls the trigger.

RKO Optioning Actors To Build Talent File; Lemmon, Ray Get Deals

Hollywood, Sept. 4.

In its continuing series of talent deals designed to give the studio a number of names with whom to make top product, RKO has optioned Columbia contractees Jack Lemmon and Aldo Ray for one picture apiece. Lemmon's option extends over a four-year period while Ray's is for two years.

Under the terms of the deal, Lemmon would work on a six-week guarantee at the then-current rate; $1,750 per week if the picture is made prior to July, 1957; $2,000 weekly before July, 1958; $2,500 before July, 1959, and $3,000 weekly prior to July, 1960.

Ray's deal is more complicated, with RKO to pay a pro rata share of compensation and bonuses paid by Columbia during the contract year in which RKO starts the Ray picture; $600 per week prior to Aug. 26, 1957, and $700 per week during the ensuing year.

RKO recently borrowed Cliff Robertson from Columbia for "The Girl Most Likely," paying a flat $6,500.

20th's 'Tender' Rush Job To Make Hay on Presley

Hollywood, Sept. 4.

Twentieth-Fox will rush the currently shooting "Love Me Tender" into release Nov. 1 to capitalize on the current teenage craze for Elvis Presley. Rock 'n' roll singer is toplined in the film, formerly titled "The Reno Brothers," with Richard Egan and Debra Paget.

Shooting is expected to be completed by the end of this month and the studio will rush through the post-production chores in less than four weeks. It will be one of the few times that a major film has been pushed into release so soon after production.

Rank Closing 40 Houses; Blame Tax

London, Sept. 4.

The Rank Organization has decided to shutter about 40 theatres in the Odeon and Gaumont chains. They will be dark before the end of next month.

In an official statement last weekend Rank blamed the rate of admission duty for the decision. The theatres, all of which are in the smaller category, have shown unsatisfactory trading results for a number of years because of the steep rise in operating costs and the high incidence of the entertainments duty. They continued operation in the hope of some relief but as that had not been forthcoming the closures were "a logical consequence."

The step, said the official announcement, was being taken with great reluctance and with a full awareness of all the consequences, including the loss to local filmgoers and the British film industry.

In local trade circles it is considered probable that other theatre chains will also be announcing

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65 Docs and Features, 100 Newsreels Completed By USIA's Posts Overseas

Washington, Sept. 4.

U.S. Information Agency reported to Congress yesterday that its posts abroad completed some 65 documentary and feature films and more than 100 newsreel releases during the first half of 1956. Nine documentary films were produced in the U.S. for worldwide use.

On its sixth semi-annual report, the Agency said that, in addition, 15 motion pictures were acquired from private organizations for overseas use and some 12,000 copies of new language versions of other releases were sent abroad.

Agency reported it now has nearly 1,000 films available for tv use abroad.

USIA supplied more than 460 programs for telecasting by 150 stations in the free world, of which 34 were original productions, ac-

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WORKING ON BOTH SIDES OF STREET

By GENE ARNEEL

The wraps are off the fiscal maneuvers of Walt Disney Productions. The independent producer, who is unique in show business, plays both the television and theatrical fields, one abetting the other, and comes out on top in both, plus such other enterprises as music publishing, the Disneyland amusement park and character merchandising. Details are contained in a prospectus anent Disney's upcoming $7,500,000 debenture issue with Kidder, Peabody & Co. as the principal underwriter.

Disney, as producer of the Disneyland and Mickey Mouse shows on ABC-TV, receives all program compensation which the network collects from sponsors and with guaranteed minimums regardless of whether there's a bankroller or not. For the nine months ended last June 30, the minimum guarantees amounted to $3,493,500. The program compensation in excess of that minimum brought an additional $1,064,702 to Disney and foreign coin brought the total tv income to $4,747,304.

Disney's costs for the same period ran to a total of $4,559,953, meaning a profit, on the surface, of $187,351.

'Davy's' $1,675,082, Etc.

It's at this point that the bookkeeping is important. For, Disney's costs include the production of "Davy Crockett, King of the Wild Frontier" which, as of June 30, had grossed $1,675,082 in theatrical release. This goes into another Disney pocket. Video costs include, too, $474,198 for rights licensed by Disneyland Inc. Disney

(Continued on page 20)

Aboaf to S. Africa

Americo Aboaf, foreign sales manager for Universal, left N. Y. over the weekend for a trip to South Africa where he will study U's position in the new 20th-Fox-operated distribution setup.

Aboaf first went to Paris and then stops off in Turkey before going on to South Africa. He'll be gone about three weeks.

See 'Good Chance' for Collections On Pic Assets Lost in Satellites

MPEA'S MAAS TO ORIENT ON TROUBLE-SHOOTING

Irving Maas, in charge of the Far East for the Motion Picture Export Assn., leaves N.Y. tomorrow (Thurs.) for an extended trip through his territories. He expects to be gone three months.

Maas' first stop will be in Manila where he will look into the critical Philippine situation for the companies. MPEA members are threatened there with just about everything, from quota to taxes. Maas also will go to Pakistan, where the film agreement has expired and needs to be renegotiated, and to Burma, where the companies have suspended shipment of film for the moment.

Before returning home, Maas also will spend time in Japan. He expects to stop in Indonesia to conduct talks on the remittance of last year's American film earnings.

Arnall for Pronto Pix Sales to Reds

Hollywood, Sept. 4.

Immediate sale of pix behind the Iron Curtain will be recommended by Ellis Arnall, prexy of the Society of Independent Motion Picture Producers, when he meets with members tomorrow (Wed.). Arnall said he made the decision after huddles with Jack Lamont, rep of SIMPP's Independent Film Producers Export Corp., the State Dept. and discussions with members in the last few months.

"I now feel the State Dept. would actually favor such activity by the industry" Arnall said. He also said that he examined the problems facing indie producers and concluded that ways must be found to make it possible for them "to get a better shake of the boxoffice dollar." The best place to do this is the foreign market, which continues to grow and is ready for more product," he added.

Having failed to collect for losses sustained during the Japanese occupation of the Philippines, the American industry intends to file further claims with the Foreign Claims Settlement Commission in an effort to recover monies lost via the nationalization of industry in Hungary, Bulgaria and Roumania.

Compensation claims also may be filed against Russia and Italy, but the chances of collecting anything in respect to these two countries are considered extremely slim.

The next Congress is expected to legislate in connection with war losses in Germany, but the film companies were out of the Reich by the time the war started and they would have a claim only in connection with losses suffered via the German occupation of Holland and other countries.

Difficulty in all these cases, according to Herbert Erlanger of the Motion Picture Assn. of America, is the necessity of proving actual loss. This may be easy with oil companies or banks, but becomes a problem in connection with film since the only really tangible loss is in prints. However, the companies maintain that their damages must be gauged by the losses in contracts and business, either during the war or due to nationalization.

It was partly this inability to

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Grand Jury Raps Philly Theatres' 'Indecent Pix,' Urges City Censorship

Philadelphia, Sept. 4.

Neighborhood theatres were blasted as the chief offenders in the showing of indecent pictures by the August Grand Jury, which recommended a city ordinance for the reestablishment of some kind of censorship board.

The lack of censorship was seen as a direct cause of the recent marked increase in juvenile delinquency throughout Philadelphia.

"Our neighborhood theatres are showing some flagrantly indecent films," the Grand Jury declared in the report handed down to Judge John Morgan Davis. "We plead with City Council to enact some legislation to control this situation."

"So-called comic books, when pursued carefully, are suggestive and obscene," the report continued. "The definite relationship between juvenile delinquency and indecent films and this sort of literature has been established through painstaking efforts by a U.S. Senate subcommittee."

Some K. C. $1 Theatres Skirt Federal Excise

Kansas City, Sept. 4.

The customers will get the direct benefits in a few situations where picture house admissions have been at the $1 dollar scale. With advent of the new Federal tax regulations these spots are going to a 90c top, generally including the Paramount (United Par) and the Roxy (Durwood).

Admission scales at some first-runs have stayed under that bracket, Fox Midwest operating its first-run combo of four theatres on a 65c matinee and 85c night scale. This has been broached for increases a time or two, as in the recent case of "The King and I," but general policy is to stick rigidly to the 65-85 scale.

Art filmers have generally worked on a 75c student rate and $1 regular admission, and this becomes 90c in the new setting.

Lowest rate in town is usually at Loew's Midland where a 60c-80c scale is considered regular. This one takes a flight to higher admissions at times, as it did for "High Society," and this again is likely to be 90c under the new rulings.

National Boxoffice Survey

B. O. Roars as Summer Ends; 'Society' 1st for 4th Time; 'Bus' 2d, 'Okla.' 3d, 'Seed' 4th

The traditional closing of the summer season, marked by the three-day Labor Day weekend, again provided the nation's film theatres a b.o. bonanza. Cloudy and rainy weather in the east lessened the trek to beaches and resorts and served to overcome the mass exodus of the more torrid regions of the country. This is the weekend the theatres needed badly and the fact that the results were so satisfactory provides the theatres with a neat cushion with which to face the uncertainties of the fall season.

For the fourth successive week, "High Society" (M-G) captured top honors, rating from big to to mighty in keys covered by VARIETY. Moving into second spot as a result of a batch of new playdates is the Marilyn Monroe starrer, "Bus Stop" (20th), which is racking up rousing grosses in all situations where playing. New openings keyed to the Labor Day weekend is moving the Todd-AO "Oklahoma!" (Magna), sixth last stanza, into the third position. Sprouting up from the rear to push its way among the leaders in fourth spot is "Bad Seed" (WB), which gained momentum as it opened in additional spots.

"Seven Wonders of the World," the Cinerama entry, is holding strong although it dropped from third to fifth position this week. Biz continued great but other pictures soared ahead as result of having more outlets this session. "King and I," (20th), in the deuce spot last week, dropped to sixth as number of playdates in keys covered by VARIETY diminished. Same factor caused "The Eddy Duchin Story" (Col) to finish seventh as against fifth the last round. Winding up in the eighth spot is "Away All Boats" (U), which was fourth last stanza. "Burning Hills" (WB) and "Proud and Profane" (Par) round out the top 10.

The runner-up pictures are "Somebody Up There Likes Me" (M-G), Bandido" (UA) and "Pillars of Sky" (U).

"War and Peace" (Par), despite turnover difficulty due to over three-hour running time, is great in N. Y. and fine in L.A. "Solid Gold Cadillac" continues gilt-edged in L.A. "First Traveling Saleslady" (RKO) is so-so in Toronto. "Ambassador's Daughter" (UA), nifty in N. Y., is great in Chi and good in Seattle. "Fastest Gun Alive," sizzling in Boston, is nice in L.A. "Bandido" (UA) is okay in K.C. andd Frisco, strong in L.A., good in Denver, but so-so in Philly. "Pillars of Sky" (U) is so-so in Frisco and fair in Detroit.

Balaban Raps 'Organized' Exhibs, Spurns All-Industry Conference

Barney Balaban, president of Paramount, this week accused "many exhibitors" of not understanding the economic facts of life as they apply to exhibition, production and distribution. The exec also stated stated flatly that Par would not participate in any distrib-exhib conference seeking a solution to trade problems.

Balaban made his attitude known in a letter to Ruben Shor, Allied States president, who had requested "the holding of a top level conference to discuss industry problems, and, especially, ways and means of stabilizing the business on a permanent and prosperous basis."

As for the economics, the Par chief exec said his company is spending greater amounts of money than ever before for the production and promotion of pictures. He said the company's rentals are "fair and reasonable" and added: "In thousands of instances, as we pointed out in the hearings before the Select Committee of the Senate, we are charging for our greatest pictures exceedingly low film rentals which are little above, and even below, the cost of physical handling."

Balaban implied that theatremen refuse to recognize this state of affairs, and, speaking generally, blasted the policies of organized exhibition.

"If you will study the record over the years fairly and note the chaotic results to all branches of the industry of the programs fostered by exhibitor leadership which was not statesmanlike enough to view the industry as a whole, you will agree, I am sure, that a different and more constructive approach is indeed overdue."

Although he declined to go into the specifics, Balaban's blast at

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Fabian TOA Keynoter

S. H. (Si) Fabian, president of Stanley Warner Corp., has been named keynote speaker of the Theatre Owners of America's annual convention. The confab will be held at the N.Y. Coliseum Sept. 20-24.

Fabian, a longtime TOA leader, is presently treasurer of the exhibitor organization. He will deliver his address at the opening session on Thursday, Sept. 20.

Spate of Foreign Film Fairs in U.S.

Foreign penchant for film festivals is being extended to the U.S. in the form of "film weeks" by overseas producers seeking to promote their pix.

With the exception of Britain, all of the major film producing countries are currently mulling such weeks or have already arranged them. Pacer is the film fair that'll precede the Theatre Owners of America annual convention in New York this month and at which six imports will be screened for exhibs.

In addition, Munio Podhorzer, prez of United German Film Enterprises, has discussed the possibility of a German film week next spring both with exhibs in N. Y. and also with German government reps in Washington who are said to be very interested.

Japanese "film fair," featuring five Japanese imports, is now skedded for the Museum of Modern Art Oct. 21-25 under the sponsorship of the Japanese Ambassador. Plan is to send a delegation of the Japanese industry to attend the event and to grab off maximum publicity for the films.

The Italians are having a week of Italo pix in San Francisco (they had a similar week in New York some years back) and Joseph Maternati of the French Film Office is discussing an extended showing of French "classics," also at the Museum of Modern Art. French films would be a loan from the counterpart to the Museum in Paris and would be run in the spring.

Purpose of most of these film weeks is to draw attention to the new overseas product in the offing. With the exception of the San Francisco fest, all these weeks fea-

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Film Companies Reason Theatres Are Better Than Projection Rooms for Crix

Film companies are revising their policies on picture screenings for the critics. Private showings are being ruled out on the theory that the right effect cannot be achieved in a "cold" projection room.

In cases of comedies and musicals, particularly, the distributors want the press appraisers seated among the public in theatres. Belief is that the reaction of the non-pros—applause for a production number or a song and laughs when there's comedy business on the screen—will rub off on the scribes.

Also a part of the new policy are the showings of "epics" which, it's felt, don't show up adequately on the limited-size screens in homeoffice and exchange projection rooms. With only a couple of exceptions, Paramount insisted that the critics catch. "War and Peace" in theatres.

Metro has the notion that "High

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'YOU CAN BUY IT NOW,' TOA'S FILM FAIR TAG

Theatre Owners of America wants it understood that it's running a film fair and not a festival in connection with its annual convention Sept. 20-24 in New York. Purpose of the fair, a TOA spokesman said, is to show exhibitors foreign films that will be ready for release shortly and that they can book in their theatres. He pointed out that it would be similar to a merchandise fair at which potential buyers can examine the product and then buy.

There has been some misunderstanding regarding the TOA event. Foreign producers from as far as the Philippines and China have been requesting that their films be shown. However, TOA has stated that no pix would be unveiled which are not in the hands of a distributor and ready for immediate release. It's stressed that no prizes will be awarded and that the only purpose of the fair is to unveil the films to potential customers.

Fox West Coast O.O.'s Carthay, Putting Ritz Into Legit Instead

Hollywood, Sept. 4.

Fox West Coast Theatres has begun a study of the physical setup of the 1,518-seat Carthay Circle Theatre as a prelude to taking it back and operating it for showcase films. House would be completely refurbished and equipped to handle all widescreen processes, including Todd-AO and the chain's new process, CineMiracle.

Carthay has housed legit attractions for the last 16 months, after a long period of darkness, and returned some $50,000 in rentals to the circuit. Present tenants are the nonprofit Artists Embassy which has been offered another FWC house, the 1,316-seat Ritz, in place of the Carthay. Ritz, now showing firstrun films, has adequate stage facilities and the more advantageous Wilshire Blvd. location.

Decision is expected within the next week. Carthay currently is housing "The Little Hut," which opens tonight (Tues.) as the final offering of the current legit season.

NEW GROUP EYEING YATES' REP STOCK

Hollywood, Sept. 4.

Beverly Hills investment firm of Cantor, Fitzgerald & Co., Inc., turns back its option to purchase controlling interest of Republic today (Tues.) after having been turned down on an offer to buy at $2 under the option price. As originally tendered, the option called for a purchase of Herbert J. Yates' 600,000 shares at $12.50 per share. After completing an audit of the books, the firm offered Yates $10.50 per share and the offer was rejected.

Meanwhile another local syndicate is preparing to renew its offer to purchase Yates' stock. Group originally suggested a $10 price, which Yates rejected. However, he is understood to have informed them he is willing to accept $12 per share.

The $10.50 offer rejected by Yates would have meant $6,300,000 for his shares in the firm.

In reporting its decision to turn back the option, Cantor, Fitzgerald said it had established "friendly" relations with Yates and would maintain its present major interest in the valley lot via holding more than $1,000,000 worth of Republic Pictures 4% debentures which are due June 30, 1965.

Firm added that it is optimistic about the appreciation possibilities of theatrical and television stocks and is seeking other investment opportunities in show biz.

New York Sound Track

Jacques Flaud of French Centre National de la Cinematografie has changed his plans and won't come to N.Y. for the TOA foreign film fair. Instead, Flaud expects to be here in the spring for the launching of a French film classics series at the Museum of Modern Art . . . **John Ruffato** coming on to Washington to be **Eric Johnston's** exec secretary. He replaces **Merrie Smith** who resigned to get married. Ruffato worked for Johnston on the Coast . . . Importer-distrib **Don Getz** back from a European jaunt . . . **Americo Aboaf**, Universal's foreign topper, will meet with **Al Daff** and his new wife in Constantinople before going to South Africa . . . The Turks have submitted another proposal for monthly payments to the MPEA. Said one company exec: "I'll believe them when I see the money" . . . Woman complaining on entering a crowded Metro screening room last week: "There ought to be a seat. My daughter is a television actress!"

Nick Justin, m.d. of the Rivoli Theatre, back from a Coast vacash preparatory to winding up "Oklahoma!" and unveiling another in Todd-AO, Mike Todd's "Around The World In 80 Days" . . . Bistro bonifaces starting to worry what that deluxe film product released on all local networks for the not-too-Late Shows will do to their saloon business; they envision early get-home hours in order to catch up with some of that major product on tv.

Mony Dalmes, of the Comedie Francaise, and wife of Waldorf-Astoria veepee Claude C. Philippe, is dubbing the dialog and voice of Deborah Kerr in the French soundtrack of 20th's "King and I."

Metro trade contact **William Ornstein**, who recently vacationed west sold a travel piece to the Herald Tribune, a Las Vegas roundup to the Hartford Times and two interviews on **Lawrence Welk** to tv fan mags . . . Columbia will finance and distribute "Cunning and the Haunted," first indie film to be produced by **Philip Waxman**, formerly associate producer on the Col lot. He and director **Alfred Werker** are in town casting.

DuPont's **Bill Holm** back from the Coast where he demonstrated for the Motion Picture Research Council DuPont's new splicing method that requires no cement and is almost instantaneous. DuPont's upcoming Kronar safety stock requires this kind of splicing since it can't use cement.

Cosmopolitan's daily ads to ram across the message that seven film companies had insertions in its August issue and the week of Aug. 22 was one of "Booming movie biz." Hearst monthly footnotes that $2,842,200 was the estimated gross in 21 key cities during that week. For another footnote, not in the Cosmo ad, the gross figures were taken from VARIETY, with no credit given. Also, as pointed out by VARIETY, that gross was registered by 217 theatres and not in all houses in the keys.

Walt Disney's inventory amounts to nearly $20,000,000 . . . **Bruce Odlum** raised all his own capital for "Flamenco," which he's now producing in Spain for Paramount release . . . Metro's sleeper of the year: "Fastest Gun Alive . . . Monovale Productions Inc. is the owner of **Norman Krasna's** "The Ambasador's Daughter" (UA), a corporate name borrowed from the Monovale Drive in Beverly Hills where Krasna's home is situated.

WILDE REBUTS KAZAN 'ON STARS' B.O. POWER

Hollywood, Sept. 4.

The Hollywood star system is far from dead, even though Elia Kazan has called for a wake, Cornel Wilde contends. The proof, he said, lies in any analysis of box-office returns for the last year.

"The best proof of all," Wilde declared in answer to Kazan's comments last week that the star system is all washed up, "is in the returns of 'Marty.' Despite the fact that it was a fine picture and despite the fact that it received an excellent campaign, it wound up around 57th in the list of the top grossers of the year. I'm positive that the same picture, with the addition of one top name that

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L.A. to N.Y.

Rupert Allen
Lou Blau
Dorothy Collins
John Craig
William Dozier
Don Gordon
John Howard
Arthur P. Jacobs
Anne Jeffreys
Nick Justin
Howard Keel
Dorothy Lohman
Ray Milland
Walter Mirisch
Helen Morgan
Joseph H. Moskowitz
Barbara Nichols
Marisa Pavan
John Raitt
Spyros P. Skouras
Raymond Scott
Nita Talbot
Mike Todd
Raoul Walsh
Richard Widmark
Max E. Youngstein

N.Y to L.A.

Val Arms
Kaye Ballard
Kermit Bloomgarden
Himan Brown
Joe De Santis
Roger H. Lewis
George W. Meyer
Robert Radnitz
William Saal
Evelyn Varden
Herbert J. Yates

N.Y. to Europe

Paul Cunningham
Barry Gray
Harold L. Hackett
Ray Harryhousen
William Hopper
Dennis O'Keefe
Herman Rush
Charles Schnee
Irving Strouse

Europe to N.Y.

Americo Aboaf
June Alyson
Anthony Bartley
John Boulting
Mark Goodson
Radie Harris
F. Hugh Herbert
William Douglas-Home
Deborah Kerr
Eartha Kitt
Goddard Lieberson
Joyce Mathews
David Merrick
Ezio Pinza
Emmett Rogers
Billy Rose
Rita St. John
Syd Silverman
Walton & O'Rourke

Sinatra Saga: 'Poison to Profits'

What was yesterday's "boxoffice poison" can very well be tomorrow's "boxoffice cure." This has been proved several times in the past. One of the most notable examples was Joan Crawford, who made exhibitor Harry Brandt eat his words in the early '40s.

Now, after 20 years of riding the hills and dales of public favor, Frank Sinatra is making nearly every phase of show business eat its prognostications that he was "through." On the basis of boxoffice draw and the type of deals he is now getting, the swoon-crooner-turned-actor is undoubtedly now up near the top of top stars. He is also a man of many corporations, each reaping profits over and above his salary and each available for eventual sale on a hefty capital gain basis.

Two weeks ago he personaled at the Paramount, N. Y., with his own independently produced (Kent Productions) film, "Johnny Concho" (UA), and grossed $147,000. Four years before, when he was just about hitting the lowest bottom of his career, Sinatra personaled at the same house with "Meet Danny Wilson" (UI), in which he starred, and the first week's total take was $64,000, and in '52 boxoffice generally was better than it is today.

Between his skidding boxoffice situation and his stormy personal life at that time, Sinatra was hardly in an enviable position. Several members of the press were likewise taking slugs at him, but the crowning blow of all was when his agent, Music Corp. of America, "fired" him. MCA had represented him ever since he turned "single"; in fact, the agency had loaned Sinatra the $63,000 he needed to buy back his contract with bandleader Tommy Dorsey.

Not only was the N. Y. Paramount in '52 his low point as a theatre personality, but "Danny Wilson" also presumably represented his finish in pictures. He got $75,000 salary for starring in the film, but after its release and poor b.o. record, Sinatra was "poison" in Hollywood. No studio wanted him, at any price, and then, a year later, Abe Lastfogel, William Morris Agency head, persuaded Harry Cohn, Columbia Picture prexy, and Fred Zinnemann, director of "From Here to Eternity," to spot Sinatra in what proved to be an Academy Award-winning role. Sinatra took the part for a total salary of $10,000.

For his last two pictures, "High Society" at Metro and the recently completed "Pride and Passion" (Stanley Kramer-UA), Sinatra got $250,000 in salary. But perhaps his most promising film deal to-date is the upcoming "Pal Joey" at Columbia, where he last worked for $10,000.

Although Columbia owns "Pal Joey," the film will be produced by another of Sinatra's companies, Essex Productions which also "produced" the soundtrack record album from "Society," released by Capitol. Sinatra will get $125,000 salary and Essex will own 25% of the picture besides. Plus this, Sinatra gets Rita Hayworth, at $150,000 straight salary, and Kim Novak, charged to the film at $50,000 salary, as costars. George Sidney, who gets a percentage of the film through Columbia, will direct "Joey" and his salary is in at $125,000.

"Pal Joey," incidentally, will wind up Miss Hayworth's contract relationship with Columbia. In the settlement of the recent Columbia-Hayworth court action, she agreed to do two more films for the company at $150,000 each. She was loaned by Columbia to Broccoli-Allen's Warwick Productions for "Fire Down Below" as the first film under the settlement deal.

Prior to "Joey," Sinatra does "The Joker is Wild," film biog of Joe E. Lewis, for Paramount release. This film will also be made by one of Sinatra's corporations, this time Bristol Productions, and at the same terms as the "Pal Joey" deal, i.e., $125,000 salary and 25% ownership. "Joker," in fact, will involve two other corporations besides Paramount—director Charles Vidor's and writer Art Cohn's—with Lewis also involved in the venture, but not as a corporation. Lewis is getting $60,000 in cash and 12½% of the profits, with payments to be spread over a period of 10 years.

On the side, Sinatra is also co-manager of fighter Cisco Andrade.

H'WOOD YOO-HOOS 'TRUE HUE'

Film Cos.' Sunday Supplement Ads In Big Drop for First Six Months, But Outlay for Natl. Mags Soars

By FRED HIFT

Film companies, national advertising in the Sunday newspaper supplements dropped sharply during the first six months of 1956 while their expenditures in the national magazines went up.

Study based on figures made available by the Publishers Information Bureau shows that, between Jan. 1 and June 30 of this year, only three companies advertised in the supplements, running up a total cost of $229,930, a substantial drop from the same period last year, when all but two of nine film outfits used the supplements, paying $558,585. Difference comes to $328,655.

While they sloughed the supplements, however, the companies stepped up their national mag plugs by a sizable $358,596, to a total of $2,022,496 for the first six months. Comparable figure for last year was $1,663,873. Distribs do, of course, also advertise on radio and tv and at the point-of-sale, i.e., the daily newspapers. However, many of these arrangements are on a co-op basis with the exhibitors.

Leader in the mag field among the nine companies during the first 26 weeks of 1956 was Metro, which splurged to the tune of $487,502, an increase of $117,396 over 1955. Yet M-G, which last year spent $144,305 on the supplements, this year didn't throw any business their way at all.

In second spot is United Artists, with $330,958 for the mags and $114,280 for the supplements, the expenditure being divided mostly between two pix—"Alexander the Great" and "Trapeze." UA shows the largest increase of any of the companies—$230,373 in the mags and $70,305 in the supplements. Third is 20th-Fox, with $303,702 for mag ads and $83,960 for the supplements. 20th increased its total budget for mags and supplements by $189,931 for this year, mostly plugging "Carousel" and "Man in the Gray Flannel Suit."

Universal, which used to be the leader in the ad field, has dropped to fifth place, behind RKO, which spent over $300,000 advertising "The Conqueror" in the mags. U racked up a total of $256,078 in mag spots and $31,690 in the supplements. That's a drop of $122,995 from 1955. The two other companies whose level in both the mags and the supplements dropped are Columbia and Paramount.

Figuring mag and supplement expenditures together for the first half of 1956, the nine companies spent $2,252,399, against $2,222,458 last year. No particular significance is read into the filmeries' lack of interest in the supplements other than that there was a concentration on the comparatively few "big" pix going into release and that these films weren't of the type to which tall coin for supplement plugging is usually allocated.

In addition, the action films that might rate boosting in the supps now frequently get hefty plugging via air spots, with the companies apparently feeling that this is a better investment.

Mags that get the lion's share of the companies' advertising are still Life, Look, Collier's and the Satevepost. Comparative newcomer to the field is TV Guide. Metro splurged on the sheet $7,000 via "Forever Darling" and Universal backed its "Benny Goodman Story" in TV Guide with $3,850, more than it spent for instance, on a juve mag like Seventeen.

Altermann's Tex. Post

Dallas, Sept. 4.

John Altermann Jr., veteran local theatre man, has been named managing director of Texas Cinerama Corp., replacing Mat Freed.

Altermann was manager of the Melba, exhib house for Cinerama productions, and the Tower before his appointment to the Cinerama post last week.

EK's New Rawstock

New color rawstock is in the advanced developmental stages at Eastman Kodak and should be made available to the labs before the end of the year.

Stock, featuring fewer than the current five layers, will sell for less than the present 3.75 cents per foot that the labs pay. At the customer level, the reduction will make the labs even more competitive with Technicolor, which now charges 5.63 cents per foot on volume orders.

TOA Miffed At Majors' Snub Of N.Y. Trade Show

Theatre Owners of America is doing an off-the-record burn at the major film companies for the latters' failure to participate in the exhibitor association's convention and trade show at the N. Y. Coliseum Sept. 20-24. Billed as a Motion Picture Industry International Trade Show, with a large contingent of foreign exhibitors slated to attend, TOA had hoped that the event, in addition to serving as an exhibitor forum, would also be the focal point for a gigantic all-industry public relations campaign.

In its earlier thinking, TOA had sought to devise a motion picture exhibit that would be open to the public. This idea, however, was dropped early in the planning stage when it failed to meet the enthusiasm of the film companies whose cooperation would be necessary to assure the success of such a venture.

Blocked on this approach, although the Coliseum site was considered a natural for such an undertaking, the exhibitor organization explored other avenues of production-distribution participation. It proposed a huge Broadway parade with leading motion picture personalities taking part. This, too, required the assistance of the film companies. However,

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Schreibers, Coast Exhibs, Win $60,000 Damage Suit

Los Angeles, Sept. 4.

Treble damages of $60,000 were awarded to Alex and Max Schreiber, owners of the Paradise Theatre in the Westchester area, after a seven-week trial in Federal Judge Harry C. Westover's court. The jury deliberated four days.

Schreibers sought $20,000 actual damages trebled for first-run product conspiracy and a seven-day-break conspiracy in the area in 1950-51. Award was made on the seven-day charge.

Judgment was against Fox-West Coast, 20th-Fox and Loew's with defendants Paramount, Warners and Universal excluded.

COLOR COMING INTO ITS OWN

After long years of stagnation, color is once again becoming a talking point in pictures. While Hollywood is putting out fewer tinters than in the past, the studios are again experimenting with new uses of color and they are coming up with the kind of extraordinary effects that can be turned into a definite instrument for selling the product.

Color quality in three recent releases—"King and I," "Moby Dick" and "War and Peace"—has rated critical attention and has earned kudos for the labs, particularly Technicolor, and the lensers who, finally, are being given a freer hand.

Upcoming is Metro's "Lust for Life," which relates the life of the painter Vincent Van Gogh and achieves extraordinarily vivid effects in the faithful reproduction of Van Gogh originals. Biog was shot on Eastman color negative and processed at the Metro lab. A special lens arrangement at the cameras was involved.

In the instance of "Moby Dick," a b&w image was printed under the tint picture, resulting in those muted and realistic tones.

When tint prints first came on the market, they rated special exhib and audience attention and the color films definitely grossed more at the b.o. As the years passed, however, color became accepted and criticism could be heard occasionally that the Technicolor prints, particularly, offered hues that were too rich. It was argued that dramas couldn't satisfactorily be made as long as the color values remained what they were.

When Herbert T. Kalmus was asked why British filmmakers were able to achieve pastel hues that were more pleasing to many eyes, he replied that American studios stuck to their vivid tints "because that is what the audience expects and is used to."

First postwar film to point the way to a new and more artistic use of color was the Moulin production of "Moulin Rouge" in which John Huston tried out a new system of lensing. Film's tint quality immediately drew the attention of the critics and was widely discussed.

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Print Shortage Snags Click Pix

Because of a print shortage, many successful films are being yanked before theatres have been able to milk their full potential This charge has been made by subsequent run exhibitors in the N.Y. metropolitan area. Many independent theatres in the territory, including the Brandt chain, have abandoned the system of fixed bookings and have adopted a policy of playing pictures as long as they bring in business.

This policy, however, has not been completely successful because of the shortage of prints, forcing the distributors to terminate runs in order to meet other commitments. As a result, it's charged, pictures have been pulled which could chalk up several days or a week's additional business.

'Society' Paces Aug. B.O. in Bid As M-G's '56 Doll; 'King and I' Strong 2d, 'Duchin,' 'Boats' Rise

Aug. Golden Dozen

1. High Society (M-G)
2. King and I (20th).
3. Duchin Story (Col).
4. Away All Boats (U).
5. Moby Dick (WB).
6. Seven Wonders (Indie).
7. Pardners (Par).
8. Oklahoma (Magna).
9. Somebody Up There (M-G)
10. Cine Holiday (Indie).
11. Proud, Profane (Par).
12. Trapeze (UA).

VARIETY's monthly survey of how principal product fared at the boxoffice last month is based on reports of correspondents in 23 representative key cities over the U. S. and Canada. As such, it reflects the strength boxoffice-wise of key product but does not pretend to show total gross or total earnings of each picture.

The fact that there was some very big product out in circulation last month and that exhibitors in some sections of the country got a real break in the unseasonably cool weather enabled first-run theatres in many key cities to make a respectable showing during the dog days of August. It was not quite the great month at the wickets that July was, but the first six highest grossers were in the high money all the way. The past month was noteworthy in that the three blockbusters of July were up near the top again in August; namely "King and I" (20th), "Duchin Story" (Col) and "Moby Dick" (WB).

The new champ at the b.o. last month was "High Society" (M-G) which racked up $1,350,000 in the three weeks it was out in circulation to any extent. With a star-studded cast, this remake of "Philadelphia Story" set to music looks to be Metro's top grosser of 1956. In city after city, the pic has topped advance hopes or expectations. At the N. Y. Music Hall alone, "Society" seems definitely assured of grossing better than $1,000,000 since it is currently rounding out its fourth week today (Wed.) with

(Continued on page 20)

No USSR Deals On Pix Tied To Tit-for-Tat: U.S.

Motion Picture Export Assn. will not agree to any film deal with the Soviets that is conditioned on an "exchange" of pictures in any form. This statement came last week from an MPEA spokesman in the wake of a VARIETY interview with Vladimir Surin, the Soviet Union's first Vice Minister of Culture, in which he defined reciprocity as the basis for any deal.

MPEA position, even in advance of a trip to Moscow by MPEA prexy Eric Johnston, is that, if the Russians are willing to buy Hollywood films, no strings can be attached to such a purchase.

"The Soviets know perfectly well, and it was explained to them again in New York, that there is no such thing as 'the American industry' agreeing to take a number of Russian films as part of any deal," the MPEA exec said. "An individual company might agree to distribute their films. That's up to them. But as for any firm agreement amounting to an exchange, that's absolutely impossible and we'd never even discuss it."

Meanwhile it's understood that one or two of the companies still have not given their full consent to the setup which is to handle pic sales to the Soviet bloc. However, the distribs are expected to fall into line with the rest which, with the exception of United Artists, will negotiate any sales via the MPEA.

SMPTE's 80th Conclave 16 Gabberies on Coast

Los Angeles, Sept. 4.

Society of Motion Picture and Television Engineers will teeoff its 80th semi-annual convention at the Ambassador Hotel here on Oct. 8, running through Oct. 12. Total of 16 sessions will be held. Pete Vilehos, of Motion Picture Research Council, is program chairman.

Presentation of org's annual awards will be made evening of Oct. 9, when Dr. W. H. Pickering, of California Institute of Technology, is slated to speak on

(Continued on page 20)

Now That 20th-Fox Has 'Anastasia' It's Got A Problem With the Title

"Educational" project aimed at alerting the U.S. public to the legend of Anastasia, daughter of the Czar who is supposed to have survived the slaughter of her family by the Reds, is planned by 20th-Fox in connection with its forthcoming film of the same title. Pic stars Ingrid Bergman.

20th feels that it may run into some problems selling a picture called just "Anastasia." At least, while films with a single name as the title have of course been put across in the past, 20th believes it'll have a better angle if it can intrigue the public re the Anastesia mystery.

Woman claiming to be the surviving daughter of the Czar, and long trying to get her hands on the fortune in money and jewels deposited by the royal family abroad, is alive in Germany where she lives in a shack near Stuttgart. While she tells a convincing story, she's never been able to prove her identity. 20th's film is based on the "Anastasia" play which clicked on Broadway.

Company plans to do considerable pre-seliing of the story, with the accent on the mystery surrounding the Anastasia history. "If the public is to be intrigued by a legend, it first has to be told what the legend is," noted a 20th publicity man.

'Okla.'s $3,060,000

"Oklahoma," in the six months ended July 31, 1956, racked up a distribution gross of $3,060,000 and a net—after prints, distribution costs, etc.—of $1,960,000, according to George P. Skouras, Magna Theatre Corp. prexy.

Musical at that time was being roadshown in 16 houses in the U. S. and Canada. Five more U. S. houses opened with the film during August. Between Oct. 13, 1955, and July 31 the pic was seen by 2,397,653 persons.

FILM COMPANIES' NATL. AD EXPENDITURES

Studio	1956—1st Six Months Magazines	1956—1st Six Months Supplements	1955—1st Six Months Magazines	1955—1st Six Months Supplements	Inc. of Dec. Magazines	Inc. of Dec. Supplements
Columbia	$93,239	.....	$140,930	$48,180	—$47,691	—$48,180
Metro	487,502	.....	370,106	144,305	117,396	—144,305
Paramount	121,035	.....	165,611	37,530	— 44,576	— 37,530
Republic	2,665	.....	.....	.....	2,665	.....
20th-Fox	303,702	$83,960	146,176	51,555	157,526	32,405
UA	330,958	114,280	100,585	43,975	230,373	70,305
Universal	256,078	31,690	357,115	53,675	—101,037	— 21,985
Warners	125,325	.....	86,315	.....	39,010	.....
RKO	301,965	.....	297,035	179,365	4,930	—179,365
Total	$2,022,469	$229,930	$1,663,873	$558,585	$358,596	—$328,655
Combined Total	$2,252,399		$2,222,458		$29,941 (Increase)	

The Vagabond King
(MUSICAL-COLOR-VistaVISION)

Lavish remake of venerable Rudolf Friml operetta a Technicolorful spectacular.

Paramount release of Pat Duggan production. Stars Kathryn Grayson, Oreste, Rita Moreno, Sir Cedric Hardwicke, Walter Hampden. Directed by Michael Curtiz. Screenplay, Ken Englund & Noel Langley, from the operetta by Rudolf Friml (music) and William H. Post & Brian Hooker (book and lyrics); additional songs by Friml and Johnny Burke; camera (Technicolor), Robert Burks; special effects, John P. Fulton; asst. director, William McGarry; costumes, Mary Grant; score, Victor Young; arrangements, Charles Henderson, Leo Shuken, Gus Levene, Albert Sendrey; dances, Hanya Holm. Tradeshown N.Y., Aug. 30, '56. Running time, 88 MINS.

Catherine De Vaucelles	Kathryn Grayson
Francois Villon	Oreste
Huguette	Rita Moreno
Thibaut	Sir Cedric Hardwicke
King Louis XI	Walter Hampden
Thibault	Leslie Nielsen
Rene	William Prince
Ferrebouc	Jack Lord
Jacques	Billy Vine
Colin	Harry McNaughton
Laughing Margot	Florence Sundstrom
Margaret	Lucie Lancaster
The Scar	Raymond Bramley
Gen. Antoine De Chabannes	Gregory Morton
Quicksilver	Richard Tone
Bishop of Paris & Turin	Ralph Sumpter
Burgundy	G. Thomas Duggan
Majordomo	Gavin Gordon
Sergeant	Richard Shannon
1st Soldier	Larry Pennell
Ladies in Waiting	Frances Lansing, Jeanette Miller
Duke of Normandy	Joel Ashley
Duke of Anjou	Ralph Clanton
Duke of Bourbon	Gordon Mills
One Eye	Sam Schwartz
Lulu	Phyllis Newman
Blanche	Nancy Bajer
Belle	Rita Maria Tanno
Jehan 'The Hook'	David Nillo
Jeannie	Albie Gaye
Lady in Waiting	Laura Raynair
Specialty Dancers	David Nillo, Dolores Starr
Jehan (The Wolf)	Slim Gaut

"The Vagabond King" is a hardy perennial whose basic production goes back to 1902 when Justin McCarthy's "If I Were King" bowed in London (with George Alexander as Francois Villon) but it was not until 1925 that the William H. Post-Brian Hooker libretto to Rudolf Friml's durable score debuted on Broadway. It has been remade a couple of times but the latest version—"in Technicolor and VistaVision"—is the lushest recreation yet. It's an eyefilling bluechip investiture which, if the customers take it in proper stride, should acquit itself profitably at the boxoffice. There are spots, however, where in this sardonic age and idiom the gusto of Villon's derring-do may strike a disturbing note.

By and large, however, the 15th century French romance, with its pageantry, splendor, royal intrigue, ducal treachery, regal wisdom, courtly graciousness and vox pop vagabondia, adds up to excellent escapist fare.

A tiptop cast is on a par with the ultra production. Its arresting, richly landscaped exteriors and palatial court appointments contrast to the fluid mob scenes as director Mike Curtiz has handled them. These include the rowdy tavern scenes, the military onslaught, not to mention Hanya Holm's skillful integration of her ballets. This marks her Hollywood debut.

Only "Someday," "Huguette's Waltz," "Only A Rose" and "Song of the Vagabonds" have been retained from the original score—durable standards all—and Friml reaffirms his skill as a composer with a set of excellent new songs, lyrics by Johnny Burke. Titles are "This Same Heart," "Bon Jour," "Viva La You," "Comparisons" and "Watch Out for the Devil," the latter incidentally keying one of the more imaginative ballets by Miss Holm. There is also an interpolation titled 'Lord, I'm Glad I Know Thee" "by V. Giovane and K. C. Rogan," both probably phoney bylines; "Rogan" is one of Burke's noms-de-plume.

Victor Young did the okay musical score.

Kathryn Grayson and Oreste have the romantic leads. Miss Grayson is too wellknown for extraneous encomiums; she is a looker and a soprano of fine calibre, ideal for the role of Lady Catherine. The mono-billed Oreste is a European import, an opera tenor of exceeding skill and trained voice and, matching Miss Grayson's pulchritudinous endowments, also a highly personable gent. He takes his place with Dennis King, who created the Broadway role at the old Casino on Broadway and who also sang it in Par's first filmusical version in 1930. (The basic story was remade once more in 1938 with Ronald Colman in the title role, Frances Dee in the Grayson part, and Basil Rathbone as the canny, not unkindly King Louis XI, well played here by Walter Hampden. Preston Sturges wrote that version, directed by Frank Lloyd).

Rita Moreno is capital as Huguette, loyal tavern wench who regards herself as Villon's "girl," playing the part with the necessary verve and spirit in the dramatic scenes, and also contributing an okay song-and-dance stint (the new standard "Huguette's Waltz") in this rogues' hangout where the ex-nitery performer is cast as dual-duty entertainer and barmaid. This was the role Lillian Roth played in the first Par version (Jane Carroll created it on Broadway) when Jeanette MacDonald had the femme lead of Catherine De Vaucelles. Miss Moreno endows her characterization with greater spitfire values.

Sir Cedric Hardwicke contributes another good personation as the crusty but loyal Tristan Chevalier, councillor to the King. Leslie Nielsen is effective as the traitorous provost marshal; Billy Vine and Harry McNaughton, from the niteries and the varieties, make their roguish roles hold up as pals of Oreste's Francois Villon; Gregory Morton is the disloyal general; G. Thomas Duggan is the Burgundian rebel duke; Florence Sundstrom is standout in her robust role. David Nillo and Dolores Starr are the terp specialists whom Miss Holm gives their opportunities in the court banquet "theatre." Jack Lord, from legit, also makes his bit stand up as a loyal king's officer.

Ken Englund and Noel Langley fashioned a colorful script, replete with the flowery dialog to match the "poet of the streets" characteriazion of Francois Villon. The turns of phraseology are frequently barbed with metaphors of compelling flights of language. Oreste gives credence in these literary ripostes to match his basic characterization as "the king of the vagabonds." It is in these prose passages that the now dated derring-do story-line treads a fine line in its possible miscued audience reaction.

Director Michael Curtiz and producer Pat Duggan handled their charges well, with no cheating on the bankroll. It's lavish in every sense. The corps of extras, not to mention the rolling livestock for the "invasion," along with the costly costuming—undoubtedly authentic to the 15th century of Paris and Burgundy to the last degree—gives this latest remake of "The Vagabond King" beaucoup size and stature, gilt and glamour—ingredients that defy any television road company cinematic entertainment. This is another biggie for the new selling season. *Abel.*

Strange Intruder
(SONG)

Familiar cast in fair meller for program bookings.

Hollywood, Sept. 4.

Allied Artists release of Lindsley Parsons production. Stars Edmund Purdom, Ida Lupino, Ann Harding, Jacques Bergerac. Directed by Irving Rapper. Screenplay, David Evans, Warren Douglas; from novel by Helen Fowler; editor, Maurice Wright; music, Paul Dunlap; song, Carroll Coates. Previewed Aug. 28, '56. Running time, 82 MINS.

Paul Quentin	Edmund Purdom
Alice	Ida Lupino
Mary Carmichael	Ann Harding
Howard	Jacques Bergerac
Meg	Gloria Talbott
James Carmichael	Carl Benton Reid
Parry	Douglas Kennedy
Adrian	Donald Murphy
Violet	Ruby Goodwin
Libby	Mimi Gibson
Johnny	Eric Anderson
Joady	Marjorie Bennett

A familiar cast will do its part in carrying "Strange Intruder" through its program bookings. Playing is generally competent, but a story that doesn't project much conviction results in only fair entertainment for release purposes.

Edmund Purdom plays a battle-fatigued G. I. with a strange mission. He had promised a now-dead war buddy to kill the latter's two kids so that an unfaithful wife and her lover cannot have them. The script by David Evans and Warren Douglas, from the novel by Helen Fowler, isn't too convincing in working out the problem and Irving Rapper's direction unfolds the plot at a pace too slow for much suspense.

The mission is never accomplished because in meeting the wife, Ida Lupino, and the dead buddy's family, Purdom finds mitigating circumstances, as well as affection, and manages to recover from his psychiatric trouble that had sent him on the strange errand. Purdom and Miss Lupino handle their roles acceptably, as do Ann Harding, the mother; Carl Benton Reid, the father, and Gloria Talbott, the sister. Jacques Bergerac appears as the blackmailing ex-lover who had tempted Miss Lupino in her loneliness. Douglas Kennedy, family attorney; Donald Murphy, the war buddy who exacts the crazy promise from Purdom, and others are okay.

Lindsley Parsons' production has good technical assists from Ernest Haller's lensing, editing and settings. Paul Dunlap contributes a sentimentally themed score and Carroll Coates cleffed the tune, "Bad for Each Other" heard via a record. *Brog.*

Lust for Life
(C'SCOPE—COLOR)

Class production, interesting, but long and wordy. Properly set for art theatre showcasing.

Metro release of John Houseman production. Stars Kirk Douglas; features Anthony Quinn, James Donald, Pamela Brown, Everett Sloane, Niall MacGinnis, Noel Purcell, Henry Daniell, Madge Kennedy. Directed by Vincente Minelli. Screenplay, Norman Corwin from the novel by Irving Stone; camera (Metrocolor), F. A. Young and Russell Harlan; editor, Adrienne Fazan; music, Miklos Rozsa. Tradeshown N.Y., Aug. 30, '56. Running time, 122 MINS.

Vincent Van Gogh	Kirk Douglas
Paul Gauguin	Anthony Quinn
Theo Van Gogh	James Donald
Christine	Pamela Brown
Dr. Gachet	Everett Sloane
Roulin	Niall MacGinnis
Anton Mauve	Noel Purcell
Theodorus Van Gogh	Henry Daniell
Anna Cornelia Van Gogh	Madge Kennedy
Willemien	Jill Bennett
Dr. Peyron	Lionel Jeffries
Dr. Bosman	Laurence Naismith
Colbert	Eric Pohlmann
Kay	Jeanette Sterke
Johanna	Toni Gerry
Rev. Stricker	Wilton Graff
Mrs. Stricker	Isobel Elson
Rev. Peters	David Horne
Commissioner Van Den Berghe	Noel Howlett
Commissioner De Smet	Ronald Adam
Ducrucq	John Ruddock
Rachel	Julie Robinson
Camille Pissarro	David Leonard
Emile Bernard	William Phipps
Seurat	David Bond
Pere Tanguy	Frank Perls
Waiter	Jay Adler
Adeline Ravoux	Laurence Badie

Metro's decision to launch "Lust for Life" in specialty, or art, theatres is an immediately understandable one. For this study of Vincent Van Gogh will need time to catch on, being without the elements of action and pace that can attract an audience right off.

John Houseman has provided a top-calibre production setting and Norman Corwin contributed a highly literate script. But this is a slow-moving picture whose only action is in the dialog itself. Basically a faithful portrait of Van Gogh, "Lust for Life" is nonetheless unexciting. It misses out in conveying the color and entertainment of the original Irving Stone novel. It's a tragic recap that Stone penned, of course, but still there was no absence of amusing incidents.

Lensed in Holland and France, "Lust for Life" will have its appeal, initially at least, for the sophisticates. It's largely conversation plus expert tint photography, and both on a high level. Manning the cameras under Vincent Minelli's direction, F. A. Young and Russell Harlan devote liberal amounts of footage to Van Gogh's originals, these being interworked with story points as they are registered.

Kirk Douglas plays the title role with undeniable understanding of the artist. He's a competent performer all the way, conveying the frustrations which beset Van Gogh in his quest for knowledge of life and the approach to putting this on canvas.

But somehow the measure of sympathy that should be engendered for the genius who was to turn insane is not realized. To draw a comparison, Jose Ferrer in "Moulin Rouge" made Toulouse-Lautrec "closer" to the audience.

Anthony Quinn as Paul Gauchin, James Donald as Theo Van Gogh, and Pamela Brown, Everett Sloane, Niall MacGinnis, Noel Purcell, Henry Daniell and Madge Kennedy contribute uniformly competent performances.

The color, billed as Metrocolor, is outstanding throughout. This, along with the CinemaScope photography, and the vivid settings place the stamp of quality on the Houseman production. Music and technical work are fine too. But this telling of the story of Vincent Van Gogh—of his struggles in Holland and southern France, of his impoverishment and handouts from a kindly brother, of the mental distress that impels him to cut off an ear and, finally his death, is not the stimulating picture it should have been. Cutting is unusually sharp but even this doesn't give it sufficient pace. *Gene.*

Hot Rod Girl

Well-knit programmer with juve interest.

Hollywood, Sept. 4.

American-International release of Norman Herman (Nacirema) production. Stars Lori Nelson, John Smith, Chuck Connors; features Frank J. Gorshin, Roxanne Arlen, Mark Andrews, Carolyn Kearney. Directed by Leslie Martinson. Screenplay, John McGreevey; camera, Sam Leavitt; editor, Leon Barsha. Previewed Aug. 29, '56. Running time, 79 MINS.

Lisa	Lori Nelson
Jeff	John Smith
Ben	Chuck Connors
Flat-Top	Frank J. Gorshin
L. P.	Roxanne Arlen
Bronc	Mark Andrews
Judy	Carolyn Kearney
Two Tanks	Ed Reider
Steve	Del Erickson
Yo-Yo	Fred Essler
Logan	Russ Thorson
Pat	Charles Keane
Henry	Dabbs Greer

Hot rodders provide a topical theme for this well-knit programmer which may be exploited for satisfactory returns, particularly with the juve trade. Film covers the subject thoroughly, simultaneously offering a few thrills and a story that holds water.

The John McGreevey script focuses on a cop who has been waging a one-man crusade to stop teenage speed violations by promotion of a patrolled drag strip where hot rodders may let off steam. After an older driver withdraws his support from the project, as a consequence of his kid brother's death in a street race, the cop begins to lose ground. Appearance of a troublesome newcomer who tries to take over leadership of the hot rod element further complicates matters, which finally resolve themselves following a fatal road accident and the rodders return to the drag strip.

Leslie Martinson maintains a fast pace in his direction of the Norman Herman production, building good suspense in staging a chicken race, which consists of two cars racing head-on towards each other. Cast is generally okay, good typing all the way. Chuck Connors registers as the cop, John Smith plays the elder brother, and Lori Nelson is pretty as his girl friend. Mark Andrews impresses in the trouble-maker role. Frank J. Gorshin and Ed Reider rate as a couple of young drivers, and Roxanne Arlen and Carolyn Kearney as their sweeties.

Sam Leavitt's photography and Leon Barsha's editing lead off the standard technical credits. *Whit.*

The She-Creature

Mixed salad of the Bridey Murphy, Monster-From-The Past and Svengali themes, aimed at unpretentious billings.

Hollywood, Aug. 29.

American-International Pictures release of Golden State (Samuel Z. Arkoff-Alex Gordon) production. Stars Chester Morris, Marla English, Tom Conway; features Cathy Downs, Lance Fuller, Ron Randell, Frieda Inescourt, Frank Jenks, El Brendel. Directed by Edward L. Cahn. Screenplay and story by Lou Rusoff; camera, Frederick E. West; editor, Ronald Sinclair; music, Ronald Stein. Reviewed at Iris Theatre, Hollywood, Aug. 29, '56. Running time, 76 MINS.

Carlo Lombardi	Chester Morris
Andrea	Marla English
Timothy Chappel	Tom Conway
Dorothy	Cathy Downs
Ted Erickson	Lance Fuller
Lieut. James	Ron Randell
Mrs. Chappel	Frieda Inescort
Police Sergeant	Frank Jenks
Olaf	El Brendel
Johnny	Paul Dubov
Bob	Bill Hudson
Martz	Flo Bert
Mrs. Brown	Jeanne Evans
Prof. Anderson	Kenneth MacDonald
Creature	Paul Blaisdell

A tossed green salad of the Bridey Murphy theme, mixed with helping of monster-from-the-past, and served up with a dash of Svengali, this pic is aimed at unpretentious billings, in keeping with its very modest budget, and should serve well in these situations.

Chester Morris portrays a sideshow hypnotist who can call up a prehistoric monster from the past with the aid of his assistant, looker Marla English. But upright psychic researcher Lance Fuller becomes interested in her, and helps her fight off Morris' malevolent influence.

During the struggle over Miss English' psyche, ambitious promoter Tom Conway latches on to Morris and builds him into a nationwide craze, to gain a fast buck. In the end, Morris beckons the creature and unlooses it on the cast, depopulating most of his co-players before Miss English gains the upper hand and turns the creature on Morris himself. With this, the creature shambles back to the sea, presumably forever.

All this is related in a disjointed, haphazard manner in the Lou Rusoff script, which utilizes a fair share of this genre's cliches before the final reel. However, director Edward L. Cahn manages to mix in a good quota of chills, especially for impressionable small fry.

Chester Morris is too able an actor to be entirely submerged in this shoddy material, and manages a capable performance, although he relies much on the baleful glare and the muttered threat for effect. Miss English, with eloquent physical attributes, doesn't have much more to register than horror and a catatonic state. Fuller overuses a wide-eyed stare of astonishment as the skeptical scientist, while Ron Randell turns in a capable job as a tough cop. Tom Conway is properly suave as the money-hungry promoter. Cathy Downs makes an attractive ingenue, but El Brendel's comedic contribution lacks sharp material.

Technical credits are adequate, except that the monster becomes ridiculous when viewed in the strong light of the kliegs. *Kove.*

It's a Wonderful World
(SONGS)
(British-SpectaScope-Color)

Brightly spun Tin Pan Alley romance featuring Ted Heath Orch with Terence Morgan, George Cole and attractive Parisienne newcomer Mylene Nicole. Good for swing music fans.

London, Aug. 28.

Renown release of George Minter production. Stars Terence Morgan, George Cole, Kathleen Harrison and Ted Heath & His Music. Direction and screenplay by Val Guest. Camera, Wilkie Cooper; editor, John Pomeroy; music, Ted Heath & Robert Farnon. At Leicester Square Theatre, London, Aug. 28, '56. Running time, 89 MINS.

Ray Thompson	Terence Morgan
Ken Miller	George Cole
Miss Gilly	Kathleen Harrison
Ted Heath	Himself
Bert Fielding	James Hayter
Georgie	Mylene Nicole
Mervyn Wade	Harold Lang
Professional Manager	Reginald Beckwith
Dennis Lotis	Himself
Paul Taylor	Maurice Kaufman
Sir Thomas van Broughton	Charles Clay
Arranger	Derek Blomfield

Starting off through the blare of Ted Heath's orchestra, and the crazy gyrations of screaming swing-mad teenagers, this comedy develops into a gay satirical yarn. The maestro's recent U.S. trip places him among the known quantities in the U.S., and from this angle it should prove suitable there also. His personality dominates the lively story of a composer's search for a niche in Tin Pan Alley, with a diverting script and good direction to speed it along. Its prospects in the home market are surefire for the type of audience it was obviously intended.

Terence Morgan and George Cole play a couple of back room starvelings with one shirt between them, a near-unshakable faith in their future, and a charmless rooming-housekeeper bent on their eviction. Morgan gets an accompanist's job in a publishing house which tides them over until Cole pulls off a harebrained scheme that sets them skyrocketing. He foists on a gullible public a new composition by a supposedly famed foreign highbrow now living in seclusion. In reality it is a playback in reverse of Ted Heath's band recording of "D'ye Ken John Peel."

The facial expression of the audience during the first performance at Albert Hall, and the frenzied despair of the titled musical director make for some of the funniest shots seen in years. The snob critics won't admit they don't understand the appalling cacophony and sheeplike follow the crowd of longhairs in acclaiming it as a masterpiece.

Intruding gracefully into all this hokum is Mylene Nicole, a delightfully fresh young French blonde, making her debut in British pix who plays the gal across the street, with resulting jealous friction. Eventually she brings fame to the composer by singing his unpublished song with Ted Heath at the Royal Command Performance, having gatecrashed an audition and won a place with his band.

Morgan is satisfying as the plodding musician, gaining equal amounts of sympathy and laughs, but it is to George Cole, with his dry humor and expressive face that most of the best lines fall. Kathleen Harrison is her sturdy cockney self as the adamant housekeeper and James Hayter and Reginald Beckwith give sterling characterizations of the music publishing boss and his chief aide. Harold Lang injects the right amount of opportunism as a snooping columnist, and Dennis Lotis croons soulfully in his own personality. Band grouping and good lighting effects form a colorful, melodious background to what is, first and last, for the lowbrow appetite. *Clem.*

Gun Brothers

Standard outdoor feature done in okay style for action market.

Hollywood, Sept. 4.

United Artists release of Grand production. Stars Buster Crabbe, Ann Robinson, Neville Brand; features Michael Ansara, Walter Sande, Lita Milan. Directed by Sidney Salkow. Screenplay, Gerald Drayson Adams, Richard Schayer, from story by Adams; camera, Kenneth Peach; editor, Arthur Hilton; music, Irving Gertz. Previewed Aug. 30, '56. Running time, 79 MINS.

Chad	Buster Crabbe
Rose Fargo	Ann Robinson
Jubal	Neville Brand
Shawnee	Michael Ansara
Yellowstone	Walter Sande
Meeteetse	Lita Milan
Blackjack Silk	James Seay
Sheriff Jergen	Roy Barcroft
Moose MacLain	Slim Pickens
Molly	Dorothy Ford

A Cain and Abel plot themes this western actioner and it's wrapped up in okay style to satisfy the demands of the general outdoor market. Buster Crabbe and Neville Brand carry off the good and bad brother characters with

(Continued on page 16)

WALL ST. WOOS H'WOOD AGAIN

Goodbody's 'Best Buys'

Better buy Allied Artists, Columbia, Paramount and 20th-Fox. That's the advice from Goodbody & Co., brokers, based on a survey of industry conditions which the outfit conducted. All film securities look to be "good speculation" to Goodbody and best of all are the four aforementioned, for these reasons:

AA—Moving ahead with bigger productions and sale of these will mean access to new market areas for its smaller product. Important talent is being attracted to the company. Money from abroad improving.

Col—"High quality" management. Keen regard for the foreign market. Demonstrated ability to produce "big pictures" that pay off. In on the ground floor, tv-wise, with its Screen Gems subsidiary.

Par—Leads the film field in diversified operations. Strong record of boxoffice successes. Public acceptance of "War and Peace" and others on the theatrical lineup could mean an extra dividend.

20th—"Has reputation of consistently turning out better-than-average productions." Can attract leading stars without splitting profits with them. Adding to foreign holdings and much optimism about foreign rentals.

'Koepenick' Cops Kudos in Venice; Others Follow in Lido's Long Grind

Venice, Sept. 4.

The 17th Venice Film Fete opened here last week (28) with a showing of "Der Hauptman Von Koepenick," the German entry directed by Helmut Kautner, with Heinz Ruehmann in the title role. Spotlit affair was attended by a host of stars, authorities, business leaders and delegations from many countries.

Among the stars heading the parade to the Festival Palace, watched by thousands who had poured onto the Lido, were Gina Lollobrigida, Elsa Martinelli, Maria Meneghini Callas, Myriam Bru, Helene Remy; the star of the evening's pic, Heinz Ruehmann; director Kautner; Mike Bongiorno, Alberto Sordi, Sandra Milo, Silvia Morgan, and many others. Officialdom was repped by Italian Minister of Commerce, Cortese, as well as Italo industry toppers.

Pic, which was preceded by a CinemaScope short of the famed "Palio" of Siena, is an entertaining but also thought-provoking commentary on the German weakness for the uniform. As barbedly scripted by Carl Zuckmayer, who long ago wrote the original play by the same name, and smoothly directed by Kautner, "Koepenick" shapes as one of the best postwar German films, and one which could help widen that door to foreign markets for the German pic industry. In regard to its Festival chances, it is not regarded as heavyweight in itself, but the key acting by Ruehmann is already solidly set as the one to beat for the male acting prize. It is standout. Both he and the pic were very warmly cheered when the pic ended—perhaps the best reception

(Continued on page 16)

Levin Flying to Italy For Nod to Winners Of Frisco's Italo Film Fete

San Francisco, Sept. 4.

Irving M. Levin, director of San Francisco Theatres Inc., will fly to Italy next Sunday (9) to present winners to first annual Golden Gate Awards following this week's Italian Film Festival here.

Festival opens tonight (Tues.) with "La Strada" and will include the world premiere of "Tosca" Saturday (8) and the American premieres of "Scandal in Sorrento" tomorrow (Wed.) and "The Railroad Man" Thursday (6). In addition, "Blue Continent" will be shown Friday (7).

Festival is being held at the 1,600-seat Alexandria as a part of an Italian government-sponsored "Italy Week," and awards will be given the best film, best actor, best actress and best director.

Levin reported seat sales going very well, hopes to gross between $11,000 and $12,000 in five nights.

Film award judges will be drama critics of five Frisco area major dailies, Harold Zellerbach, president of Frisco Art Commission, Roland Pierotti of American-Italy Society and Levin.

NICHOLSON'S 'NO MORE FEATURE PIX TO TV'

Hollywood, Sept. 4.

In the midst of the mushrooming sale of feature films to television, James H. Nicholson, prexy of Sunset Productions and American International Pictures, has promised flatly that none of his companies' product will be made available to video. Firm previously had sold two films, "Fast and Furious" and "Five Guns West," to tv because of short finances but, Nicholson insisted, it won't happen again.

Nicholson said his policy of serving theatrical exhibs automatically enjoins sale of films to a competitive medium. And, he added, exhibitor acceptance of indie product has made it unnecessary to make viedo deals in order to come out of the red.

See 'Long' Pix, Short Supply Knifing Duals

Everybody, it seems, is in favor of dropping double features and returning to a single picture policy, but nobody is willing to take the first step to eliminate them completely. A campaign for the demise of dualers has been waged unsuccessfully for many years. However, it is currently receiving a new impetus in the face of the serious product shortage which is making it more and more difficult for exhibitors to assemble tandem shows.

The greatest deterrent to dropping the dualers is the fear that the competition will not follow suit. "It requires a lot of courage to drop them in the face of others running double," declared one exhibitor. According to an RKO spokesman, the circuit would prefer to run single features throughout the chain but is fearful of making the move because of the surrounding competition.

A factor that may hasten the end of the double features is the current crop of long-running block-

(Continued on page 18)

Leonard's 2 for Col

Hollywood, Sept. 4.

Pact to produce two theatrical pix for Columbia Pictures has been inked by Herbert B. Leonard, who makes the "Rin Tin Tin," "Circus Boy" and "77th Bengal Lancers" teleseries in conjunction with Screen Gems, Col's vidfilming arm.

Properties Lepnard is slated to do are "Kiss-Off," a novel by Douglas Hayes, and "The Rin Tin Tin Story," a feature version of the life of the canine's trainer, Lee Duncan, penned by John W. English. Actual lensing won't start until next summer.

UPBEAT SWITCH ON PIC STOCKS

Research study conducted by Goodbody & Co. has led this brokerage house to the conclusion that common stocks of the film industry, which have been regarded as dubious risks, appear trending to good speculative ratings.

Significantly, the upbeat appraisal is based on day-to-day film operations, and not on the library unloading, mergers or other projected deals which have spurred investor interest in past.

Goodbody's analysis, prepared by George F. Ackerman, sees these developments on "the positive side of the motion picture industry": continued growth of the drive-ins, success of the growing number of "epic"-type productions, telefilming as an increasing money source and an anticipated rise in foreign rentals.

Gerald M. Loeb, partner in E. M. Hutton & Co., was quoted in VARIETY last week as saying business conditions will improve greatly. He qualified this, though, with the statement that producers must constantly seek fresh approaches to filmmaking.

Still, Loeb's wrapup of future prospects was strictly upbeat, as is Goodbody's. This is a marked switch from the expressed pessimism of Wall Streeters anent the industry, as heard for more than the past year, and in some cases much longer.

Ozoner business goes up and up, notes Goodbody. The ramp operators are fitting in with the changing population scheme of things by, obviously, locating in the suburban areas. And the moppet attractions at the drive-ins are particularly appealing to the families, with two or three children, who dominate the suburban residents. Ownership of these outdoor houses is "perhaps the most profitable area in the picture business," and its growing importance cannot be over-emphasized, according to the Goodbody sizeup.

As for the "big pictures," the greatest portion of the lost audience appears to be in the metropolitan areas and the movement in the direction of the specs could be "most favorable." Specifically, it could lure back those customers who've strayed away, states Goodbody.

The strengthening pix-tv unity—more film company operations in tv and telepic production—also is cited by analyst Ackerman as auguring a point of better returns for the production outfits.

Television will have nothing like the impact abroad as it has had in the U. S. and this means theatrical pictures will continue to prosper there, says the prophet. Further, areas of operation are being expanded, such as the Communist countries, and this, too, will help rentals.

Edinburgh Film Fest Up on All Counts; 'King & I,' '7 Years in Tibet' Score

By GORDON IRVING

Edinburgh, Sept. 4.

Film observers from many nations believe the Edinburgh Film Festival of 1957, already being planned, will be even bigger than the current fest. So many companies and distribs, both American and British as well as European, are throwing in their films and experience that the fest is in danger of becoming even greater than the overall junket of music, drama and ballet.

Marta Toren, star of the Titanus production "Maddalena," planed here Sunday (2) to attend the Selznick Golden Laurels ceremony in the New Victoria cinema. Now resident in Rome, she left Hollywood in 1952 to play the wife of Puccini in an Italian biopic.

Albin Skoda, who plays Hitler in "Der Letzte Akt" (Ten Days to Die), Austrian entry for the Selznick award, also flew to Edinburgh from Vienna to attend the ceremony.

The 1956 celluloid junket, now in its third and last week, has been marked by increased attendances, bigger social activity, and a round of receptions hosted by the various visiting delegations.

'King and I' Clicks

Hollywood pix have hypoed interest, with good notices from most crix for "The King and I" (Fox). Deborah Kerr, who is a native of Helensburgh, Scotland, won pleasing references for her thesping, and her vocal ghosting was so authentic she even got a word or two of appreciation for her "rendition" of "Hello, Young Lovers" from unhep crix.

The Daily Scotsman, lofty prestige journal, said that "The King and I" may well be "the best film ever made of a stage musical show." It named Yul Brynner as above criticism, "his majestic figure and personality taking the screen by storm."

Showing of "The King and I" took place at a gala Sunday night performance, and clashed with the major British offering, Rank's "Reach for the Sky." No Hollywood personalities were forward for the American film, but the J. Arthur Rank Studios in London sent a plane party north, comprising star Kenneth More, director Lewis Gilbert, producer Dany Angel and author Paul Brickhill.

Kenneth More wings to Bermuda

(Continued on page 18)

UA'S 'ATTACK' BEFORE 'HELL' BREAKS LOOSE

"Attack," subject of lively controversy because of its cowardly Army officer theme, is now being pushed to market pronto—because of a 20th-Fox entry of similar story line.

United Artists, distributor of the Robert Aldrich production, had intended opening "Attack" in only a few spots late this month and in early October. But the word is out that 20th's "Between Heaven and Hell" is set for saturation bookings Oct. 11 and, because of the resemblance between the two pictures, UA feels this could take the edge off "Attack."

Thus, UA is countering with newly-revised "Attack" plans that call for multiple bookings in the key cities before "Hell" is sprung on the public.

Rep. Price Raps Defense Dept.'s Snub of 'Attack'

Washington, Sept. 4.

Rep. Melvin Price (D-Ill.), a member of the House Armed Services Committee, lashed out at the Defense Dept. last week for refusing to cooperate in the making of the UA film "Attack." Department policy in the case, he said, was "indefensible."

Price said he considered the Department's refusal "a shameful attempt to impose censorship on a film because it dares to present an officer whose character is marred by the human failings of weakness and cowardice." Producer Robert Aldrich and his associates, he added, deserve praise for having completed the film without military cooperation.

The Congressman said he recently saw a preview of the picture, one of two U. S. entries at the 1956 Venice Film Festival, and regarded it as "an exceptionally fine film."

He was therefore "greatly disturbed," he said, to learn that the Department had written Aldrich that the picture "does not qualify for cooperation under the criteria of policy (because) the story is basically considered to be derogatory to Army leadership during combat and features weakness, cowardice and murder."

Price said "it is ridiculous to fear that 'Attack' may make the

(Continued on page 15)

O'Donnell Pushes 'Coin for COMPO' In Exhib Letter Preceding Drive

Pay the Council of Motion Picture Organizations its dues, urges Robert J. O'Donnell, v.p.-general manager of Interstate Theatres, Dallas, and chairman of COMPO's recent Federal tax campaign. Continued financial support of the organization was asked for by O'Donnell in a letter to all United States exhibitors sent out this week.

Collections campaign will be launched next Monday (10) with the distributors, via the Motion Picture Assn. of America, pledged to match the exhib contributions on a dollar-for-dollar basis.

O'Donnell underscored the benefits accruing to virtually all theatremen from COMPO's tax victory, suggesting that this alone means substantially more money than the sums being solicited as dues, which are computed on a per-seat basis. Further, he said, the COMPO treasury must be replenished to enable the outfit to carry on

20th Cites Wood Soanes In Coast Memorial Award

Oakland, Calif., Sept. 4.

Herman Wobber, 20th-Fox v.p. for the Coast, presented Mrs. Wood Soanes a memorial plaque in honor of her late husband's efforts for the film industry as part of the 25th anniversary celebration of 3,500-seat Paramount here.

Soanes was the Oakland Tribune's drama critic and VARIETY correspondent for more than 35 years. He died last December.

The plaque, hung in the $3,000,000 theatre's lobby, reads: "In the memory and recognition of his outstanding contributions to the public as drama critic of the Oakland Tribune, Fox West Coast Theatres."

Scot's Selznick Palm To 'Divided Heart'; Olivier, Sanders Bros. Win Kudos

Edinburgh, Sept. 4.

"The Divided Heart," made by the Ealing studios, has copped the Selznick Golden Laurel award.

In accepting it here, Ealing partner Michael Balcon said Edinburgh had become the most important world center for film fests and he hoped it would not be debased "like some of the other festivals." The award is made to non-American films as a contribution to international goodwill.

The Selznick trophy for an outstanding filmmaker went to Sir Laurence Olivier, The Richard Winnington award for a film with the highest social and artistic integrity went to the American brothers, Denis and Terry Sanders, for their 30-minute feature, "Time Out of War." It was accepted by Col. Willard Webb, the U. S. film delegate.

Pillot Quits 20th

Leo Pillot, special events manager and national magazine contact for 20th-Fox, has resigned effective Sept. 14.

Pillot had been with 20th for five years, as exploitation manager for the company and also had handled national promotional tieups. He expects to announce his future plans following a vacation.

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THE BOX-OFF

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N · Screen Play by JOHN LEE MAHIN · Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH · DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

Strong Pix, Solid H.O.'s Hypo L.A.; 'Bus' Sturdy 26G, 'Seed' Fancy 25G, 'King' 28G, 'Peace' 31G, 'Cadillac' 21G

Los Angeles, Sept. 4.

Stout new openers and strong holdovers are shoving holiday takes to fancy outlook at local firstruns. "Bus Stop" is sighting a sturdy $26,000 at Chinese, while "Bad Seed," is fancy $25,000 or near at Fox Wilshire. Pop-price run of "King and I" is solid $28,000 at three situations, while "Bandido" and "Killing" are strong $31,000, also at three spots.

"Duchin Story" and "Ladykillers" are stout $31,000, also at three sites. A hearty $21,000 shapes for combo of "She-Creature" and "Conquered World" at two locations. Second stanza of "War and Peace" is fine $31,000 at Hollywood Paramount and "Cadillac" is steady $21,000 at Warner Beverly. "High Society" is sharp $20,000 for fifth frame at Pantages, and "Cinerama Holiday" is smart $32,200 for 42d session at Warner Hollywood.

Estimates for This Week

Chinese (FWC) (1,908; $1.25-$2.40)—"Bus Stop" (20th. Sturdy $26,000. Last week, "King and I" (20th). (9th wk-5 days), $18,000.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Bad Seed" (WB). Fancy $25,000. Last week, "Ambassador's Daughter" (UA) (3d wk-8 days), $5,300.

Los Angeles, Vogue, Ritz (FWC) (2,097; 885; 1,363; 90-$1.50)—"King and I" (20th). Solid $28,000. Last week, Vogue, "Somebody Up There Likes Me" (MG) (3d wk), $4,800; others in unit.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-$1.25) — "Bandido" (UA) and "The Killing" (UA). Strong $31,000. Last week, Orpheum, Hollywood, "Trapeze" (UA) and "Emergency Hospital" (Indie) (3d wk), $11,000.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 80-$1.50)—"Duchin Story" (Col) and "Ladykillers" (Indie). Stout $31,000. Last week, Downtown,

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Broadway Grosses

Estimated Total Gross
This Week $696,680
(Based on 21 theatres)
Last Year $710,600
(Based on 20 theatres)

'Bus' Brisk 15G In Bright L'ville

Louisville, Sept. 4.

Strong array of products on downtown screens, and holiday weekend is all to the good for firstruns. Healthy grosses are the rule in most situations, leaders being "Oklahoma" (2d wk) at the Brown and "Bus Stop" at the Rialto. "Burning Hills" is brisk at the Mary Anderson, and h.o. of "Proud and Profane" at the Kentucky is virile. "Ambassador's Daughter," plus "Suez Canal," short subject, is mild at Loew's.

Estimates for This Week

Brown (Fourth Avenue) (United Artists) (1,000; $1.25-$2)—"Oklahoma" (Magna) (2d wk), had sellout performances over weekend, indicating strong $18,000, upped from first week's solid $17,000.

Kentucky (Switow) (1,000; 50-85)—"Proud and Profane" (Par) (2d wk), heading for nice $6,000, after first week's over expectations. $10,000.

Mary Anderson (People's) (1,000; 50-85)—"Burning Hills" (WB), excellent $7,000. Last week, "Autumn Leaves" (Col) and "He Laughed Last" (Col), oke $6,500.

Rialto (Fourth Ave.) (3,000; 74-99)—"Bus Stop" (20th). Marilyn Monroe and Don Murray strong draw here, likely wham $15,000. Last week, "Queen of Babylon" (20th) and "Abdullah's Dream" (20th), nice $9,000.

Loew's (United Artists) (3,000; 50-85)—"Ambassador's Daughter" (UA), plus timely short "Suez Canal," indicating moderate $6,000. Last week, "High Society" (M-G) (2d wk), good $11,000.

'Society' Socko $56,000, 'Bus' Great 40G, 'King' 18G in Terrific Toronto

Toronto, Sept. 4.

With "High Society" soaring to a terrific two-house Loew combo, plus "Bus Stop" up front on a five-theatre Arthur Rank tie-in, and "Pardners" big at Canada's largest theatre (3,344-seater), biz is hep on the first-run deluxers for newcomers of merit. On holdovers, "King and I" in fifth frame is still lusty; ditto "Oklahoma" in 19th. stanza.

Estimates for This Week

Circle, Towne (Taylor) (750; 693; 60-$1)—"La Strada" (IFD) (2d wk). Holding hefty at $7,500. Last week, $9,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Bus Stop" (20th). Terrific $40,000, with Odeon taking half. Last week, "Foreign Intrigue" (UA) and "Star of India" (UA), $28,000 for five houses.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Hold Back the Night" (AA) and "Naked Hills" (AA). Big $17,000. Last week, "Black Sleep" (UA) and Creeping Unknown" (UA), $14,500.

Eglinton, University (FP) (1,080, 1,556; 60-$1)—"First Travelling Saleslady" (RKO). So-so $9,000. Last week, "Fantasia" (BV) (reissue) (2d wk), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Pardners" (Par). Good $20,000. Last week, "Moby Dick" (WB) (2d wk), $13,000.

International (Taylor) (557; $1)—"Escapade" (IFD) (4th wk). Holding good at $4,000. Last week, same.

Loew's, Uptown (Loew) (2,098; 2,745; 60-$1)—"High Society" (M-G). Socko $56,000. Last week (Loew's), "Fastest Gun Alive" (M-G), $6,500. (Uptown), "Walk Proud Land" (U), $7,000.

Shea's (FP) (2,375; 60-$1)—"King and I" (20th) (5th wk). Holding hep at $18,000. Last week, $20,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (19th wk). Up on good $12,500. Last week, $12,000.

'OKLAHOMA' SOCK 18G, INDPLS.; 'KING' FAIR 8G

Indianapolis, Sept. 4.

"Oklahoma" opened big at remodelled Lyric to start what looks like long run there. Biz has been close to capacity, reduced to 850 for this engagement by cutting off balcony. Grosses are moderate at other situations, State Fair competition evidently off-setting holiday weekend expectations.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Vagabond King" (Par) and "Animal Farm" (WB). Fair $8,000. Last week, "Davy Crockett and

(Continued on page 16)

'BUS' SLOW 6G, OMAHA; 'SOCIETY' HIGH $8,000

Omaha, Sept. 4.

"High Society," at the State, is topping first-run biz here this week at the downtown spots. However, other openers are also showing wicket strength with "Bus Stop" the lone disappointment at the Omaha. It is good but far below expectations. "Bad Seed" is fine at the Brandeis and "Bandido" shapes okay at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Bad Seed" (WB) and "Strange Adventure" (Rep). Nice $6,500. Last week, "Santiago" (WB) and "Zanzabuku" (Rep), $4,000.

Ohama (Tristates) (2,000; 75-$1)—"Bus Stop" (20th). Light $6,000 and may not hold. Last week, "Boss" (UA), $7,200 at 90c top.

Orpheum (Tristates) (2,890; 75-90)—"Bandido" (UA) and "Nightmare" (UA). Good $9,500. Last week, "Johnny Concho" (UA) and "UFO" (UA), $8,200.

State (Goldberg) (860; 75-$1)—"High Society" (M-G). Powerful $8,000. Last week, "Kiss Before Dying" (UA) and "Emergency Hospital" (UA), $4,500.

'Bus' Busy 35G, Det.; 'Duchin' Steady 10G, 'Wonders' Big 42G, 4th

Detroit, Sept. 4.

"Seven Wonders" continues to pace the downtowners with another solid session, its fourth, at Music Hall. Best of the newcomers is "Bus Stop" which looks good at the Fox. "Oklahoma!" stays steady in the 29th week at the United Artists with a readjustment of show schedules trimming off two matinees to make new total of 14 a week. "Pillars of Sky" is fair at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Bus Stop" (20th) and "Kiss Before Dying" (20th). Good $35,000. Last week, "Bigger Than Life" (20th) and "Massacre" (20th) $14,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Pardners" (Par) and "Francis in Haunted House" (U) (2d wk). Down to $15,000. Last week, $17,500.

Palms (UD) (2,961; $1-$1.25)—"Pillars of Sky" (U) and "I've Lived Before" (U). Oke $16,000. Last week, "Burning Hills" (WB) and "Rebellion of Hanged" $15,500.

Madison (UD) (1,900; $1-$1.25)—"Eddie Duchin Story" (Col) (4th wk). Steady $10,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "King Kong" (RKO) and "I Walked With A Zombie" (RKO) (reissues). So-so $13,000. Last week, "The Black Sleep" (UA) and "Creeping Unknown" (UA) $14,000 in second week.

United Artists (UA) (1,667; $1.25-$2.20) — "Oklahoma!" (Magna) (29th wk). Steady $13,000. Last week, $12,531.

Adams (Balaban) (1,700; $1-$1.25)—"High Society" (M-G) (3d wk). Good $22,000. Last week, $22,326.

Music Hall (Cinerama Productions) (1,208; $1-$2.65) — "Seven Wonders" (4th wk). Big $42,000. Last week, $40,200.

Holiday Lifts Hub; 'Seed' Lofty 30G 'Wonders' Mighty 40G, 'Gun' Fast 33G

Key City Grosses

Estimated Total Gross
This Week $3,082,980
(Based on 20 cities and 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,999,300
(Based on 21 cities and 205 theatres.)

'Bus' Smash 25G, Balto; 'Seed' 16½G

Baltimore, Sept. 4.

Labor Day product is providing a long overdue hypo for grosses here this week. "But Stop" is a powerhouse entry at the Century. Delayed local preem of "Man With Golden Arm" due to censorship problems is hotsy at the New. "Bad Seed" is surprisingly stout at the Stanley. Second week of "High Society" is fancy at the Hipp. "These Wilder Years" finished a fairish round at the Town.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—Bus Stop" (20th). Giant $25,000. Last week, "Proud and Profane" (Par) (3d wk), $6,000.

Cinema (Schwaber) (460) 50-$1.25—"Proud and Beautiful" (Indie) (2d wk). Still pleasing at $3,500 following $4,000 opener.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (27th wk). Still potent at $8,500, same as last week.

Five West (Schwaber) (460; 50-$1.25)—"Rififi" (UMPO) (5th wk). Still okay at $3,000 after $3,500 for the fourth.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"High Society" (M-G) (2d wk). Lusty $18,000 following $22,000 opener.

Mayfair (Hicks) (980; 35-90)—"Away All Boats" (U) (5th wk). Holding firmly at $4,000; same as last week.

New (Fruchtman) (1,600; 50-$1.25) — "Man With Golden Arm" (UA). Cashing in on hassle with censors for a tall $17,000. Last week, "Davy Crockett and River Pirates" (BV), $5,000.

Playhouse (Schwaber) (410; 50-$1.25)—"Simon And Laura" (Indie) (3d wk). Fairish $2,500 following $3,500 for the second.

Stanley (WB) (3,200; 30-$1.25)—"Bad Seed" (WB). Elegant $16,500. Last week, "Satellite In Sky" (WB), $4,000.

Town (Rappaport) (1,400; 50-$1)—"Vagabond King" (Par). Opens tomorrow (Wed.). "These Wilder Years" (M-G) was lost in competition with a modest $7,000.

'Bus' Rousing 35G in B.O. Happy D. C.; 'Seed' Sturdy 17G, 'Society' 17G, 3d

Washington, Sept. 4.

Labor Day weekend is winding up a fine summer with generally hefty b.o. along town's main stem. Of four newcomers, "Bus Stop," at Loew's Capitol, is well in the lead. "Naked Night," at small seating Plaza, is another robust entry. "Pillars of Sky," at RKO Keith's, and "Kid for Two Farthings," at Lopert's Dupont, are both pleasant. "High Society" continues big in 3d stanza at Loew's Palace, and "Rififi" is solid in 2d week at Lopert's Playhouse.

Estimates for This Week

Ambassador (SW) (1,480; 90-$1.25)—"Bad Seed" (WB) (2d wk). Good $7,000 after $8,500 the previous session.

Capitol (Loew) (3,434; 85-$1.25)—"Bus Stop" (20th). Rousing $35,000, with sock send-off by cricks helping. Stays. Last week, "Ambassador's Daughter" (UA) (2d wk), so-so $12,000.

Columbia (Loew) (1,174; 70-95)—"Somebody Up There Likes Me" (M-G) (3d-final wk). Steady $6,000 after fine $8,000 last week.

Dupont (Lopert) (372; 90-$1.15)—"Kid for Two Farthings" (Lop). Firm $5,000. Stays. Last week, "House of Ricordi" (Indie), slow $4,000.

Keith's (RKO) (1,939; 70-90)—"Pillars of Sky" (U). Pleasing $8,000. House scale adjusted to take advantage of new tax cut. Last

(Continued on page 16)

Boston, Sept. 4.

Holiday weekend spurted biz at the b.o. with big takes all around. A rainy Saturday (1) kept crowds from beaches and fun spots and resulted in hotsy day grosses. "Seven Wonders of World" is sockeroo at Cinerama, biggest of 'em all, leading the town with a mighty $40,000. "Bad Seed" is smash at the Metropolitan with a lofty $30,000 or better and "Fastest Gun Alive" is hotsy at the State and Orpheum. "Vagabond King" shapes slick at the Paramount and Fenway. "Privates Progress" is slick at the Exeter hypoed by a sneak preview and good reviews. "Madame Butterfly" is bright in second round at the Kenmore. Pilgrim is solid with holdover of "Shadow of Fear."

"Bus Stop" picked up speed at the Memorial in its third frame and surpassed its previous gross.

"Duchin Story" holds boff in third round at the Astor. "One Summer of Happiness" is amazing in 9th week at the tiny Beacon Hill. A new firstrun theatre will be added to the Hub list when the Saxon (remodeled Majestic) opens with "Oklahoma!" on Sept. 13 with a price sked of $1.25-$2.50.

Holiday weekend biz gave exhibs renewed enthusiasm after a dull summer which saw falling grosses almost every week. For a time local exhibs were frankly worried, but outlook now is for a big upsurge in the fall with a drive towards bringing in the big products for the big money.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"Duchin Story" (Col) (3d wk). Boff $17,500. Last week, $20,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer Happiness" (Times) (9th wk). Strong $5,500. Last week, $4,500.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.65)—"Seven Wonders of World" (Indie) (2d wk). Socko $40,000 or better. A sellout. Last week, 5 days, $31,500.

Exeter (Indie) (1,200; 60-$1)—"Private's Progress" (DCA). Hotsy $10,000. Last week, "Wages Of Fear" (DCA) and "Animal Farm" (DCA) (2d wk), $3,500.

Fenway (NET) (1,373; 60-$1)—"Vagabond King" (Par) and "Thunder Over Arizona." Slick $6,000. Last week, "Hold Back Night" (AA) and "Trial for Jamie Dawn" (AA), $4,000.

Kenmore (Indie) (700; 85-$1.25)—"Madame Butterfly" (IFE) (2d wk). Neat $11,000. Last week, $12,000.

Memorial (RKO) (3,000; 75-$1.25)—"Bus Stop" (20th) and "Gunslinger" (AR) (3d wk). Lofty $20,000 or more.

Metropolitan (NET) (4,357; 75-$1.25) — "Bad Seed" (WB) and "Navy Wife" (AA). Torrid $30,000 or more. Last week, "Autumn Leaves" (Col) and "Magic Fire" (Rep), $11,000.

Pilgrim (ATC) (2,100; 65-95)—"Shadow of Fear" (UA) and "Run for Sun" (UA) (2d wk). Neat $9,000. Last week, $10,000.

Paramount (NET) (1,700; 60-$1)—"Vagabond King" (Par) and "Thunder Over Arizona" (Indie), Good $15,000. Last week, "Hold Back Night" (AA) and "Trial for Jamie Dawn" (AA), $9,000.

Orpheum (Loew) (3,000; 65-$1)—"Fastest Gun Alive" (M-G) and "Star of India" (UA). Sizzling $22,000 or better. Last week, "High Society" (M-G) (3d wk), 9-days, $20,000, above estimate.

State (Loew) (3,000; 65-$1)—"Fastest Gun Alive" (M-G) and "Star of India" (UA). Happy $11,000. Last week, "High Society" (M-G) (3d wk), 9-days, $11,000.

'Seed' 17½G Tops Cincy, 'Profane' Lofty $16,000

Cincinnati, Sept. 4.

Nifty product array and holiday are boosting downtown biz noticeably this stanza. But reopening of school is having its usual thinning effect on matinee attendance. "Bad Seed" is the current topper with a tall Palace take. Other new bill, "Proud aand Profane," looms solid in the big Albee.

Federal tax drops lowered RKO scales from 84c to 75c and $1 to 90c and Keith's to 75c opening and 90c closing on weekdays, and keeping $1.25 high for Saturday, Sunday and holidays with opening of 85c on Saturday and 90c on Sunday.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Proud and Profane" (Par). Solid $16,000, warranting holdover.

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'Seed' Sprouts Fast 22G in Busy Philly; 'Okla.' Bright 20G, 'Daughter' O.K. 19G

Philadelphia, Sept. 4.

Combination of new product and long holiday and weather made for the summer's biggest weekend. "Bab Seed" sprouted fast and "Oklahoma" on road show basis both had long lines. "Ambassador's Daughter" is slightly below expectations, "Pillars" and "Bandido" are strongest with the matinee trade.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80) — "High Society" (M-G) (2d wk). Smash, $23,000. Last week, $28,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (19th wk). Up again to $19,000. Last week, $16,000.

Fox (20th) (2,250; 75-$1.80) — "King and I" (20th) (8th wk). Royal $20,000. Last week, $18,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Pillars of Sky" (U). Fair $12,000. Last week, "Pardners" (Par) (2d wk), $9,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Kid for 2 Farthings" (Indie) (5th wk). Okay $3,100. Last week, $3,200.

Mastbaum (SW) (4,370; 90-$1.49) —"Bad Seed" (WB), Trim $24,000. Last week, "Wilder Years" (M-G), $11,000.

Midtown (Goldman) (1,000; $1.20-$2.40)—"Oklahoma" (Magna). Fine $20,000. Last week closed.

Randolph (Goldman) (2,250; 99-$1.49) —"Ambassador's Daughter" (UA). Good $19,000. Last week, "Duchin Story" (Col) (9th wk), $8,000.

Stanley (SW) (2,900; 99-$1.49)—"Somebody Up There Likes Me" (M-G) (3d wk). Stout $14,000. Last week, $16,000.

Stanton (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (9th wk). Okay $8,000. Last week, $6,800.

Trans-Lux (T-L) (500; 99-$1.80) —"Trapeze" (UA) (10th wk). Neat $7,000. Last week, $8,500.

Viking (Sley) (1,000; 75-$1.49)—"Bandido" (UA). So-so $12,500 Last week, "Run for Sun" (UA) (2d wk), $7,000.

World (Pathe) (499; 99-$1.49)—"Proud and Beautiful" (Indie) (2d wk). Tidy $4,300. Last week, $4,500.

Holiday Booms Chi; 'Society' Record 62G, 'Hills' Lush 42G, 'Seed' Mighty 55G, 'Daughter' OK 11G, 'Texan' 20G

Chicago, Sept. 4.

It's another bangup week for the Loop houses, with the holiday weekend, pleasant weather and tourists combining for hefty grosses for both new product and holdovers.

Duo of "Burning Hills" and "Seven Men From Now" was sparked to a $12,000 opening day by personal appearances of Tab Hunter, Natalie Wood and d.j. Howard Miller on stage, and should get a big $42,000 for the week at the Chicago. Incidentally, this is the second time this house has played a twin bill; other time was pre-Christmas week in 1953.

Also in the first week, "Bad Seed" looks like a mighty $65,000 at the State-Lake, and "High Society" is great at $62,000 at the Woods for house record.

In the second lap, United Artists will get a hefty $36,000 with "Somebody Up There Likes Me" as the combo of "First Texan" and "Screaming Eagles" is bringing in a fine $26,000 at the Roosevelt. Other standout holdovers are "King and I" in its 10th and final week at the Oriental, "Ambassador's Daughter" at the Esquire in the 6th, and "Fantasia" at the Loop.

The venerable "Cinerama Holiday" is chalking up a great $30,000 in its 64th week at the Palace while "Oklahoma" is getting a strong $27,500 in the 36th lap at the McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"The Burning Hills" (WB) and "Seven Men From Now" (WB). Big $42,000. Last week, "Certain Feeling" (Par), okay $27,000 in second frame.

Esquire (H&E Balaban) (1,400; $1.25)—"Ambassador's Daughter" (UA) (6th wk). Great $11,000 in its final week. Previous week, $12,000.

Grand (Indie) (1,200; 98-$1.25) —"Walk Proud Land" (U) and "Raw Edge" (U) (3d wk). Good $7,000. Last week, $10,000.

Loop (Telem't) (606; 90-$1.25)— "Fantasia" (BV) (reissue) (6th wk). Should bet a fine $9,500 in the final lap. Last week, $10,500.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (36th wk). Strong $27,500. Last week, $26,000.

Monroe (Indie) (1,000; 67-87)— "I've Lived Before" (U) and "Edge of Hell" (U) (2d wk). Perked up a bit with $3,500 for three days. Last week, $7,000. "Brute Force" (U) and "Naked City (reissues) open today (Tues.).

Oriental (Indie) (3,400; 98-$1.25) —"King and I" (20th) (10th wk). Sock $28,000 for six days. Last week, $34,000.

Palace (Indie) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (64th wk). Should get over $30,000. Last week, $29,750.

Roosevelt (B&K) (1,400; 65-98)— "First Texan" (AA) and "Screaming Eagles" (AA) (2d wk). Fine $20,000. Last week, $25,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Bad Seed" (WB). Mighty

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'SOCIETY' GREAT 18G, PROV.; 'BUS STOP' 10G

Providence, Sept. 4.

With the holiday trek from summer homes and vacations in full swing, and pre-school shoppers crowding the downtown area, all houses are happy. The list is topped by Loew's State's "High Society," Majestic's "Bus Stop," RKO Albee's "Walk the Proud Land" and Strand's "Vagabond King."

Estimates for This Week

Albee (RKO) (2,200; 50-85)— "Walk the Proud Land" (U) and "Raw Edge" (UI). Happy $9,000. Last week "Great Day in Morning" (RKO) and "Murder On Approval" (RKO), slipped $4,500.

Majestic (Fay) (2,200; 50-85)— "Bus Stop" (20th) and "Abdullah's Harem" (20th). Solid $10,000 expected. Last week "Satellite In Sky" (WB) and "7 Men From Now" (WB), meek $5,500.

State (Loew) (3,200; 75-90)— "High Society" (M-G). Packing them in for solid $18,000. Last week "Duchin Story" (Col) (2d wk), neat $12,000.

Strand (Silverman) (2,200; 50-85)—"Vagabond King" (Par) and "Magnificent Roughnecks" (AA). Fair $5,000. Last week "Screaming Eagles" (AA) and "Come On" (AA), okeh $5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wonders' Sock 24G, St. Louis

St. Louis, Sept. 4.

Biz at big houses sloughed off slightly over the weekend with holdovers predominating. Influx of out of towners for the mid-American Jubilee on the waterfront near the downtown area hypoed "Seven Wonders" to another swell gross. "Eddy Duchin Story" is fine in third session. "Bus Stop" is also good. Exodus of natives for the hinterlands over the three-day holiday slowed up turnstile activity. Mercury again is soaring above 90 degrees.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of The World" (Indie) (19th wk). Sock $24,000. Last week, hefty $22,100.

Fox (F&M) (5,000; 51-75)—"Lisbon" (Rep) and "Dakota Incident" (Rep). Opened Tuesday. Last week, "Burning Hills" (WB) and "Satellite In The Sky" (WB). Nice $14,500.

Loew's (Loew) (3,221; 60-90)— "Eddy Duchin Story" (Col) (3d wk). Good $16,000 after ditto $16,000 for second stanza.

Missouri (F&M) (3,500; 51-75)— Closed Monday (3). Last week, "Pardners" (Par) and "Chance Meeting" (Indie) (2d wk). Neat $6,500.

Orpheum (Loew) (1,914; 50-85)— "The Boss" (UA) and "The Killing" (UA). Nice $13,300. Last week, "Flying Saucers" (Col) and "The Werewolf" (Col) (2d wk). Fair $5,000.

Pageant (St. L. Amus.) (1,000; 90)—"Rififi" (Indie). H.O. Okay $2,500 following sturdy $3,000 for opening frame.

Richmond (St. L. Amus.) (400; $1.10)—"Rififi" (Indie) H.O. Solid $2,000 after fine $2,500 for initial session.

St. Louis (St. L. Amus) (4,000; 51-75)—"Bus Stop" (20th). H.O. Good $12,000 after solid $15,000 teeoff frame.

Cinerama SRO $26,000, Seattle, 'Bus' Big 12½G

Seattle, Sept. 4.

The outdoors is taking its final big fling and the weather aided travel more than showshops. But the holiday does spread enough to help amusements as well as sporting events, of which the city had some stellar attractions for the weekend, tending to bring folks to town.

"Cinerama" is getting great attention, running steady to close to capacity with the reservation list growing.

Blue Mouse closed today for remodeling for Todd-A-O. This cuts to regular first run capacity downtown and concentrates more biz into the houses offering regular fare.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — Dark for readying for Todd-A-O. Last week, 2d of "Witch" (Indie) and "Track Man Down" (Rep) lauded good $4,300 for six days. Previous session was $5,000.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Last Wagon" (20th) and "Abdullah's Harem" (20th). Great $13,500; last week, "Rebel in Town" (UA) and "Emergency Hospital" (UA). $7,100.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Bus Stop" (20th) and "Queen of Babylon" (20th). Swell $12,500; "Eddy Duchin" (Col) and "He Laughed Last" (Col) collected $9,800 for nine days.

Musica Box (Hamrick) (850; 90-$1.25) — "Ambassador's Daughter"

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Denver Rates 'Bandido' 16G, 'Boats' Fair 11G

Denver, Sept. 4.

Nothing is holding over even though some pix are turning in good business. "Bandido" with "Hot Cars" at Paramount is top for town.

The firstruns here, with the exception of the Centre, have cut their prices to 90 cents instead of the former $1. The Centre is maintaining a top of $1.25.

Estimates for This Week

Centre (Fox) (1,247; 75-$1.25)— "Away All Boats" (U) (2d wk). Fair $11,000. Last week, $17,000.

Denham (Cockrill) (1,750; 70-90) —"Pardners" (Par) (3d wk). Good $8,000. Last week, $9,000.

Denver (Fox) (2,525; 70-90) — "Last Wagon" (20th) and "Three for Jamie Dawn" (AA). Good $14,000. Last week, "Rawhide Years" (U) and "Congo Crossing" (U) $11,000.

Esquire (Fox) (742; 70-90)—"Simon and Laura" (U). Fair $2,500. Last week, "Lovers and Lollipops" (Trans-Lux) $2,500.

Orpheum (RKO) (2,600; 70-90)— "High Society" (M-G) (3d wk). Good $10,000. Last week, $12,500.

Paramount (Wolfberg) (2,200; 70-90)—"Bandido" (UA) and "Hot Cars" (UA). Good $16,000. Last week, "Burning Hills" (WB) and "Shadow of Fear" (UA) $11,500.

'Bus' Boffo 24G, K.C.; 'Hills' $4,500

Kansas City, Sept. 4.

Holiday week was greeted here by good lineup of films, standout being "Bus Stop" in four Fox Midwest theatres. Playing at the regular 85c top, this one is headed for a whopping $24,000, and holdover, no easy feat with a combined seating capacity of over 6,000 in these houses. Roxy with "Burning Hills" and Midland with "Bandido" are in for moderately good play.

Estimates for This Week

Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In (Dickinson) (700; 700; 1,000 cars; 1,000 cars; 75c)—"Young Guns" (AA) and "Canyon River" (AA) $14,000, hep figure. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA) okay $15,000.

Kimo (Dickinson) (504; 75-$1)— "Simon and Laura" (U) (2d wk). Nifty $2,000, holds. Last week, bright $2,500.

Midland (Loew (3,500; 60-80)— "Bandido" (UA) and "Hot Cars" (UA), oke $8,500. Last week, "High Society" (M-G) (3d wk), fancy $8,000.

Missouri (SW) (1,194; $1.20-$2)— "This Is Cinerama" (Indie) (12th wk). Still big money, $18,000. Last week, same.

Paramount (United Par) (1,900; 75-$1)—"Proud and the Profane" (Par) (2d wk). Satisfactory $7,500. Last week, snappy $11,000.

Roxy (Durwood) (879; 75-$1)— "Burning Hills" (WB). Moderate $4,500, may hold. Last week, "Ed-

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Broadway Jumping; 'Bus' Crowded 130G, 'Daughter' Nifty 45G, 'Society' Plush 180G, 4th, 'Peace' Boff 108G, 2d

Broadway was jumping last week as the traditional hypo of the Labor Day weekend found the theatres offering plenty of strong product and the customers in a buying mood. Dull and humid Sunday (2), which kept many from the beaches, helped make the airconditioned houses doubly attractive. There were a number of newcomers paced by "Bus Stop," which racked up standout biz, "Ambassador's Daughter," "Cry in the Night," "Lisbon" and "Satellite in the Sky."

Hefty pre-selling, plus the Marilyn Monroe name, saw "Bus Stop" at the Roxy (with stageshow) rack up a mighty fine $95,000 in its first four days, with a total of $130,000 estimated for the week ending tomorrow (Thurs.).

"Ambassador's Daughter" at the Paramount got off to a promising start with a good $45,000 for the week ended yesterday (Tues.).

"Cry in the Night" gave the Palace a strong bill, along with its vaude show. House expects to gross a very satisfactory $29,000 for the one-week run ending tomorrow (Thurs.) "Walk the Proud Land" bows next.

"War and Peace" continued its giant pace at the Capitol, taking in $108,000 in the second week. First frame gave the biggie a standout $108,000. Holiday weekend provided the pic with a big boost. Standout b.o. is being achieved despite the 3½ hr. runningtime which creates turnover problems.

At Radio City Music Hall, "High Society" is still kicking up plenty dust and is down for $180,00 in its fourth week ending today (Wed.). Third frame was $190,000, so it held very well.

"Moby Dick" sailed through its ninth week taking $20,000, which represented a $2,000 jump over the previous week.

"Oklahoma" kept moving in its 47th week, ending today (Wed.), with a fancy $24,600, fully $4,600 over the prior stanza.

"Tom and Jerry Film Festival" at the Plaza obviously got the juve trade's attention with a $8,700 gross that rates attention.

"La Strada" at the Trans-Lux 52d St. managed to draw $13,600 in its seventh week, proving its staying power.

"Private's Progress" at the Guild held in its sixth week with an astonishing $16,500, a $2,000 jump over the prior frame.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Autumn Leaves" (Col) (6th wk). Fifth week ended last night (Tues.) with $17,000, plenty strong considering length of run. Fourth was bright $20,000.

Baronet (Reade) (430; $1.25-$1.80)—"Secrets of Reef" (Indie) (7th wk). Sixth week ended Monday (3) jumped to handsome $7,400 after $7,200 the previous week. Continues.

Capitol (Loew) (4,820; $1-$2.50) —"War and Peace" (Par) (3d wk). First holdover session concluded last night (Tues.) with giant $108,000 after $115,000 in opening frame. Midweek business held fine; the weekend was tremendous.

Criterion (Moss) (1,700; 75-$2.30) —"Moby Dick" (WB) (10th wk). Ninth round finished last night (Tues.) at a solid $20,000, or near, meaning a $2,000 jump over previous stanza.

Fine Arts (Davis) (468; 90-$1.80) —"Rififi" (UMPO) (14th wk). The 13th frame ended last night (Tues.) with sock $12,300, the holiday accounting for improvement over previous session's $11,000. Holds.

Globe (Brandt) (1,500; 70-$1.50) —"Satellite in Sky" (WB). Opened on the holiday (3) with okay $2,300 for day. Preview Sunday (2) helped boost last five days (8th wk) of "Fastest Gun Alive" (M-G) to $8,200.

Guild (Guild) (450; $1-$1.75)— "Private's Progress" (DCA) (7th wk). Sixth week ended Monday (3) was sock $16,500 after fine $14,500 in fifth stanza. Stays on, natch.

Mayfair (Brandt) (1,736; 79-$1.80) —"Lisbon" (Rep) (2d wk). Initial frame ended Monday night (3) was fair $13,000. Previously, "Pardners" (Par) drew mild $9,500 in fifth and final week.

Palace (RKO) (1,700; 50-$1.60)— "Cry in the Night" (WB) with vaudeville. Week ending tomorrow (Thurs.) stands to hit hefty $29,000, with "Walk the Proud Land" (U) due next. Last week, "Run for the Sun" (UA) racked up $22,000 with vaude.

Paramount (ABC-Par) (3,665; $1-$2) — "Ambassador's Daughter" (UA). First stanza wound up last night (Tues.) with nifty $45,000 after "Johnny Concho" (UA) took in mild $29,000 in concluding week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Papa, Mama, Maid and I" (Indie). First week ended Monday (3) produced okay $7,430 gross. In ahead, "The Doctors" (Kingsl.) did mild $3,500 in third week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"High Society" (M-G) with stage show (4th wk). Still showing great vitality with $180,000 in view for current session ending today (Wed.). Third round brought wow $190,000.

Rivoli (UAT) (1,545; $1.25-$3)— "Oklahoma" (Magna) (47th wk). Will wind the week tomorrow

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'Seed' Big $14,000, Mpls.; 'Bus' Fast $10,000, 2d 'Society' Brisk 7G, 4th

Minneapolis, Sept. 4.

Important event downtown show wise is the after 5 p.m. admission price cut from $1 to 90c for "A" pictures that occurred Saturday (1) when the amusement tax dropped. It's still too early, of course, to determine boxoffice results, if any.

With many offerings continuing to hold fast, the lone newcomer of consequence is "Bad Seed." Helped by sensational advertising, it's off to a fast start. Competition from the Minnesota State Fair, which is breaking attendance records and which continued through Labor Day, was regarded as an adverse boxoffice factor except in the case of "Seven Wonders of the World," now in its fifth week.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Indie) (5th wk). Huge $34,000. Last week, $36,000.

Gopher (Berger) (1,000; 85-90) —"Godzilla" (Indie) and "Frontier Town" (Indie) (2d wk). Okay $3,000. Last week, $8,000.

Lyric (Par) (1,000; 85-90)— "Girls in Prison" (Indie) and "Hot Rod Girls" (Indie). Good $8,000. Last week, "Pardners" (Par) (4th wk), $3,000 on five days.

Radio City (Par) (4,100; 85-90)— "Bus Stop" (20th) (2d wk). Strong $10,000. Last week, $14,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Bad Seed" (WB). Hefty $14,000. Last week, "Autumn Leaves" (Col), $6,500.

RKO Pan (RKO) (1,650; 65-85)— "Rebel in Town" (UA) and "Hot Cars" (UA). Light $3,500. Last week, "Santiago" (WB) (2d wk), $4,000 at 75-$1.

State (Par) (2,300; 85-90)—"High Society" (M-G) (4th wk). Bowing out after four fine stanzas. Healthy $7,000. Last week, $9,000.

World (Mann) (85-$1.25)—"King and I" (20th) (8th wk). Still in the big money. Hefty $6,500. Last week, $6,000.

Frisco Biz Perks After GOP Exit; 'Bus' Fast $26,500, 'Society' 16G

San Francisco, Sept. 4.

"Bus Stop" is the big new entry and "High Society" continues very strong, with business generally improved since the end of the GOP convention.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Pillars Of The Sky" (U) & "Magnificent Roughnecks" (Allied Artists), $12,000. Last week, "Behind The High Wall" (U) & "Outside The Law" (U), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Bus Stop" (20th) & "The Naked Hills" (Allied Artists) $26,500. Last week, "The King & I" (20th) (9th wk), $10,000 for 5 days.

Warfield (Loew's) (2,656; 65-90)— "High Society" (M-G) (4th wk) $16,000. Last week, $18,000.

Paramount (Par) (2,646; 90-$1)— "The Vagabond King" (Par) & "The Dynamiters" (Indie) $12,000. Last week, "Satellite In The Sky" (WB) & "Seven Men From Now" (WB), $12,500.

St. Francis (Par) (1,400; $1-$1.25) —"The Eddy Duchin Story" (Col) (3d wk) good $12,000.

Orpheum (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (57th wk) $19,500. Last week, $16,000.

United Artists (No. Coast) (1,207; 70-$1) — "Bandido" (UA) & "Hot Cars" (UA) $15,000. Last week, "Run For The Sun" (UA) & "Star of India" (UA), $10,300.

Stagedoor (A-R) (440; $1.25-$1.50) — "Fantasia" (Re-Issue) (6th wk) $3,000 for six days. Last week, $4,000.

Larkin (Rosener) (400; $1) — "Madame Butterfly" (Indie) (3d wk) $3,700. Last week, $5,300.

Clay (Rosener) (400; $1)—"Golden Demon" (Indie) $3,300. Last week, "Adorable Creatures" (Indie) (8th wk), $2,100.

Vogue (S.F. Theaters) (377; $1)— "Beat The Devil" (Re-Issue) & "The Big Day" (Re-Issue) $1,800. Last week, "Death of a Salesman" (Re-Issue) & "The Fourposter" (Re-Issue), $2,000.

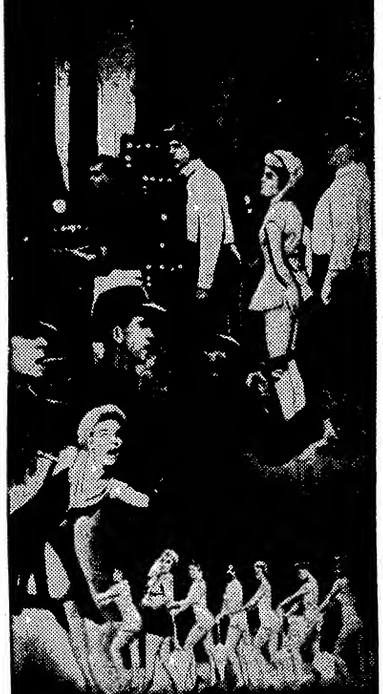
Bridge (Schwarz) (396; $1-$1.25) —"The Ladykillers" (Indie) (10th wk) $1,200. Last week, $1,600.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma!" (Magna) (28th wk) $16,000. Last week, $16,400.

Rio (Schwarz) (397; $1)—"Three Forbidden Stories" (Indie) & "39 Steps" (Re-Issue) (2d wk) $1,500. Last week, $1,500.

JOHN O'HARA'S FLAMING PORTRAIT OF THE JAZZ AGE AND THE GUYS AND GALS WHO MADE IT ROCK AND ROLL!

The Best Things In Life Are Free



from 20th Century-Fox starring

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Marilyn Maxwell

Phyllis Avery • Larry Keating

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Story by JOHN O'HARA

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There's nothing better than **The Best** for Columbus Day—backed by 20th's biggest promotion campaign!

Aussie Gov't Okays Plan for Tour By Red Chinese Theatre-Opera Co.

Sydney, Aug. 28.

The Robert Menzies government has okayed visas for 80 performers of the Chinese Classical Theatre and Pekin Opera Group to tour this country within the next few weeks. Tour is being sponsored by the Garnett Carroll management. Understood that J. C. Williamson Ltd. will come into the picture on theatre lease deals in key cities where Carroll has no showcases.

Carroll is firmly convinced the Red China troupe will prove a cleanup Down Under. Carroll is reported to have made the booking purely on an international basis and free of any political tieups. One local newspaper played up the fact that two songs in English are said to include the words, "The Soviet is the greatest country in the world." Newspaper hails the troupe as coming from "behind the Bamboo Curtain."

Carroll, as is always the case with sponsored tours, has guaranteed the Immigration authorities that the troupe would not be stranded here and has lodged the necessary monetary guarantee. Troupe has recently concluded an eight-month tour of Britain and Europe, and will return to Red China following the conclusion of the Aussie tour.

TOA's Levy Urges Brit. To Attend, Send Films To N.Y. Coliseum Meet

London, Sept. 4.

Personal invitations to toppers in British film production, as well as in exhibition, to attend the upcoming TOA conference at the Coliseum, New York, were handed out last week by Herman Levy, general counsel of the American theatre owners group. During a brief stopover here at the end of his Scandinavian swing, Levy made personal representations to the Rank Organization, Associated British Picture Corp. as well as to the British Film Producers Assn. and the Cinematograph Exhibitors Assn. He pointed out that already 100 European producers and exhibs had agreed to attend the TOA meet.

Promising that full facilities would be provided for any British producer to state his case in favor of British films, Levy indicated that TOA policy was specifically aimed at trying to attract more foreign product to the U.S. in meeting the acute pix shortage. It was natural they would want the majority of their imports to be of British origin since they've same language. He emphasized that there would be at least 1,000 exhibs at the confab ready to listen to their arguments.

It was expected that six to 10 pix, all of foreign origin, would be shown at the festival and that was a means of exposing U. S. exhibs to imported product.

Mex Technicians Finally Get Prod. Outfit Chief

Mexico City, Aug. 28.

After a series of attempts to find a new head for the local technicians owned production outfit, Alianza Cinematografica, finally Alfonso Sanchez-Tello was unanimously named to helm the firm. Sanchez-Tello, whose recent associations have mainly been with U.S. coproductions, was selected evidently in the hope that the organization would enter into similar negotiations with European and Hollywood producers.

First statement by the new official was to the effect that he would attempt to complete all the Latin-aimed films already prepared by Alianza's previous production staff. First will probably be the Linda Christian starrer, "What Happened Last Night, Professor." However, Sanchez-Tello made it clear that the organization would definitely head into outside coproduction as soon as possible.

Alianza's ex-production chief, Alfonso Patino Gomez swung over to his new post as General Manager of the about to open America Studios after release from his long-time association with the technicians outfit last week.

Red Big Top, Ballet Set for Mex Tours

Mexico City, Aug. 28.

A Russian ballet and a Soviet circus are to play Mexico, the first date on their Latin American tour, the Mexican Institute of Fine Arts has announced. The Moscow ministry of education wired the okay to the Russian embassy here. The circus will come first; then the ballet three months later. The Muuscovite big top is expected to bow here late this year or early in 1957.

Meanwhile, Tamara Toumanova is scheduled to open a season at the head of a Mexican ballet in mid-September at the Palace of Fine Arts (National Theatre), the MIFA said.

Radical, Rowdy Students Raiding Mex Hotels Seen Threat to Tourist Biz

Mexico City, Aug. 28.

Rowdiness of elements among radical striking college students, which have come to feature hoodlum raids on local hotels and more violent street demonstration, will kill the tourist trade here if not promptly and effectively curbed, according to Mexican Tourist Assn. topper, Luis Osio y Torres Rivas. He has warned Police Chief Miguel Molinar Simondy to that effect.

The hotels entered into this protest via complaints by managers and guests that "these students with their acts and threats are creating an atmosphere of insecurity for tourists who come to relax and enjoy themselves—not to have their rooms invaded by rowdies." The protest mentioned that this hoodlumism could eventually effect adversely Mexico's recovering its trade balance, an important contribution to which is tourism.

Gen. Molinar limited himself to asserting that the police are ever ready to act in all cases of attacks on private property and disturbances of the peace. Though police headquarters is silent about it, reports are that plainclothesmen are constantly on guard against any disorder, by Red students or others, at the entrances and on the roofs of all leading hotels here.

Mex Govt. Gives Okay On Coin for 8 Films

Mexico City, Aug. 28.

Local government commission for advance payments of the semi-official distribution agencies—Peliculas Mexicanas, Peliculas Nacionales and Cimex have agreed to finance eight new films to start this month. Of the eight pix, "The Iron Mask" and "The Black Skell," will be produced by a new production setup, Tepeyac-Universal. Others to receive financing are Filmex' "School for Thieves," with Pedro Infante; "El Ratoncite"; Tele-Thalias' "Los Hijos del Rancho Grande"; Cinematografica Grovas' "Pancho Lopez" with Luis Aguilar; Clasa Films' "Star of King" and Raul de Andas' "Doroteas Appels." Latter marks the return of Maria Elena Marques to local screens.

With the heavy production slowdown here in recent months, the agreement to finance the eight pix immediately has local producers and technicians hopeful that the Mex industry will be running at top speed once the rainy season ends, likely mid-October.

Boxall's New Unit

London, Sept. 4.

Harold Boxall, a director of British Lion Studio Co. (which controls Shepperton Studios) and joint managing director of London Film Productions, the company founded by the late Sir Alexander Korda, has formed a new outfit which starts its first picture later this month for world-wide release by Columbia.

New company, named Modern Screenplay Productions, has as its first subject Sir James Barrie's "The Admirable Crichton."

Mex Solon Would Get Tough to Aid Actors

Mexico City, Aug. 28.

Announcing that the National Actors Union (ANDA) is to be put in the coin black, its secretary general, Congressman Rodolfo Landa, just back from Europe, said that about 2,000 members will be dropped because of nonpayment of dues which total more than $56,000. He also roundly nixed the pic producers' demand that players must stand by for 12 days for finishing touches to pix (without extra pay) and must dub voices whenever required gratis.

Landa said making all who owe ANDA pay up would easily eliminate its deficit of close to $64,000.

Aussies to Crack Down on Money

Sydney, Aug. 28.

Despite buoyant commercial trading, especially in the time-payment field, the Robert Menzies government is determined to halt any inflationary trend here over the next six months via the tightening of monetary control, a curb on credit, a further drastic cut in imports, and a halt on dollar takeaway.

Tipoff to the new turn of events is seen in an extensive campaign by the automobile industry to sell cars to the public on low deposit plans. A few months ago it was almost impossible to purchase a car unless on a strictly cash basis. The government is also mulling a stricter control of time payment purchases.

Tele set manufacturers are hoping the government will lay off this field because the public can only buy equipment on the payment plan with sets priced at around $500 plus extra for aerials, etc.

The film industry can see without benefit of a crystal-ball a further cut in accessories from the non-sterling zone, such as front-of-house advertising, publicity material, press books, carbons and projection equipment.

Dollar takeaway redlight will make it more difficult for live talent operators to induce top U.S. stars to play Down Under.

SEE LONDON PROF AS PRODUCER ASS'N PREZ

London, Sept. 4.

Sir Arnold Plant, a professor at the London School of Economics, who has had an indirect association with the motion picture industry in Britain for many years, is being strongly tipped as the first permanent president of the British Film Producers Assn. The new post is being created following the resignation of Sir Henry L. French, who has been director-general for the past 10 years.

As a member of the Films Council, the panel set up under the Quota Act to advise the Board of Trade prexy, Sir Arnold has kept in touch with day to day industry problems over a period of some years.

He is best known in the industry, however, for his chairmanship of the Government committee which inquired into distribution and exhibition practices on behalf of the Board of Trade.

Another name being freely mentioned for the new BFPA post is that of James H. Lawrie, who was the first managing director of the National Film Finance Corp. and is now an indie proucer. He was also a member of the inquiry committee under Sir Arnold Plant.

Top U. S. Tunepix in Brit.

London, Sept. 4.

Within the next fortnight three of Hollywood's top filmusicals will be on pre-release runs in the West End.

First of the trio will be "Oklahoma!" which starts its extended run at the Odeon, Leicester Square, Thursday (6). It will be followed next Tuesday (11) by 20th's "The King and I" at the Carlton and a week later by Sam Goldywn's "Guys and Dolls" at the Empire, Leicester Square, which preems with a charity gala sponsored by the Variety Club.

Not for many years have three comparable top entries been seen in the West End at the same time. There will, however, be substantial gaps in general release.

E. Germany Eager to Buy Yank Pix But Nix $1,000,000 'Limelight' Deal

Frankfurt, Aug. 28.

East Germany, through DEFA, the Russian-controlled picture producing and distributing concern, is anxious to buy American pictures. But the Americans, not interested in the low prices offered and concerned lest the prints then be bootlegged into Russia and other Russian-run satellites, are holding back. Doing business with Russia or its holdings remains questionable.

DEFA heads Anton Ackermann and Prof. Wilkening recently acknowledged that they are in the market for the western product—they'd especially like to play "Marty" and "The Seventh Cross." Only one "American" film has been sold to East Germany recently, they admitted, this one called, "Rebellion of the Hanged," a Jose Cohn production made in Mexico. It played in East Berlin.

DEFA claims it had bid for Charlie Chaplin's "Limelight" but he offered it only at one flat price of $1,000,000 for the whole of East Europe. DEFA reps felt this was too high.

Spreading out on the co-production plans, DEFA announced that it has contracts to make films during the coming year with Czechoslovakia, Italy and Russia, with a possibility of filming a Jean-Paul Sartre play, with France.

Although the East Germans also would like to buy more West German films, all East-West exchanges must be approved by the West German government at Bonn, which is slow to give any okays. Most East-West German exchanges have been on the basis of West German pictures for East German raw stock, since Westerners aren't so interested in seeing the politically tilted and censored films made by DEFA.

DEFA has the exclusive rights to the controversial novel of the late Thomas Mann, "Buddenbrooks," but Mann stipulated that the pic had to be made as a co-production. Gloria is negotiating for the right to work with DEFA on this, but still hasn't gotten the final Bonn sanction. Deal if worked out would be the first post-war co-production between East and West Germany.

DEFA has managed, however, to hire one of the most popular West German actresses, Gertrud Kueckelmann, to play in "Spielbank Affaere" (Affair at the Casino), which is a DEFA-Swedish co-production, filming at Stockholm.

Maria de Guevara Tops Madrid Summer Legit

Madrid, Aug. 28.

Top legit draw of the summer has been Maria Fernanda Ladron de Guevara, Spain's grand lady of the theatre who's been packing 'em in for almost a month at the Teatro Reina Victoria with her tragi-comedy, "La Papirusa." Play's smash biz has been registered despite the fact that most theatregoers leave Madrid for the month of August.

"Papirusa" moves next week to the Teatro Calderon for 10 extra days, then launches an extensive tour of the provinces. Piece also won critical plaudits for the work of its leading man, Argentine Hugo Pimental. He's hailed as a "discovery."

Despite Admish Price Cut, Arg. Exhibs Still Suffer From Vaude Law

Buenos Aires, Aug. 28.

An additional cause of grievance for Argentine exhibitors since the government sluashed film admission prices is that during the welter of accusations, innuendoes and charges of profiteering made against them by the Advisory Board of Politicians studying the Film Law, no one seemed to remember the Obligatory Vaudeville Law.

That law was invented by the Peron regime, as a vote-catching measure, and made exhibs the victims since they have since had to find the money to pay vaudeville performers. And at the same time, to put up with the public's dissatisfaction with that unwanted entertainment.

As vaudeville performers are now claiming that they should be included in the general 10% wage increase put through some months ago by government decree, the Argentine Exhibitors Assn. has warned its members to take no notice of such claims until the authorities rule whether the wage boosts must be granted.

The Executive Power has just ruled that the only authority to decide such matters is the National Employment Board, a dependency of the Labor Ministry. This rules out the Entertainment Board. The Employment Board was asked by the E. Power to draft amendments for the Vaudeville Law within 90 days. Exhibs had hoped that the government would revoke Peron's law.

Meanwhile, the municipal authorities have granted exhibitors a further extension to Oct. 21, to provide their theatres with suitable dressing rooms for the vaude performers.

Malaparte Readies New Film Prod. for Fall

Capri, Aug. 21.

A man should only make a film when the subject is very close to him, according to johnny-comelately to filmmaking ranks, Curzio Malaparte. Once the bad boy of Italo journalism, who was with and then broke with Mussolini to suffer a 10-year deportation term, Malaparte has just finished two film scripts which he intends producing soon.

After doing well as a writer ("Kaputt," "The Skin"), he made his first film, "Christo Prohibito," in 1951, which made somewhat of a stir at the Cannes Film Fest. His first pic since then, "Companions of the Voyage," with Maria Schell, may roll this season.

To take place in Red China and the U. S., it deals with man's need for liberty and concerns the exchange of an American and Chinese prisoner during the Korean War. Malaparte currently is busy with plans for a governmental subsidized theatre next season. Malaparte has been offered $140,000 to set up this theatre by the Ministries of Culture and Industry.

Brit. Film Acad. Report Favors All Type Picts (British Ones, That Is)

London, Aug. 28.

In a summary of the report it submitted to the National Film Finance Corp. in reply to the NFFC's questionnaire concerning the future of the film industry, the Council of the British Film Academy states it supports all truly British production, whether financed from British or American sources. However, it opposes the use of the British Film Production Fund—Eady coin administrators—to back quasi-American production using a minimum of British creative talent. In the Council's view, restriction of entry of new creative talent into the industry was detrimental to the future of British pictures.

The summary stressed the need for long-term government assistance to British production, feature and documentary alike, and pressed for an official announcement to this effect as soon as possible in order to give the industry the necessary stability to maintain production.

Poles Double Cinema Scale

Frankfurt, Aug. 28.

The Polish government has decided that as of Jan. 1, 1957, tickets in Polish theatres will double in price, according to notification received here.

Reason back of this is to increase film income, and so alleviate the burden on the government of underwriting films. The government claims that while the price of food and clothes has increased 10 to 15 times since the war, the original ticket price has remained the same.

Destined to join the immortals in the Screen Hall of Fame is the beautiful young Continental star Elisabeth Mueller who makes her American debut in M-G-M's challenging drama of today's changing morals, "THE POWER AND THE PRIZE."

★

M-G-M presents in CinemaScope • "THE POWER AND THE PRIZE" starring ROBERT TAYLOR • Burl Ives • Charles Coburn • Sir Cedric Hardwicke • Mary Astor And Introducing ELISABETH MUELLER • Screen Play by Robert Ardrey • Based on the Book by Howard Swiggett • Directed by Henry Koster • Produced by Nicholas Nayfack

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'Legendary' Pix Resemble 'B' Product When Ground Out on Homescreens

Ahead is an era of disenchantment for veteran film men and fans alike as pictures which they remember with reverence make a latter-day appearance on television. That's the verdict from some persons on the inside who have been inspecting prints and otherwise reappraising oldtime celluloidia in the valuts.

Some call them legendary pictures, others bill them as classics. But the fact is that many unforgotten productions of past, while still entertaining, lose their "legendary" reputations in the light of today's theatrical standards.

Perhaps in this class is "Top Hat," Ginger Rogers-Fred Astaire musical which is now being teeveed. It's still fun to watch, at home, but obviously lacks the production knowhow which the film industry has acquired since "Hat" was made over 20 years ago. It's old "Hat."

How many of the tremendous library of Metro films will cease as "legendary" remains for the public to decide. Titles to flash on tv screens include "Mutiny on the Bounty," "Captains Courageous," "Dinner at Eight," "Boys Town," "Grand Hotel," "The Thin Man" and many others.

These are among the best remembered pictures the industry has produced and while the story values will still stand up, the techniques employed in their production in some instances will doubtless tend to destroy the legend.

Camera angles, direction, performances and technical work have changed considerably over the years. The industry has done a lot of growing up, this to the extent that some product from the past, as seen today, will tend to spoil the lingering impression it first created.

That the public is fond of vintage productions on tv is for sure. And that the M-G, Warner and RKO properties will attract beaucoup attention is for sure, too. But, there'll be fewer legends.

TOA Miffed

Continued from page 5

as a result of considerable dillying and dallying, this suggestion was also dropped as the time required for staging such an event ran out.

The film companies have also been lax in signing up for booth space at the trade show. At last year's Los Angeles confab, seven companies were represented with exhibs. So far none has committed itself for space this year. TOA called a meeting two weeks ago to explore the extent and manner of production-distribution participation, but only three representatives of the film companies showed up. A subsequent session, arranged after personal prodding of TOA toppers, found the film companies better represented but still non-committal. A final huddle is scheduled for this week at which time TOA hopes to receive a definite answer from the film companies.

The exhibitor association, it's asserted, also attempted to work through the Motion Picture Assn. of America, but it fared little better in that direction. The MPAA, it's said, listened attentively to the suggestions offered by TOA, said it would look into the matter, but the results so far from the standpoint of concrete action have been nil.

TOA leaders are not saying it openly, but the suspicion exists that the film companies' attitude is based on their reaction to TOA's alleged "double cross" in turning down arbitration and supporting Allied States Assn.'s views in testimony before the Senate Small Business Subcommittee recently.

Despite the frustrations in obtaining film company cooperation, TOA anticipates the largest attendance in the history of the organization. Registrations are said to be running 40% ahead of last year. A total attendance of 1,000 is expected as compared with 675 for 1955.

Viking, Philly, Answers U's 'Unpaid Rentals' With Own Suit Charging Antitrust

Philadelphia, Sept. 4.

The Viking Theatre, named in a suit by Universal Pictures Exchange for unpaid rentals, threw charges of block booking and antitrust law violation at the film company in the answer filed in Common Pleas Court here.

U-I went to court to collect alleged unpaid rentals on two pix, "There's Always Tomorrow" and "Never Say Goodbye." The Viking contends it was forced to buy the two films, along with another, "The Second Greatest Sex," in order to play U-I's "All That Heaven Allows."

The brief for the defendant also charges U-I with conspiracy along with the other first-runs in Philadelphia to put the Viking out of business. The theatre is represented by the law firm of Mayor Richardson Dilworth-Dilworth, Paxson, Kalish & Green.

Viking is the newest of the independent firstruns. House, operated by Harry Sley, parking lot owner, is the former Aldine. It was purchased three years ago from Stanley Warner for use as a parkade. When zoning restrictions balked Sley at putting up a parking lot on swank Chestnut St., he redecorated and reopened as a deluxer. Vine Street's film row, while not openly hostile, has never given red carpet treatment to the parking mogul.

Balaban

Continued from page 4

"exhibitor leadership" was the severest in years to come from a company president. The conclusion long since reached by execs in production and distribution is that the court-decreed divorcement of domestic theatres, as influenced by Allied States, is the root of many of the industry's basic woes.

Balaban said he agreed there's a "vital need for a new spirit of cooperation" in the business, as had been noted by the Senate Small Business Committee. But it may be, he said, that some theatremen will have to continue "to struggle unilaterally with the economic and competitive problems that beset them, just as such problems have beset us."

However, there are other areas where problems common to exhibs and distribs exist and these should be explored with the hope of finding solutions of mutual advantage, observed the film company chief.

Par, said Balaban, would be glad to join in a confab with Allied to discuss such common problems but on condition that other distribs are not present. Apart from the possible legal complications, he stated that a meeting among all companies would serve no useful purpose, for each outfit has its own policies and its own way of doing business.

H'wood 'True Hue'

Continued from page 5

Huston repeated the experiment in "Moby Dick," achieving true color values in a story that might have lost impact had it been presented in the conventional harsh colors.

In "War and Peace," many scenes stand out via their fine tint quality and the mood achieved through it. "King and I," processed by 20th-Fox's own DeLuxe labs, made an impact through the clarity of its color reproduction which caught some very fine nuances. Pic was lensed on 55m negative and reduced to 35m on the release prints.

According to technical sources in New York, research aimed at further refining tint quality is in progress, but the desired effects will more and more be achieved via special lens filters at the camera rather than in the labs.

Still, the latter continue heavy on the research. Alan E. Freedman of De Luxe says he's employing a team of six specifically for research purposes.

Private 'Progress'

The reaction of Army brass to motion pictures allegedly downgrading the service is apparently the same throughout the world. In the U. S., the Pentagon refused to cooperate with the making of Robert Aldrich's "Attack" because of its depiction of a cowardly officer. In England, the War Office nixed aid for John and Roy Boulting's "Private's Progress" because of its spoof of the British Army.

The Boultings took advantage of the turndown by inserting in the preface of the film a notation that "this picture was made with the cooperation of absolutely no one," a line that draws loud audience laughter. Although the War Office considered the film "an insult to the Army," the picture was nevertheless booked by the Army Kinemagraph Corps for showing at Army camps and posts.

Rep. Price

Continued from page 7

viewer think less of the Army because it shows a single officer as weak and cowardly." He noted that two other officers with major roles in the picture are shown as exceptional heroes. "The film makes it perfectly clear," he said, "that they are more representative of the Army than the cowardly captain, who is clearly an exception."

Rep. Price said the "net effect" of the picture "is actually to create among viewers a heightened admiration and respect for both officers and enlisted men in a deserving Army, who can commit such extraordinary deeds of valor in spite of the accident of serving for a time under an undeserving officer."

Expressing hope that the Department will reconsider its "short-sighted" attitude toward the film, Price said it would be "especially distressing" if it refused to show "Attack" at American military posts here and abroad.

"If the Pentagon refuses to change its policy," he said, "I hope the American people will not let those responsible for the injustice get away with their attempt to depict all phases of military life through brass-colored glasses."

U.S. Ambassador to Italy Clare Booth Luce, according to reports, refused to attend the Venice Festival because of the inclusion of "Attack" as an American entry. Queried as to whether this was true, the State Dept. said it had no information one way or the other. (See story below.)

However, it was learned, some State officials attended a showing of the picture and saw nothing adverse in it.

Didn't Flee, She

Clare Boothe Luce, no shunner of controversy she, apparently wound up as the innocent victim of an over-zealous British reporter in her much publicized departure from the Venice film festival last week. Cables from Venice over the weekend indicated that the Ambassador to Italy had not actually repeated last year's stunt of bridling at an American film and stalking out of the scene.

Last year she forced festival officials to withdraw "Blackboard Jungle" on threat of her departure. Last week she was reported to have left for Trieste in high dudgeon over the entry into competition of "Attack." The Robert Aldrich was film made without Defense Dept. cooperation because it revolves around a cowardly captain who is murdered by his own troops.

But, in the language of her husband's newsmag Time, a horrible mistake it all was. Further from her thoughts could nothing be. Back, according to weekend cables, to Venice she will be going to be on hand for the awarding of prizes.

Mixup apparently stemmed from a British reporter's misunderstanding of a report of her departure for Trieste.

Breen's 'Tokyo' Dual

Hollywood, Sept. 4.

Richard Breen has been assigned to screenplay and direct "Stopover Tokyo" for 20th-Fox. Studio acquired new J. P. Marquand novel from galley sheets—it's to be published later in the year. Breen will be making his directorial bow on the film.

Film will be lensed in Japan next year.

Boulting Rejects Anglo-U.S. Prod.; 'Make Films to Please Ourselves'

Anglo-American coproduction per se is an inadequate method for British films to win popular acceptance in the United States, according to British producer-director John Boulting. The result in many cases, he maintained, is a product that is acceptable to neither market. "We must ultimately rely on our own films," he emphasized.

The director of "Private Progress," who alternates with his twin brother Roy on production-direction chores, feels that films that are "peculiarly British" have a better chance of success than those deliberately designed for both the U.S. and England. He rules out, however, the British pictures made specifically for the sticks. These films, Boulting declared, "are as unsuited for London as they would be for the United States."

In the U.S. for the launching of "Progress," already a b.o. winner at the Guild, N.Y., Boulting stated that the development of a large-scale U.S. audience for British films is merely a question of conditioning. He noted that considerable pioneering had been already been done, but that the big job of educating the U.S. public to the "British idiom of how the British filmmaker expresses himself" still lies ahead. "After all," he pointed out, "the British public became conditioned to American films only after a period of years."

For an industry that makes a considerable effort to determine the public's likes and dislikes in film fare, Boulting's approach may be somewhat unique. "We make films to please ourselves," he said. "The public doesn't know what it wants." In line with this thinking, the Boultings, operating under the corporate structure of Charter Films, do not believe in maintaining a specific production schedule. "We do a picture when we feel we have the story and the cast," Boulting asserted. This policy has resulted in the production of an average of one picture annually over a 10-year period.

As a staunchly independent filmmaker, Boulting deplores the current trend "in a section of the British film industry" to make films on a mass production basis. He regards the introduction of the assembly-line factory technique as a step backward for the British industry, especially since it is being adopted at a time when Hollywood is abandoning this system in favor of a more specialized method of filmmaking.

The Boultings—this time with Roy directing and John producing—recently completed "Brother-In-Law," based on the Henry Cecil book. In October, they will launch "Lucky Jim," starring Ian Carmichael and featuring others in the cast of the successful "Private's Progress." Picture, which will be based on the prizewinning novel by Kingsley Ames, will be the first Boulting film which will not be produced or directed by either of the brothers. They will serve as executive producers, with Charles Chrichton, who guided "Lavender Hill Mob," as director and Vivienne Knight as producer.

"Private's Progress," being released by Distributors Corp. of America, is being booked in art houses initially. It opened in Boston Monday (3), and starts an engagement in Washington on Sept. 14.

$2,340,000 From TV Puts 20th in Profit Column For 1st Half, Though Net Dips

Sale of its 52 feature films to television has saved the day for 20th-Fox. Income of $2,340,000 spelled the difference between profit and loss for the company for the 26-week period ended June 30, 1956.

20th last week reported a net of $2,156,670 for the half year. That was the equivalent of 82c per share on the 2,644,486 shares outstanding. Net for the same period in 1955 ran to $2,790,800 or $1.06 per share on the same number of shares.

While the drop was attributable primarily to the first quarter, the second quarter showing provided a bright spot with a net of $1,695,931 or 65c per share, against $1,366,989 or 52c per share for the same three months last year. "King and I" pull is expected to be reflected favorably in the third quarter.

Film rentals for the half year totaled $47,321,374, against $50,902,792 the prior year. Other operating income—besides the $2,340,000 from "leased television rights"—came to $6,319,729, or $1,863,000 more than in 1955. Amortization of film costs was up by close to $2,000,000 to $32,936,583, and so was participation in film rentals—up to $4,235,864 from $3,615,212. Film distribution and administration expenses rose again, from $14,981,658 last year to $15,138,827 in the first 26 weeks of 1956.

Board of 20th last week declared the regular 40c per share quarterly cash dividend payable Sept. 29 to stockholders of record Sept. 14.

Theatres for Crix

Continued from page 4

Society," its current blockbuster, would have received far more critical bouquets had the picture been unveiled only in theatres. Public reception of the film clearly would have been noted by the pressboys. (Critics themselves take a different view, claiming they can spot film's flaws and plusses regardless of circumstances of the screening.)

Allied Artists is determined to show William Wyler's production of "Friendly Persuasion" only in theatres. Laughter is infectious and as the crowds laugh so will the fourth estaters, in AA's opinion.

Universal for some time has accented the alleged importance of theatre unveilings, mainly by inviting critics to sneak previews. "Bus Stop," 20th-Fox entry, is to be seen in theatres or not at all, the company's brass has dictated.

Different approach obtains with dramatic pictures of the intimate type and those which must rely substantially on word-of-mouth buildup. Example was "Marty," which had little production scope and no names. Prior to its opening, United Artists and the Hecht-Lancaster outfit ran off over 70 private screenings in New York alone.

USIA O'Seas

Continued from page 3

cording to the report. Agency estimated the programs reached 40,000,000 persons.

During the six-month period, Agency reported that the Voice of America added four new languages to bring its broadcasts to audiences speaking 43 different tongues.

Regarding its daily two-hour program, "Music—USA," which is now given worldwide broadcast, the Agency reported that fan mail is averaging 1,000 letters a month, some of which comes from countries with strong anti-American prejudices.

Despite Soviet jamming, the report said that the Voice gave the people of Russia, Red China and the satellites their first news of Krushchev's speech denouncing Stalin and President Eisenhower's answer to Bulganin's peace proposal.

Ban On Jews

Continued from page 1

ing the Hitler regime, was sent over to Britain by the Siemens organization, which controls Deutsche Grammophon. He has had only limited experience in the record industry, extending over a period of about three years.

As a result of the internal shakeup Alex Herbage, who joined Heliodor at the time of its inception three years ago as A&R manager, has terminated his contract by mutual consent. Apart from launching Heliodor, he was also responsible for inaugurating the Polydor label earlier this year.

About three months ago Polydor signed the Geraldo orch on a long termer. Geraldo, whose real name is Gerald Bright, is a member of the Jewish faith, but there's no indication so far whether the contract will continue to be operated.

Venice Film Festival Notes

By ROBERT F. HAWKINS

Venice, Aug. 28.

Richard Davis here from New York and already negotiating possible pic purchases for his Stateside outlets . . . Other importers due shortly include **Edward Kingsley, Richard Brandt, Ilya Lopert** . . . **Duncan McGregor** of Pathe accompanies Kingsley . . . **Gina Lollobrigida** here discussing pic deal with **William Wyler.** Wyler, when apprised of festival regulations this year and fact that two U. S. pix were showing (he'd thought it was a total blackout of Yank product here), indicated that he might have sent "Friendly Persuasion," his latest, feeling this festival a good place to open pic which has non-violence as one of its themes. Director is looking for an Italian script while here . . . Add to number of "Don Quixote" projects: one starring **Nikolai Cherkassov** is currently nearly complete in Russian studios.

The SPCA is trying to kill the benefit bullfight to be staged here Sept. 5 by Spanish fighter Luis Miguel Dominguin. Doesn't believe the local corrida will be merely a demonstration affair, with no blood or kills . . . Mexican producer **Jose Cohn** here with a copy of his latest pic, "Canasta," which is a three-episoder in CinemaScope and color and an all-star cast; the fabled writer **B. Traven** scripted; Cohn claims his pic is only one with Mexican Govt. approval (Mexican entry here is "Torero") but that despite pressure, another pic was accepted, apparently not entirely approved by the government, which would therefore not send an official delegation. Both director **Carlos Velo** and producer **Barbachano Ponce** of "Torero" are here, though. Festival answer to Cohn's claims is that pic copy was not submitted in time to the pre-selection committee. Ditto happened to Czech pic, which was held up 10 days in Italo customs and didn't make the deadline. It may be shown here out of competition on the last day of the fete, Sept. 9 . . . **Betty Box, Ralph Thomas** here from Cortina for a day looking for locations for an upcoming British pic to be shot in Italy.

World's biggest bingo game must be the one held several nights each summer in St. Mark's Square. Every inch of piazza space is packed with tourists and localites, and numbers are called out after a trumpet blast and recorded on a four-faced board in the center of the square. First prize is about $1,000 . . . **Jimmie McGee** is in Rome writing the screenplay for "Summer and Smoke" for **Tennessee Williams** . . . A large 20th-Fox billboard has been erected next to the UA "Attack" poster opposite the Festival Palace. While the UA one is yellow and black, the 20th billboard, which pushes two local entries, "Bigger Than Life" and "Bus Stop," is conspicuously red, white and blue. Next comes a Russo poster, then one for **Anna Magnani's** new pic, "Suor Letizia," on which Columbia has bestowed the title "When Angels Don't Fly."

Organizational innovations and working aids for newsmen here have already received widespread favorable comment. Brief cases are handed out on arrival to the accredited, in which complete program notes, ticket books, etc., are included. All the way down the line this fete is trying hard—and succeeding, to date—in functioning efficiently. This also applies to handling of crowds which nightly made the outside of the Fest Palace a milling menace . . . "On the Bowery," winner of the Documentary Grand Prix, receiving many press and distrib requests for additional screenings during the big fete, which its Yank producer - director **Lionel Rogosin** is obliging. There was no U. S. rep, even at company level, at the festival opening this year, but company officials are expected here soon, along with some Yank stars whose pix are being shown.

More on Gina Lollobrigida and her picture for William Wyler. Wyler bought the property, which has an Italian setting, some time ago, now wants it developed for picture use. **Gary Cooper** is being thought of to play opposite Miss Lollobrigida. Meanwhile, the Italian star looks about set to go into **Sol Siegel's** "Les Girls," now undergoing script revision. If she does sign, much of pic would be made in Rome with **George Cukor** helming, starting in October.

That "Boy on the Dolphin" role has apparently gone to **Sophia Loren** (as one of her four 20th commitments) after the Lollobrigida turndown. **Vittorio DeSica** will direct Miss Lollobrigida's first pic after "Les Girls," with **Silvana Mangano** as costar, probably early next year. **Ennio Flaiano** has already written a treatment for this item, which will be a three-way production by DeSica, **Dino DeLaurentiis** and the star.

Venice Fest

Continued from page 7

a German film has had at an International Festival since the war.

A giant reception, estimated at some 2,000 covers, was thrown after the initial show by the Italian government at the Excelsior, with a vari-coursed midnight supper served.

Two pix showed the next night and two more the night after that followed by pix in competition screened one per night. The first duo, "Ogre of Athens" and the first Jap entry, "Harp of Burma," made for a long evening ending past 2 a.m.

"Ogre" is a strange low-budgeter with a profusion of styles which provided mainly curio interest to fest audience and crix, though some reviews were quite favorable. Film deals with a timid desk worker who, because of his spit-image resemblance to a notorious criminal, is mistaken for him by police and hoodlums alike, and lives his hour of spotlit attention.

"Harp of Burma," on the other hand, is one of those pleasant rarities, a poetic war pic, made with great dignity and style. Strictly offbeat in content, it is mainly about a Japanese soldier who after the defeat in Burma remains behind as a priest to tend the Jap dead. A bit slow-paced for average Western viewers, it is nevertheless a fine picture, often tender and warm despite its subject. It got a rousing reception followed by good to fine reviews.

These were followed by the Italo entry, "Empire of the Sun," shot in Peru by the team which made the prizewinning "Lost Continent," and "Torero," the Mexican bullfight pic which was recently picked up by Columbia Pictures from its Mexican producer, Barbachano Ponce. Luis Procuna, whose life story is told in the film, was flown here from Mexico City for the showing.

Praise Italo, Mex Pix

Venice, Aug. 28.

Both pix were cheered at the Festival Palace on the third night of the fete, when the Italian "Empire of the Sun" and the Mexican "Torero" were shown, with local crix following up with raves the next morning.

Popular evening was opened with "Empire of the Sun" (Lux), the documentary on Peru and vicinity which was interrupted at least 10 times by applause during the screening before a packed house. Enrico Gras, Mario Craveri, who directed and lensed, and Francesco Lavagnino, who scored, were present and feted.

Following, despite the late hour, was "Torero," which received a strong welcome, with bullfighter Luis Procuna, director Carlos Velo and producer Barbachano Ponce being applauded at its conclusion.

On Friday (31) the first and only Soviet pic is showing, "The Immortal Garrison," while on Saturday it's the turn of "Bigger Than Life" (20th), first of the U.S. entries to unfold here.

Shipman & King's Profit

London, Sept. 4.

A gross profit of $425,600 for the year ending March, 1956, is reported by Shipman & King Cinemas Ltd., controllers of 44 near-London and provincial houses.

Balance carried forward was $30,000, against the corresponding total last year of $34,830.

PLUS FOR THE INDIES: ECONOMIC FLEXIBILITY

Hollywood, Sept. 4.

Major studios will eventually become releasing and financing outfits for independent producers who can make features more economically. The trend actually is noticeable now, according to veteran indie producer Carl Hittleman, with more and more independent units functioning at such lots as 20th, Paramount and, more recently, Metro.

The indie, Hittleman contends, can come up with more interesting and profitable films and, with almost every dollar spent on a direct film charge, inevitably makes each film on a more economical basis.

"Unless we're talking about independent production where money is no object, like 'Moby Dick,' there's always room for a modest-priced picture in today's market. An independent can make a picture which can play either the top or the bottom of the bill.

"In most cases, the indie takes over the range of pictures which has become uneconomical for the majors to make. Economics has forced them off the major lots, but they still must be good enough to play in 'A' situations," Hittleman declared.

Bishop-Hittleman is currently filming "The Buckskin Lady," costarring Patricia Medina, Richard Denning and Gerald Mohr, at Allied Artists. The firm, with Hittleman and Nevada rancher Frank C. Bishop in partnership, is completely financed from private sources, and plans three features for the upcoming year. Next pic, yet untitled, will be a boy-and-horse story to roll next December, with no release set yet.

B-H has no plans to enter the telefilm field at present, and Hittleman observes, "I don't think we can do both telefilms and features, without a much bigger organization."

As for the recent entry of the major feature packages on tv, Hittleman observes, "They've reached the levelling-off point. People will want to see pictures better done than most of these old features, and on a bigger screen than a 21-inch tube.

"As for these pictures themselves, they won't have too much effect on theatre attendance, I believe. People still want to see new faces and new pictures."

Film Reviews

Continued from page 6

Gun Brothers

all-around good performances, while Ann Robinson and Lita Milan prettily fulfill the demands of the femme assignments in the Grand production for United Artists release.

Plot period of the Gerald Drayson Adams-Richard Schayer script is 1877, laid in the Jackson Hole country, where Crabbe comes after mustering out of the cavalry to join his brother, who he believes is a big rancher. Instead, he's a rustler and stage robber, bossing a band of toughies with Michael Ansara, good as the chief henchman. It's brother against brother for awhile when Brand thinks Crabbe tips off the sheriff, but at the end they fight side-by-side against a new gang mustered by Ansara, with Brand squaring his accounts with the law by dying in battle.

Sidney Salkow's direction lays the proper stress on action to keep the story moving along, but still gives the cast time to work at characterizations. Crabbe and Brand make a good brother team. Miss Robinson pleases as the dancehall singer who teams romantically with Crabbe. Miss Milan attracts attention as a comely Indian maid who is misused by Ansara and other gang members. Walter Sande, James Seay, Roy Barcroft, Slim Pickens and Dorothy Ford round out the competent cast.

Kenneth Peach's lensing, editing by Arthur Hilton; Irving Gertz's music and other behind-camera assists prove satisfactory. *Brog.*

Rep's 25c Divvy

Republic Pictures' board last week declared a regular quarterly dividend of 25 cents per share on preferred stock.

Melon is payable Oct. 1 to stockholders of record Sept. 10.

Picture Grosses

BROADWAY

(Continued from page 11)

(Wed.) with an excellent $24,600. The 46th was $20,000.

Plaza (Brecher) (525; $1.25-$1.80) —"Tom and Jerry Film Festival" (M-G). First week ended Tues. (4) got the fest off to a solid $8,700 start at revised scales—95c for matinees and $1.25 evenings. Stays until Sept. 16 when "Lust for Life" bows.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Bus Stop" (20th) and stageshow teed Fri. (31) and racked up a great $95,000 for the first four days, which of course included the holiday. Should hit $130,000 for the week ending tomorrow (Thurs.). In before, "King and I" did elegant biz in the ninth week with a good $60,000.

State (Loew's) (3,450; 78-$1.75)— "Away All Boats" (U) (3d wk). Current round ends today (Wed.) with fine $22,500. Short of previous week by only $500. Goes on.

Sutton (R&B) (561; $1-$1.80)— "Moby Dick" (WB) (10th wk). Ninth session wound yesterday (Tues.) with a strong $9,500. It grossed $9,000 the week before.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (8th wk). Hit a great $13,600 in the seventh frame that ended Sunday (2). Sixth was smash $12,000.

Victoria (City Inv.) (1,060; 50-$2) —"Burning Hills" (WB) (2d wk). Second week ending today (Wed.) looks like fair $9,500. Holds one more day with "Back from Eternity (RKO) bowing Friday.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "7 Wonders of World" (Indie) (22d wk). Still a bonanza with $51,200 for 21st week ended Saturday (1) after $52,900 the week previous.

55th St. Playhouse (B-F) (250; $1.25-$2.50) — "Bullfight" (Janus) (10th wk). Ninth frame finished Monday (3) did okay $4,150 after okay $3,800 in the seventh.

LOS ANGELES

(Continued from page 10)

Wiltern, "Lisbon" (Rep) and "Dakota Incident" (Rep) (2d wk), $8,600; New Fox in unit.

Downtown Paramount, Iris (ABPT-FWC) (3,300; 816; 90-$1.50) —"She-Creature" (Indie) and "It Conquered the World" (Indie). Hearty $21,000. Last week, D'town Par with Uptown, "Crash Dive" (20th) and "Halls Montezuma" (20th) (reissues), $9,900; Iris with El Rey, "Moby Dick" (WB) (2d wk), $6,300.

Hillstreet (RKO) (2,752; 80-$1) —"Nightmare Alley" (20th) and "Street No Name" (20th) (reissues). Slight $3,500. Last week, "Snake Pit" (20th) and "Night and City" (20th) reissues), $3,300.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "War and Peace" (Par) (2d wk). Fine $31,000. Last week, $33,200.

Warner Beverly (SW) (1,612; 90-$1.75) — "Solid Gold Cadillac" (Col) (2d wk). Steady $21,000. Last week, $21,100.

State, Hawaii (UATC-G&S) 2,404; 1,106; 80-$1.50) — "Fastest Gun Alive" (M-G) (2d wk). Nice $15,000. Last week, $24,400, plus $81,900 in one nabe, eight ozoners.

Loyola (FWC) (1,248; 90-$1.50)— "Run for Sun" (UA) and "Hot Cars" (UA) (2d wk). Swell $3,500. Last week, with Los Angeles, New Fox, Ritz, $24,300.

Pantages (RKO) (2,812; $1-$1.75) —"High Society" (M-G) (5th wk). Sharp $20,000. Last week, $22,100.

Four Star (UATC) (868; 90-$1.50) —"Proud, Profane" (Par) (12th wk). Neat $4,500. Last week, $5,000.

Fine Arts (FWC) (631; $1.25-$1.75) — "Fantasia" (BV-reissue) (13th wk). Good $4,200. Last week, $3,900.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (42d wk Egyptian, 37th wk U.A.). Nice $20,000. Last week, $18,300.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (43d wk). Started current frame (2) after smart $32,200 for 42d session.

KANSAS CITY

(Continued from page 11)

dy Duchin Story" (Col) (5th wk). Closed great run, good $3,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"But Stop" (20th). Great $24,000, and holds. Last week, "First Texan" (AA) and "Magnificent Roughnecks" (AA). Slacked off to fair $12,000.

Vogue (Golden) (550; 75-$1)— "Portrait of Jennie" (SRO) and "Intermezzo" (SRO) (reissues). Winning combo at $2,000, holds. Last week, "Lovers and Lollipops" (T-L), so-so $1,000.

CHICAGO

(Continued from page 11)

$55,000. Last week, "Away All Boats" (U) (3d wk), $32,000.

Surf (H&E Balaban) (685; $1.25) —"Ladykillers" (Cont) (11th wk). Should get a pleasing $7,500 in the final frame. Last week, $7,200.

United Artists (B&K) (1,700; 98-$1.25) — "Somebody Up There Likes Me" (M-G) (2d wk). Still potent at $36,000. Last week, $40,000.

Woods (Essaness) (1,206; 98-$1.50) — "High Society" (M-G). Lusty $62,000 for house record. Last week, "Duchin Story" (Col) (8th wk), $23,000.

World (Indie) (430; 98)—"Last 10 Days" (Col) (6th wk). Satisfactory $3,400. Last week, $3,800.

Ziegfeld (Davis) (430; 98)— "Riffi" (UMPO) (5th wk). Okay $6,500. Last week, $6,000.

WASHINGTON

(Continued from page 10)

week, "Storm Over Nile" (Col), poor $6,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Bad Seed" (WB) (2d wk). Fine $10,000 after sock $14,000. Holds.

Palace (Loew) (2,360; 85-$1.25)— "High Society" (M-G) (3d wk). Fine $17,000 after disappointing, but still bright, $23,000. Probably stays.

Playhouse (Lopert) (456; 75-$1.15)—"Rififfi" (UMPO) (2d wk). Oke $5,000 after below hopes at $6,000 last week. Stays.

Plaza (T-L) (290; 80-$1.25)— "Naked Night" (Indie). Big $7,000 for small seater. Stays. Last week, "Lovers and Lollipops" (Indie), weak $2,500.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (47th wk). Holiday boosted this to big $16,000 after solid $15,000. Stays.

Trans-Lux (T-L) (600; 90-$1.25) —"Duchin Story" (Col) (7th wk). Steady $9,000 for 2d consecutive week. Stays.

CINCINNATI

(Continued from page 10)

Last week, "Pardners" (Par) (2d wk), $10,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Seven Wonders" (Ir e) (13th wk). Great $32,500 in face of juve trade slowdown. Last week, $35,800.

Grand (RKO) (1,400; 75-$1.50)— "High Society" (M-G) (4th wk). Strong $10,000 after $12,500 third round. Holds for fifth frame.

Keith's (Shor) (1,500; 75-$1.25)— "But Stop" (20th) (2d wk). Hefty $12,500 on heels of $13,500 takeoff. Holds for third week.

Palace (RKO) (2,600; 75-$1.25)— "Bad Seed" (WB). Topping town at tall $17,500 pace. Holds. Last week, "Burning Hills" (WB), $8,500.

INDIANAPOLIS

(Continued from page 10)

River Pirates" (BV) and "Navy Wife" (AA). Mild $7,000.

Indiana (Cockrill-Dolle) (3,200; 75-$1)—"Away All Boats" (U). Oke $10,000. Last week, "Pardners" (Par) (2d wk). Strong $9,000 after $13,000 opening stanza.

Keith's (Cockrill-Dolle) (1,300; 75-$1)—"Proud and Profane" (Par) (3d wk). Satisfactory $6,000, making it about $26,000 for run.

Loew's (Loew's) (2,427; 70-90)— "Eddy Duchin Story" (Col). Modest $9,000. Last week, "High Society" (M-G) (3d wk). Nice $8,000, making it big $36,500 for three stanzas.

Lyric (Cockrill-Dolle) (850; $1.25-$2) — "Oklahoma" (Todd-AO). Sock $18,000.

SEATTLE

(Continued from page 11)

(UA) and "Alert to Danger" (U). Heading for good $6,500; last week, "Moby Dick" (WB) (5th wk). $4,300.

Music Box (Hamrick) (850; 90-$1.25)—"High Society" (M-G) (3d wk). Sliding home for good $11,000; last week, $14,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"The Burning Hills" (WB) and "Behind High Wall" (U). Sighting mild $7,000. Last week, "Walk the Proud Land" (U) and "Outside the Law" (U). $6,300.

Paramount (S-W) (1,382; $1.75-$2.65)—"This Is Cinerama" (Indie). (2d wk). Swell $26,000; last week, in four days, $14,000.

"Columbia hasn't lost its knack..."

Los Angeles Times

Judy Big Wheel in 'Cadillac'

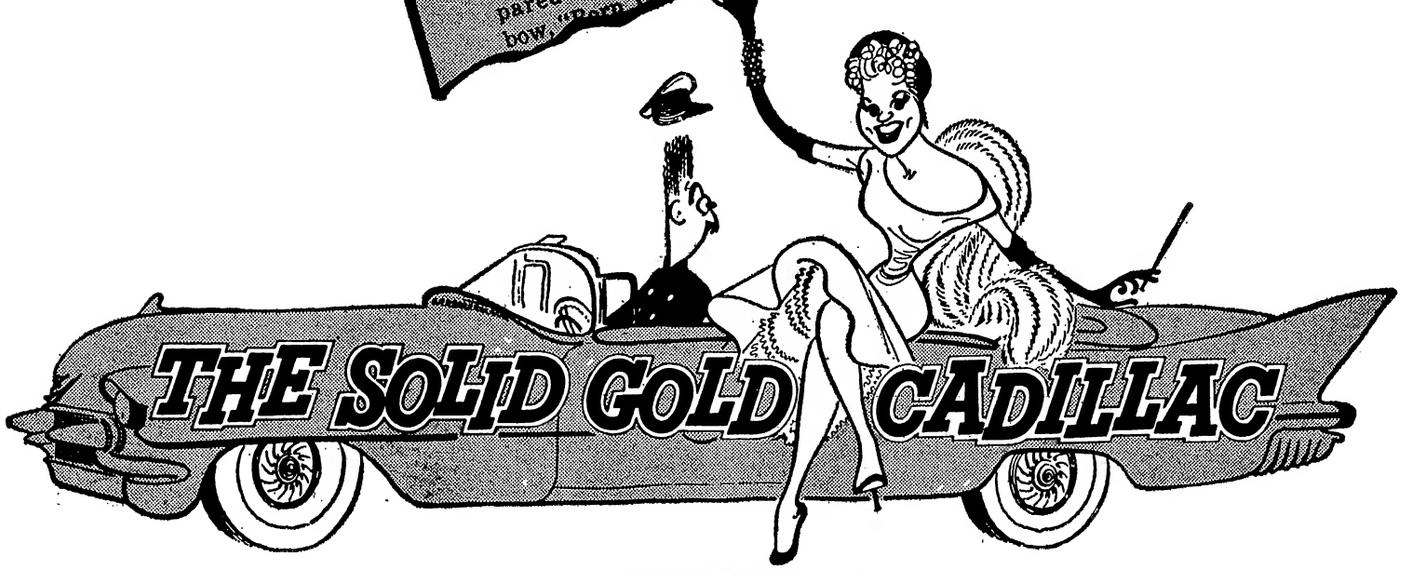
BY PHILIP K. SCHEUER

Columbia hasn't lost its knack as master of the funniest situation comedies in the business. The enviable record stretches clear back to 1934. However, a more immediate Columbia convulser — non-color, non-CinemaScope — is what we're concerned with here: "The Solid Gold Cadillac."

At slightly past midyear, 1956 hasn't come up with anything as amusing as this fifth starring movie for Judy Holiday, the "dumb" blonde who is constantly making a bum out of that adjective. Compared to her maiden bow, "Born Yesterday,"

...as the maker of the funniest situation comedies in the business!...1956 hasn't come up with anything as amusing as THE SOLID GOLD CADILLAC!"

says PHILIP K. SCHEUER
in the Los Angeles Times



A COLUMBIA PICTURE starring

JUDY HOLLIDAY + PAUL DOUGLAS

with FRED CLARK • JOHN WILLIAMS • HIRAM SHERMAN • NEVA PATTERSON • RAY COLLINS • ARTHUR O'CONNELL

Screen Play by ABE BURROWS • From the play by GEORGE S. KAUFMAN & HOWARD TEICHMANN

Produced on the stage by MAX GORDON • Produced by FRED KOHLMAR • Directed by RICHARD QUINE

Canada, U.S. Lift Scot Fest

Continued from page 2

vitality and, notched the Festival standard up by several points." Critic of the Scotsman said Boston group is "one of the finest orchestras ever assembled. Like so many superior things, it comes from Boston. It is even going as far as Moscow. It is fairly sure to leave a trail of red-faced jealousy and unkind comparisons in its wake. Not deliberately. It just can't help it—Koussevitsky and Munch have made it that way. Its playing can only be described as prodigious, perhaps the best that will ever have been heard in the Usher Hall."

In the opening night audience were Britain's Princess Royal, the Lord Mayor of London, Lord and Lady Harewood, and Sir John Banks, civic boss of Edinburgh. Conductor was Charles Munch, and program featured Haydn's Symphony No. 102 and first European performance of the Sixth Symphony by Walter Piston, American composer.

Copland's Symphonic Ode was also given its European preem during five-day stint.

Ian Hunter, the Edinburgh Fest's artistic director from 1947 to 1955, returned here briefly for a few hours, flying in from Dublin with the Boston musicians. He is now managing direcor of concert promoters Harold Holt Ltd., and booked the Boston Symphony's current air trek through 14 countries.

When orch arrives in London Sept. 25, Hunter will have travelled 11,000 miles with them. Tour embraces Leningrad, Moscow and Prague behind the Iron Curtain.

Pierre Monteux, guest conductor with the Bostonians, planed in from Amsterdam after conducting a performance by the Concertgebouw orch. The 81-year-old maestro is making his Edinburgh Festival bow.

Stratford Rings Bell

Stratford (Ont.) thespers have put their best foot forward, and are considering the invitation to act here a top honor. They winged in to Prestwick in small hours of an August morning, with good wishes from top government officials and all arts-lovers in Canada. Tyrone Guthrie, guest director, and resident stager Michael Langham accompanied them.

Also here with the 65 Canadian players are Peter Bennett, managing director; Tom Patterson, director of planning, and Mary Jolliffe, publicity manager. Company is playing "Henry V" and "Odeipus Rex" on 10-day session.

Plane trip across by Trans-Canada was financed via the Toronto Star, and reportedly cost $25,000. Edinburgh Festival Society is covering accommodation costs. Company has several Scots, including hair stylist Nina Lawson, farmer's daughter from Carluke, Lanarkshire, and John Gardiner, former rep actor here.

Pushing for Opera House

Building of a modern opera house in Edinburgh is being talked over in festival music circles. Lack of suitable theatres and halls is causing headaches to both official and unofficial or "fringe" groups.

Finding a vacant hall in this Athens-like city is like searching for the famed haystack needle. Commercial legit and vaude houses are all occupied, and even old-world rooms in historic wynds or closes are taken over by revue groups.

Dr. Guntheir Rennert, artistic director of the Hamburg State Opera, advised organizers only to build an opera house if people are willing to spend much coin on the project. He said it cost about 5,000,000 marks to carry out post-war reconstruction of the Hamburg Opera House and create a new auditorium.

Dr. Rennert said Edinburgh has better atmosphere for fostering theatrical arts than Hamburg. In Germany, according to director, too much nervous business energy is expended.

On financial side, this year's Edinburgh Fest looks prosperous, though losses are again directly inevitable. Junket makes coin for city while at same time losing it on actual festival.

Losses have ranged from $33,000 in 1948 to $118,000 in 1951, Festival of Britain year, when New York Philharmonic - Symphony played here. Against this the city's rate-payers foot a yearly bill for $45,000, the balance being met from a fund supported by the Arts Council and individual citizens.

Edinburgh project was never meant to be a business undertaking but "an endeavor to provide a stimulus to establishing a new way of life centered on the arts." Top revenue results to public services, and shops and local firms smile at increased turnover of about $3,000,000 a week for the three weeks.

Italian legit group, Piccolo Teatro from Milan, ran into poor biz through plays being presented in Italian lingo. Demand for seats for foreign language productions is never great, and, last year, French drama "La Dame Aux Camelias" also got off to a slow start.

"Fringe" Gets Hypo

The festival "Fringe," assembly of unofficial plays, revues, concerts, parties and operas in small church and Masonic halls scattered over 10 miles of city and neighborhood, is bigger and more interesting this year. So many productions are now staged that press crix work overtime covering the top legit and music shows as well as these "little" sideshows, many of which reveal unexpected talent for vaude, legit and tv. Cabaret slant is being stressed more, a point which this scribe has hammered for years in this yearly roundup in VARIETY.

The "Fringe," in fact, is at last in the money. Front-of-house managers look happy, and casts can afford more than hard camp beds in dressing rooms. The smaller shows cater to a more general variety of tastes, with revue predominant. Local support is also strong for this section.

Four late-night revues achieve a generally high standard of entertainment, although the London artists featured in "Light and Shade" offer only so-so material, some of it already produced in earlier revues. Hit of the "Fringe" is the late-night revue presented in Gullan's Close by the Oxford Theatre Players, a witty, intimate show, with American actor Del Kolve, from Blair, Wis., shining in solo spots along with English actors Dennis Woolf and John Pole.

Cambridge U. students put on a revue in Portobello Town Hall, and others are staged by the Irish Players in the Regent Hall and the Aberdeen students in a Queen St. location.

"Fringe" legit side is growing so much that Donald Wolfit, established English actor, starring in "The Strong Are Lonely" in a sideshow hall, suggests encouragement of an international fringe. This would bring foreign drama groups from France and Germany to Edinburgh each year. He wants some kind of official blessing given to the unofficial shows via, say, publication of their wares in the recognized Festival Society program.

London Group Scores

Legit-wise, the London Club Theatre Group is drawing good houses to see their two new plays, "Twice Five," as they're called, in St. Mary's Hall. Philip Guard has authored the pieces. Sonia Dresdel is earning plaudits for a two-hour performance in Fraser Neal Players' production of "The Human Voice" and "Miss Julia," by Jean Cocteau and Strindberg, respectively.

The Dutch actress, Nel Oosthout, is presenting solo performance of "St. Joan" to mark the G. B. Shaw centenary year. She stages solo shows throughout the world in both Dutch and English, and will present "St. Joan" at the Fortune Theatre, London, Sept. 17 for a week.

The After Dinner Opera Co. from N. Y. is late starter at the fest, and creating much interest. Company of six is staging three one-act operas, each starting at 8:30 p.m. nightly. Members have paid their own fares for the 6,000-mile trek, and are taking only nominal salaries for the tour. They have taken over a large house and will feed themselves.

To pay for the trip singers Jeanne Beauvais and Francis Barnard took jobs in commercial theatre. Up to four days before sailing, they were appearing in "The Beggar's Opera" at the Sanders Memorial Theatre in Cambridge, Mass. Norman Myrvik, the tenor, accepted concert engagements; Lucille Burnham, the musical director, gave recitals, and Richard Flusser, founder and senior producer, wrote articles and produced tv plays as well as appearing on a money-prize tv quiz.

After Dinner company is the first off-Broadway group ever to visit the Edinburgh Festival. It opened here last Tuesday (28) and will run to end of festivities Sept. 8.

World press coverage of the 10th Edinburgh proceedings is also in the mood by being bigger than before. More than 450 scribes are around, from 35 countries. They are catered for admirably by press officials Bill Nicholson and Graham Cowie in topflight system of information and query-checking which has become a model for world fests. Cabling, typing and telephonic facilities are on hand in a vast hall where scribes can munch biscuits, drink gallons of coffee and consume beer and spirits.

Festival Edinburgh 1956 will pass into history as a culture spree without top stars, but with so much culture on tap that it can't all be consumed or digested without nervous exhaustion. Ancillary film festival has also clicked bigger than before.

Writer A Patsy

Continued from page 3

wright enjoys. Translated to the theatre, it becomes a laugh. Nobody expects a playwright to become a producer or a director." Carrying the analogy further, Schulberg asks: "Why should it be so much more honorable to write a poor play than a good screenplay?"

Schulberg sharply denounced the Hollywood "front office attitude" toward writers. He said he completely gave up the picture business in 1942 and only returned for "Waterfront" at the urging of Elia Kazan. He currently is working on his second project with Kazan, an adaptation of his short story, "The Arkansas Traveller," which is being filmed as "A Face in the Crowd" for Warner Bros. release. Interiors are being filmed in New York following location stints in Piggett, Ark., and Memphis.

Discussing his working arrangement with Kazan, the outspoken novelist-screenwriter said he was a "co-maker" and not an "employee." "Have you ever heard of a Hollywood director or producer inviting a writer to rehearsals, asking his advice on casting, costumes and sets? Or asking, 'Is this the way you visualize the characters?'" The association with Kazan, he explained, is similar to that of a playwright and a theatre director. "It's similar to working on a play during the tryout period," he noted.

Hollywood, Schulberg maintained, is in the midst of a revolutionary transitional period. He believes that the big studios will soon be relegated primarily to telefilm making and that there will be bankruptcies and mergers. The result, he feels, will be the return of theatrical pictures to the creative filmmakers. "We are coming into a great era of the writer," he said. "His contribution to the screen will be as important as that of the writer for the theatre."

As a consequence of the general upheaval in Hollywood Schulberg is of the opinion that the important picture-making will return to New York since it is the centre of "main intellectual work."

Schulberg is bitter at Columbia for the manner in which it converted his novel, "The Harder They Fall" to the screen. He feels that those connected with the picture failed "to do their homework" and as a result produced a distorted picture of the boxing business. "I don't think they really smelled or breathed the fight atmosphere of Eighth Avenue. They came to New York for eight days. How could they expect to make a picture working out of the St. Regis Hotel? Columbia asked me to write the screenplay, but they insisted that I come to Hollywood because Harry Cohn likes to look at the script every two or three days. That's just what I wanted to avoid. So I turned it down. For some reason, they couldn't understand my attitude."

Schulberg has a number of projects in mind for the future. He is planning a film dealing with Puerto Rican Harlem in association with Kazan. In addition, he is thinking of setting up an indie film company with his brother, Stuart, serving as producer. At the conclusion of "Face," he will return to his home in Sarasota, Fla.

Edinburgh Film Fest Upbeat

Continued from page 7

Sept. 17 for exterior scenes in film of J. M. Barrie's "The Admirable Crichton."

Adventures of 'Tibet'

"Seven Years in Tibet," a British Seven-League production, directed by Hans Nieter and based on Heinrich Harrer's book of same title, is a standout event of the film fest. It has drawn top interest from most delegates and film enthusiasts. Pic discloses secrets of the Forbidden Land, including mysteries of the Dalai Lama's court. Scenes were lensed by Harrer himself in Lhasa.

Stephen Pallos, introducing "Seven Years" here, said part of the pic was smuggled out of Tibet in a bale of sheepskins.

Harrer, an Austrian, became a close friend of the god-king, the Dalai Lama, and latter presented him with a cine camera. When the Chinese Communist army invaded Tibet, Harrer escaped with his film.

But, before leaving, he left his camera with a Tibetian assistant whom he had trained in its use. The assistant duly filmed the entry of the Chinese into Lhasa, and, some months later, succeeded in smuggling the unique historical record, concealed in sheepskins, over the Himalayas to Harrer.

Another exploration documentary is the Danish "The Last Cannibals," a 77-minute pic in Eastmancolor, lensed by Jens Bjerre, Copenhagen producer and explorer, among last remaining cannibals of New Guinea.

Pic is of absorbing interest, showing many primitive customs, including that of sleeping with the dead before burial on a mountain top. Bjerre has captured some unique shots of the feared Kukukuku tribe, records of their strange customs and ceremonies, now rapidly dying out as the race also begins to vanish.

Bjerre will go to N. Y. this winter to talk over distribution of his documentary with cinema interests.

'Bowery,' 'Pygmalion,' etc.

"On the Bowery," the Lionel Rogosin production from the U. S., drew interested audiences. Story of down-and-outs in the N. Y. district of the title proved graphic, disturbing and realistic. One local critic described it as "a revolting record of the dregs of humanity."

"Pygmalion," 18-year-old British film starring the late Leslie Howard and introducing actress Wendy Hiller, had curiosity interest. Its director, Anthony Asquith, planed here to see it again.

Charles Frend, British director, in a gabbing session here, talked of realism in English pix and showed excerpts from his own "The Cruel Sea" and "Scott of the Antarctic."

And from Edgar Anstey, chairman of the British Film Academy, in a brief speech, came a reference to withdrawal of films from international festivals. He cautioned his audience to reflect on the damage done to other European festivals by the banning of films which "insulted" national interests.

Rank Lineup

The 21st anni program of repertory staged to mark J. Arthur Rank Film Distribs' coming-of-age proved popular, with such pix as "Henry V," "Brief Encounter," "Great Expectations" and "Odd Man Out" drawing much interest.

Among the shorter pix on tap has been a novel cartoon film "Calling All Salesmen," made by Pearl & Dean (Productions) Ltd. This advertises Life magazine, and is dedicated to the salesmen of America, who are shown throughout in animated form.

An American film, RKO's "The Brave One," will close the film festival on Sunday (9). Michel Ray, 12-year-old boy star of this CinemaScope-Technicolor production, is due in to make a personal.

Much of the credit for click of the 1956 International Film festival here must go to its energetic chairman, Norman Wilson, and ubiquitous secretary, Forsyth Hardy, backed by a hard-working committee of local citizens. Though still running the event on a comparative shoestring, the kudos and international prestige have been generally welcomed by all delegates. Success of the junket is shown in a slight attitude of jealousy by organizers of the official legit and music shows, who see in the film screenings and personalities attending more than a quota of opposition and competition.

The opening day visits by the British Queen Elizabeth and Hollywood's Gene Kelly, however, undoubtedly gave the best boost to the fest. A big bang at the start of anything is worth more than all the small bangs afterwards, especially when a fest has 22 days to run.

Cornel Wilde

Continued from page 4

means something at the boxoffice, would have grossed much more and been closer to the top."

Conversely, Wilde speculated, "Trapeze," produced by the same firm, wouldn't have had the same b.o. impact with a trio of unknowns that it had with Burt Lancaster, Tony Curtis and Gina Lollobrigida.

"I think Gadge (Kazan) was a little too downbeat in his estimate," Wilde declared. "It's true that stars alone won't draw people to theatres any more. But the presence of a star name can add to the gross of a good picture and the presence of one or more stars in the cast can spell the difference between good and great business."

Banks, Wilde pointed out, don't have Kazan's viewpoint. Regardless of the power of a story property, the amount of money an investment firm will loan on a picture is predicated in good part on the names a producer has lined up for his cast. Bankers, with complete records of the returns on all pictures, are well aware of the ticket-window difference w.k. names can make and predicate their loans on this basis.

"Naturally," he conceded, "times have changed. Stars for the sake of stars doesn't mean anything any more and studios have discovered that dumping several 'names' into a weak picture isn't going to provide the boxoffice magic that turns a mistake into a goldmine. The industry is discovering, however, that there is a proper formula for utilizing star names."

Obviously, according to Wilde, Kazan himself feels there is still some merit in established names. Otherwise he wouldn't be interested in signing to personal contracts some of the "unknowns" he currently has working for him. The answer, in the actor's opinion, is that Kazan expects to take advantage of their services later when a few films have made them star material and familiar to the public.

"Anyway," Wilde concluded, "Kazan is doing himself an injustice. He's a star himself—and his name on a picture has the necessary magic quality that will lure people to theatres. And that's a logical extension of the star system. After all, a star isn't necessarily just an actor—it's someone whose work the public knows and likes and whom they want to support. And Gadge certainly fits that bill."

Long Pix

Continued from page 7

busters. With these pictures, it's almost impossible to offer the customers two features. RKO Theatres, in an experimental move, has instituted a single feature policy at its eastside 58th St. Theatre. However, this spot is ringed by art houses which run only single. If the 58th St. test works, RKO may try it at other theatres in the chain.

Loew's Theatres several years ago attempted to operate on a single basis in the N. Y. metropolitan area. After a test period, however, it returned to dualers when business dropped and neighborhood customers complained of not getting their "money's worth."

General feeling in exhibition circles is that the single feature can become a fait accompli only when all chains and indie theatres agree to operate on a solo feature basis. It's pointed out, however, that it's almost impossible to obtain such an agreement "since there's always one guy who tries to buck the trend."

THE MOST AMAZING THING HAPPENED AT THE GUILD THEATRE, NEW YORK

NOW SHOWING THE BOULTING BROTHERS' HILARIOUS PRODUCTION

"PRIVATE'S PROGRESS"

2ND WEEK'S GROSS 17% BIGGER THAN FIRST WEEK!

3RD WEEK'S GROSS 39% BIGGER THAN FIRST WEEK!

Public and Critics both agree

"THIS IS THE FUNNIEST MOVIE OF THE YEAR!"

—Zinsser, N. Y. Herald Tribune

"A hilarious, satirical comedy! A howling delight!" —Zunser, Cue Magazine

"A Full Bag Of British Comic Characters! Delightful...Very funny...Satire rises to finest heights...Beautiful and blithely made...A fresh breeze!" —Winsten, N. Y. Post

"Highly Comical! As weird and wonderful a troop as ever went to war!" —Cameron, N. Y. News

"A Blessed Relief! Get Post-Haste To The Guild!" —Crowther, N. Y. Times

"A Merry Chase of Military Matters! A Gale of High Glee...Sharp Satire... Only Larceny and Solid Laughter...The Idea Is Simply To Keep An Audience Laughing!" —Cook, N. Y. World-Telegram & Sun

"High Hilarity! First Class Comedy! Enjoyable Relief!" —McCarten, The New Yorker

"A must! More sophisticated and clever than 'No Time For Sergeants' and what's more, infinitely funnier!" —Gilbert, N. Y. Mirror

"A delightful spoof...Chuckling tongue-in-cheek humor...One hilarious incident after another!" —Pelswick, N. Y. Journal-American

A D.C.A. RELEASE GENERAL RELEASE SEPT. 15TH

MPPA and Guilds Huddle on Cutting Up the Jackpot of Postwar Pix-to-TV

Hollywood, Sept. 4.

Sale of pictures made since 1948 to television is moving into its final phase after three meetings with Motion Picture Producers Assn. by labor relations heads for major studios. At tomorrow (Wed.) night's meeting at MPPA office, it is expected that a scale of residual payments to the guilds will be formalized if certain factors can be resolved.

Proposals by studios being studied by MPPA, acting as intermediary, encompasses this scale of sharing gross receipts of sales to tv: owner of films to receive 45%; distribution, 30%, and 25% to the guilds.

It would be incumbent on MPPA to make an equitable distribution of the monies to be paid to four and possibly five unions involved in the production of the pictures. These are Screen Actors Guild, Screen Directors Guild, Screen Writers Guild and Screen Extras Guild. There may be one other union cut in on the residuals—International Photographers of the Motion Picture Industries. Aside from these payoffs, the Musicians Union has demanded and will get its full 100% of the original fees as with the oldies. Because of their executive status, producers are not included among the residualists.

In line with the musicians' demands, SDG is also asking full payment of their contractual fee but studios claim "we can't live with such a deal." Said a spokesmen for the studio negotiators, "If we were to meet full repayment by all the participating unions, the percentage of payoff from the sales of pictures would reach 115%."

Under the arrangement being discussed, the MPPA would appoint a committee to work out the ratios of payment and how to split up the 25%. Should one be favored over another, in the opinion of one of the unions, the "favored nation" clause in their contract would give them the right to renegotiate for equal terms. As for independent producers with post-'48 pictures to market, it is believed they will accept the scale of payoff ratified by MPPA.

Another important factor to be resolved is the timing of sales to protect the current crop of oldies now being sold. Several of the MPPA member studios are said to favor availabilities to tv soon after the negotiations are concluded, while others are holding out for at least one year. Guilds are pressing for a compromise if necessary to start the gravy train rolling for them. Only the musicians are sharing in the pre-'48 windfall.

It was explained by a spokesman that the payoff now under consideration would work in this manner: if a director's original pay for a picture amounted to 5% of the film's above-the-line cost, he would receive 5% of the proposed 25% payoff to the guilds.

It is estimated that around 3,500 pictures would be affected in the residual payoffs, with only Paramount and U-I in the holdout ranks against selling to tv although Par had disposed of some shorts.

Rank Closing

Continued from page 3

closures within the next few weeks.

1 Scot House Affected

Glasgow, Sept. 4.

Only one Scot cinema, the Standard in Patrick, Glasgow, will shutter as result of J. Arthur Rank Organization's plan to close some 40 small theatres in the Odeon and Gaumont circuits before end of October.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
BING GRACE FRANK
CROSBY • KELLY • SINATRA
in "HIGH SOCIETY"
in VistaVision and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Gilboy Estate

Oakland, Calif., Sept. 4.

Estate of Thomas W. Gilboy, Pacific Coast film distributor who died two years ago at the age of 65, has been valued at $199,687 in an appraisal filed with Alameda County superior court here.

Principal beneficiary was his widow, Ada, of Piedmont, Calif.

Disney As 15%'er On Selling Costs

Walt Disney's approach to economy in distribution is shown in sharp focus in official figures presented by the indie production company within the framework of its bid for a new debenture issue. That the cost of selling pictures runs to less than 15% of the gross had been suspected in the trade; the precise data now at hand confirm this.

Disney's film rentals, via its Buena Vista distribution subsidiary, amounted to $11,340,600 for the 39 weeks ended last June 30. Selling and administrative expenses for the same period are listed at $1,342,582.

It must be noted, of course, that the Disney operation has been unique, in part because of the number of successful pictures the company has had in the recent period. This means no selling problems; choice product draws the buyer to the seller. But, still, the 27½% to 32½%-of-gross distribution costs charged to some other independent producers by their releasing agencies is made to look high by the Disney formula.

Buena Vista, domestically, operates through eight district offices which have sales personnel, bookers, auditors and secretarial help. There are, additionally, 20 local offices wherein a branch manager and a secretary operate. That's the extent of the organization, plus, of course, the homeoffice.

Disney Pix-TV

Continued from page 3

is the major stockholder of this organization.

The two Disney shows on tv have been sold to sponsors until Sept. 1, 1957, at program charges "substantially" in excess of the ABC guaranteed minimums. Contract also provides that for repeat telecasts Disney will be paid at least 50% of the original price of the program.

ABC-Disney pact runs to Aug. 31, 1961, and under it Disney produces 26 one-hour Disneyland shows a year and 100 hour-long Mickey Mouse exposures. Repeats in each category round out the programming schedule for each season.

Built-In Ballyhoo

In addition to the paid commercials, an important consideration for Disney is, naturally, the amount of plugging gotten across for the filmmaker's features in theatres. "20,000 Leagues Under the Sea," for one, was among the top theatrical grossers last year, doubtless in part due to the extensive trailerizing it received on the Disneyland airer.

Disney owns 34.48% of the Disneyland park (acquired at a cost of $500,000) and has options to pick up an additional 31.04% from other stockholders at the price of another 500G. This enterprise grossed $9,749,878 during the year ended last July 28, sufficient to recover all pre-opening expenses, depreciation and allowing for a profit of $187,891.

Walt Disney, as exec producer and board chairman, collects $3,000 per week from Disney Productions. Also, the company has an agreement with WED (Walt E. Disney), a corporate entity, which gives the producer a guaranteed minimum of $50,000 per year for use of his name in connection with merchandising licenses. WED also has a deal to operate the Disneyland park railroad, which brought a pre-tax profit of $75,000 over the last fiscal year. Further, WED collected $1,242,763 from Disneyland for assists in the planning, designing and construction of the park but this compensation, it is stated, exceeded the costs to WED and no money was paid to Disney.

'Society' Paces

Continued from page 5

approximately $765,000 in sight for the first four sessions.

"King and I," which was No. 1 in July, is capturing second place, attesting to the great sustained strength of this musical version of the legit hit. Even though mainly extended-run presently, it still was second in the weekly survey for the final week of the month.

"Eddy Duchin Story" copped third in August. This is an improvement over July when it finished fourth. Film looks to be one of Columbia Picture's highest grossers this year.

"Away All Boats" (U) took fourth money, additional bookings enabling it to move up in ratings as compared with eighth position in July. "Moby Dick," which was third in July, took fifth place last month, with pic tending to taper off somewhat sharply on extended runs.

"Seven Wonders of World" (Indie) climbed in August, helped by new launchings in the key cities, and wound up sixth. It was seventh in July. "Pardners" (Par), not showing as much pull as other recent Martin-Lewis comedies, still managed to take seventh spot. "Oklahoma" (Magna) won eighth place as against ninth in preceding month.

"Somebody Up There Likes Me" (M-G), 12th-place winner in July, captured ninth position. "Cinerama Holiday" (Indie) was 10th.

"Proud and Profane" (Par), out extensively only late in the month, finished 11th. "Trapeze" (UA), which was a strong second-place winner in July, still managed to land 12th place last month although obviously reflecting its having rounded out most of its bigger key city engagements.

"Fastest Gun Alive" (M-G) finished as a runner-up pic one session in the VARIETY weekly survey. "Earth Vs. Flying Saucers" (Col) was eighth-position winner another stanza. "Francis in Haunted House" (U) wound up a runner-up film another week.

"Fantasia" (BV) (reissue) was in runner up category two sessions during the month. "Johnny Concho" (UA) was 12th another week. "Ladykillers" (Cont) added some nice coin on additional artie theatre dates.

Batch of new product, geared for the early fall trade, was given initial unveiling late in the month. among the strongest of these and appearing certain to be heard from in the future are "Bus Stop" (20th), "Solid Gold Cadillac" (Col), "Bad Seed" (WB) and "War and Peace" (Par). Last-named was mighty on initial week at N. Y. Capitol and great in L.A. It looks to be slow in racking up huge amounts because of limited turnover as reflected by the experience on these first two playdates. "Bus Stop" was big to socko in five initial engagements. It opened at N. Y. Roxy last week.

"Walk Proud Land" (U) and "Lisbon" (Rep) were other newcomers indicating potentialities.

SMPTE's 80th

Continued from page 5

"Project Vanguard — the Earth Satellite." Convention's cocktail party and dinner-dance will be held Oct. 10 in Cocoanut Grove.

Order of business includes both sessions at the Ambassador and motion picture and television studio tours. Two of the concurrent sessions, morning and afternoon, will be a high-speed photography field trip, visiting U. S. Navy Electronics lab in San Diego.

Subjects to be discussed will embrace motion picture practice, lab practice, projection and viewing, sound recordings, instrumentation and high-speed photography, television, transistors and a demonstration of Metro's new 65m system and six-track stereophonic sound. New equipment exhibits will be shown in 40 booths.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (4)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br-Par Th	85	29½	28¼	29	— ¾
31⅞	22⅞	CBS "A"	196	30⅞	29⅝	30½	—
31¾	22¾	CBS "B"	45	31¼	29¾	30½	+ ½
26¾	18⅛	Col Pix	26	20⅜	20	20⅛	— ¼
16⅜	14⅛	Decca	17	14⅞	14⅝	14⅞	—
100¾	75¾	Eastman Kdk	62	95¼	93⅛	94½	— ⅛
4⅞	3¼	EMI	31	3⅝	3⅜	3⅜	— ⅛
12	8⅛	List Ind	23	8¼	8⅛	8⅛	— ⅛
25⅛	18⅞	Loew's	178	21⅜	20½	20¾	— ¾
9¼	7½	Nat. Thea	163	8⅛	7⅞	8	—
36½	30¼	Paramount	70	33⅜	32½	32¾	— ¾
36½	20⅛	Philco	55	21⅞	21⅛	21¼	— ⅝
50⅜	41⅛	RCA	151	42⅝	41⅝	42⅜	— ⅛
8⅞	6¾	Republic	21	7	6⅝	6⅞	+ ⅛
15⅛	12¾	Rep., pfd	2	13⅜	13	13⅜	+ ⅜
17¾	15	Stanley War.	32	15⅛	15	15	— ¼
28⅛	22⅛	Storer	22	29⅛	28¼	29	—
29¼	21⅛	20th-Fox	55	25⅛	24⅞	25	—
29¾	24½	Univ. Pix	27	25¼	25⅛	25⅛	— ⅜
82½	74⅞	Univ., pfd	*30	75	74⅞	74⅞	—1⅛
27⅝	18½	Warner Bros.	174	27⅝	27⅜	27⅝	+ ⅛
141¼	101	Zenith	19	105½	102¼	102¼	—3½

American Stock Exchange

6⅛	3⅝	Allied Artists	165	5⅜	4¾	5⅛	+ ¼
13¼	9¾	All'd Art., pfd.	20	11½	10¾	11¼	+ ¾
2⅛	1⅛	C & C Super	230	1¼	1⅛	1¼	—
10	5¾	Du Mont	40	6	5¾	5⅞	—
3½	2¾	Guild Films	12	3¼	3⅛	3⅛	— ¼
5⅜	3	Nat'l Telefilm	63	5⅛	4¾	5⅛	+ ¼
5¾	2¾	Skiatron	52	3⅝	3⅜	3½	+ ⅛
13¼	9⅜	Technicolor	811	10⅛	9⅜	10⅛	+ ¾
4	3	Trans-Lux	1	3½	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	2½	3	—
Cinerama Inc.	1	1½	—
Cinerama Prod.	3⅜	3⅞	—
Official Films	1⅜	1¾	— ¼
Polaroid	82	85	— ½
U. A. Theatres	6¼	7¼	— ⅜
Walt Disney	22½	24½	+ ½

* Actual Volume. † Stock Split.

(*Quotations furnished by Dreyfus & Co.*)

The Casting Grouch

SAG Hits Out at 'Gifts' and 'Phony Bets' To 'Guarantee' Actors Film and TV Work

Hollywood, Sept. 4.

Screen Actors Guild, which recently hit at the practice of actors giving "gifts" to telefilm casting directors, has again assailed the practice, and declares it's being done in motion pictures as well as tv. This time, too, SAG blames some talent agents for it.

SAG notified its members that giving of gratuities or presents to casting personnel, under any guise, "including that of phony bets," is a serious violation of guild by-laws.

Guild said it is receiving an increasing number of complaints about such practices, and alleges that some talent agents are soliciting actor clients to give such loot. One of the "phony bet" gimmicks is for an actor to tell a caster—"bet you $100 you can't get me a job in a week," then hand over the loot when he gets that work.

"Such conduct involves gross dishonesty," said the guild, warning when it obtains proof of such violations the actor's guild membership is endangered and the agent faces the loss of his franchise. "The casting personnel involved might lose their jobs," added SAG.

Collections

Continued from page 3

prove tangible loss that lost the distribs their old claim in connection with the Japanese activities in the Philippines during the war. On taking over in the islands in 1942, the Japanse confiscated the Hollywood pix they found and continued to distribute them to the theatres at regular rentals.

The War Claims Act of 1954 was not considered broad enough by the Commission to allow compensation for the companies. It is restricted to the sequestration of bank accounts, deposits, other credits, etc. The Commission's ruling is final and no appeal is possible. Only an act of Congress, amending the law, could reopen the case. MPAA is dubious that this can be done.

Meanwhile, however, the Association feels it has a good case in filing for compensation due to losses arising out of the nationalization in Hungary, Bulgaria and Roumania, all of which have peace treaties with the U.S. The Commission has considerable coin available for claims vs. Bulgaria, but, as far as the film outfits are concerned, the stakes are not high there. It's different in Hungary and Roumania.

Erlanger said justified claims for "several hundred thousand dollars" would be filed in respect to these two countries and he expressed full confidence that the companies would be awarded a positive judgment by the Commission.

Soviet claims, falling under the old Litvinov agreement, are negligible. The companies cannot put in for the prints captured by the Russians in Berlin and later shown in their theatres. As for Italy, the only claims that can be filed would be in connection with damages caused by the Italian military outside Italy. Here, again, it's a question of being able to prove something.

Foreign Fairs

Continued from page 4

ture as yet unreleased pix, thus giving both potential buyers and opinion makers a chance to o.o. the crop.

In the instance of the TOA fair, special emphasis was placed in selecting the six entries on whether they are ready for almost immediate release. In this respect, the Italo week of 1952 taught its organizers an important lesson, i.e., there is little point in arranging such an event unless the films are skedded for early exhibition. Several of the Italo entries at that time weren't seen in the U.S. for two or three years. By that time, of course, any promotional values that may have accrued to them from the film week had completely evaporated.

PONDERING IMPONDERABLES

Ford's 'Lively' Monday?

In view of the fact that Westinghouse would welcome a cutback on its expensive "Studio One" weekly showcase on CBS-TV, don't be surprised, goes the report, if Ford moves in and picks up the alternate-week tab for the Monday night 10 to 11 time.

There have been some discussions between Ford and the network on the skip-week period, not as "Studio One" sponsor but with its own entry, possibly "Seven Lively Arts."

Factor, of course, is the ultimate outcome on the hassle involving the "Ford Star Jubilee" specs, the client practically reading the riot act to CBS over the initial Cole Porter entry and threatening to walk out, (see separate story).

Toni's TV Travails

Diversifies Itself Out of the 'Godfrey & Friends' Sponsorship Picture

Toni Co., one of Arthur Godfrey's oldest sponsors, will cancel its alternate-week half-hour of the Wednesday night "Godfrey and His Friends" on CBS-TV at the end of the year. Toni will retain its alternate-week sponsorship of Godfrey's Monday night "Talent Scouts," however.

It's not a matter of dissatisfaction with Godfrey that's cued the cancellation, since he did a virtual one-man job in turning the home-permanent outfit into a big-time operation when he started some six or seven years ago. Actually, in so doing, he created a minor Frankenstein, a situation that could occur only in this age where television can spiral a product to the top of its field in a twinkling.

Reason for the cancellation is that Toni has begun to "bump into itself." Company, a division of Gillette, has been expanding rapidly, not only with the Toni line (Toni, Tip Toni, Tonette), but with other permanent lines like Bobbi and Spin Curl. It now finds that the ad budget is topheavy on the Toni line to the detriment of the others, so it's gotta cut back, and Godfrey, being so expensive, is the candidate.

Normally, a company with a diversified line and a large budget would find a simple solution by simply substituting another line or brand for the one being cancelled, thereby holding onto a valuable personality-salesman and an equally valuable time franchise. But because of its unusual setup, the Toni Co. finds itself in a dilemma. It can't very well turn over the time to Bobbi or Spin Curl, simply because through the years Godfrey has been so closely identified with Toni that it wouldn't ring true. It would be like Ed Sullivan selling Chevvies. Hence, the pullout.

This leaves Godfrey three-quarters sold on the Wednesday night segment, with Kellogg, Pillsbury and Bristol-Myers. Understood CBS-TV has another client on tap, but isn't talking yet.

Sportcaster Toll

On a somewhat more somber note, the new tv-radio season will be minus the services of three of the alltime standout sports announcers, all of whom are gravely ill.

They are Bill Stern, who is presently in a sanitarium; Ted Husing and Bill Slater. Latter two have been in poor health for some time.

Fourth among the alltimers is, of course, Graham McNamee, who died some years back.

CBS-TV Juggles Program Execs; Oscar Katz's V.P.

Building of the programming operation at CBS-TV is in the works with a number of new appointments, chief of which is that of research director Oscar Katz to the newly-created post of v.p. in charge of daytime programs. In a simultaneous move, Gil Ralston has been moved up from exec producer to director of network programs in N. Y., with story editor Bill Morwood named to replace Ralston as exec producer and Crandall Brown moving from Metro to become story editor.

Katz, who's been director of research for the tv web since 1951 and before that chief of radio research, will report directly to exec v.p. for programs Hubbell Robinson. Reporting to Katz will be Bert Berman, brought in a couple of months ago as director of daytime programming as a successor to Lester Gottlieb when the latter was named a general programming executive.

Ralston's had a long span as an indie telefilm producer, prior to which he was an exec producer with Procter & Gamble. He joined CBS as exec producer in March of 1955, and in his new post operates under program v.p. Harry Ommerle. Morwood joined the web six months ago after a stint as eastern story editor for MCA. Brown had been with Metro in N. Y. and on the Coast as both assistant and associate story editor, having joined the film company in the late '30s.

Tootsie to Roll With CBS Cartoons

"CBS Cartoon Theatre," which has been riding the Wednesday night 7:30-8 spot as a sustainer but must make way for the Westinghouse election-themed "Pick the Winner" and subsequently the General Mills "Giant Step" quizzer, has found a new home and a sponsor to boot. CBS-TV is moving the show to Sunday at 1 p. m., starting in October, and Tootsie Roll is coming in as alternate- week sponsor.

Series is being retitled "Heckle & Jeckle," after the magpie characters of the Terrytoons cartoon series, and will also be televised in color, since the cartoons themselves were originally filmed in tint. Tootsie, incidentally, picked up half of "Tales of the Texas Rangers" last week, hence the alternate-week by on "Heckle," but CBS is reportedly close to another sponsorship deal on the show. Tootsie Roll is also using the Terrytoons facility in New Rochelle for its new animated commercials as well.

PAUL GREGORY IN 3-YEAR CBS PACT

Hollywood, Sept. 4.

Paul Gregory will produce nine 90-minute programs for CBS-TV over the next three years, according to terms of contract signed over the weekend. Hubbell Robinson Jr., exec v.p. of net programming, has revealed.

Under the pact, CBS-TV gets exclusive tv services of Gregory, who will stage three shows a year, beginning in this upcoming season. Discussions are already under way on the initialer.

Gregory also recently signed with RKO to produce five large-scale feature pix. Last season, he staged "The Caine Mutiny Court Martial" and "The Day Lincoln Was Shot" for CBS-TV.

TV REPUTATIONS RIDE ON '56-'57

By GEORGE ROSEN

The upcoming season in television is loaded with fateful decisions as to the future status of some of the medium's major personalities, with even some of the more outstanding tv patterns riding on the outcome.

Taking first things first in the order of their Trendex-Nielsen importance, the trade is particularly alerted to:

1. After eight years of CBS' domination of the Sunday 8 to 9 hour, is this the season when NBC will finally catch up to—and perhaps pass—the Ed Sullivan show? Certainly for the first time in some years it would appear that NBC has found the answer in the new Steve Allen entry, which is already nibbling away at those heretofore invincible Sullivan ratings and, based on the whole production concept of the Allen outing, with its intermingling of top guest artists and the trademarked satiric comedy touches, could well break up the long-standing "habit forming" pattern which made Sullivan master of all he surveyed. Too, the trade has been conscious of some overzealousness and even desperation moves on the part of Sullivan to counter the Allen threat, notably in the Ingrid Bergman affair, which invited a bad press, and adopting a "money speaks" attitude in the pacting of Elvis Presley for three guest shots at $50,000 for no other reason than Presley had teamed up with Allen for a one-shot and in the process took Sullivan for a Trendex ride.

2. The bloom is off the rose on the Jackie Gleason show and although he returns to his former live status in full-hour format in his traditional Saturday 8 to 9 berth, the circumstances are different. Last season's switch to the half-hour filmed "Honeymooners" took its toll (even though keeping pace and exceeding the rival Perry Como ratings), but Gleason's got to prove himself all over again. It might well be the "year of decision" for him. It could be mighty tough, what with the Como inroads plus the latter's back-to-back slotting with 60 minutes of Sid Caesar, contributing toward a formidable two-hour NBC-TV parlay.

Liebman's Situation

3. Having been tossed out of the spec box after a somewhat disastrous season in the 90-minute area of programming, Max Liebman is down to half-hour size, bringing in his "Stanley" comedy series with Buddy Hackett. Though enjoying a longterm NBC contract, Liebman's got a big tv reputation at stake on this one and it's as important for Liebman as for Hackett to come in with a winner.

4. Phil Silvers, the "new comedy" smash of the past season, goes into his sophomore year. Durability of the series will pretty much be de-

(Continued on page 30)

Schubert's $2,500,000 Dicker for Control Of TV's 'Reader's Digest'

Hollywood, Sept. 4.

In a deal involving $2,500,000, Bernard L. Schubert is dickering to acquire the "Reader's Digest" telepix series which aired on ABC-TV last season. Schubert is currently talking with Harry Joe Brown, execproducer of Alpha Productions, which made the "Digest" telepix, and attorney Bud Goodwin on finalization details.

If the bargaining jells, Schubert will acquire 65 "Digest" stanzas, with an additional 39 new segments to be lensed by Alpha during the 1957-58 season. Alpha isn't filming at present, but will resume production on "Digest" series if deal finalizes. Charles E. Skinner produces the "Digest" vidpix, and is prexy of Alpha as well.

Ford Not Very Jubilant on 'Jubilee,' Client in Hassle Over Porter Preem With Entire Spec Series Threatened

And Stamp It, Too

One of the irate viewer letters reaching CBS-TV on its convention coverage was addressed directly to prez Frank Stanton. The letter, from a Chicago femme viewer, complained bitterly of the Westinghouse commercials, the manner in which Edward R. Murrow and Eric Sevareid were used, and CBS' refusal to carry the Democratic film clips. But it was the postscript that completely floored Stanton.

The lady asked Stanton if he wouldn't be kind enough to have copies of the letter made and send them to "Mr. Weaver and to ABC. Also a copy to the FCC."

Esty & Colgate Part Company On $12,000,000 Biz

Colgate-Palmolive and the William Esty agency are ending their longtime association on Dec. 31, with some $12,000,000 of Colgate's $30,000,000-plus going up for grabs and the agency losing one of its major accounts. The parting-by-mutual-agreement throws open the suspicion that the relative quiet that invaded Madison Ave. this summer after one of the dizziest account-switching years in ad history was in reality only a summer hiatus and that more can be expected.

It's reported in some quarters that Colgate's decision to enter the local feature film market (it has bought the M-G backlog on KTTV, Los Angeles) precipitated a difference of opinion.

The Colgate-Esty relationship, which ran some 10 uninterrupted years, was an unusual one in that Esty acted as a "producing" agency for the soap company, maintaining its own tv production staff and turning out several programs, even for Colgate brands represented by other agencies. Among its agency-produced (in some cases coproduced with packagers) shows were "Big Payoff," "Feather Your Nest," "Strike It Rich" and even a hand in the filmed "Crusader." It was also agency of record on Colgate's share of the "Bob Cummings Show."

Major share of the Colgate billings is held by the Ted Bates agency, with others in the Colgate camp including Lennen & Newell, Bryan Houston, Cunningham & Walsh and Charles W. Hoyt. There's been no indication yet where the $12,000,000 Esty share, comprising the Fab, Vel, Liquid Vel and Rapid Shave lines, will go. Esty spokesmen refused to discuss the reason for the parting, except to say it was by a mutual agreement.

'BLONDIE'S' LOSS IS NBC-TV'S GAIN

It appears that NBC-TV has become the chief beneficiary of the collapse of the Vitapix "Blondie" film network project. Last week, Wesson Oil, one of the projected "Blondie" sponsors, bought heavily into the network's daytime schedule. This week, Sunkist, another intended "Blondie" sponsor, did the same.

Sunkist, via Foote, Cone & Belding, bought a quarter-hour on alternate weeks over a 52-week period on "Queen for a Day," starting the week of Sept. 24. Still not settled is whether the growers will sponsor a Monday or Tuesday segment.

The Ford-CBS hassle over the "Ford Star Jubilee" specs, a hangover from last season, has exploded all over again, only this time the sponsor distress is so acute that the Saturday night 90-minute series, scheduled for an Oct. 6 preem, may never even get off the ground.

The automotive factotums from all accounts are far from happy with the Cole Porter display, "You're The Top," which the network cooked up as the premiere effort of the season. Pacted for the spec are Louis Armstrong, Dorothy Dandridge, Sally Forrest, Dolores Gray, Peter Lind Hayes, Mary Healy, Shirley Jones, Gordon MacRae, George Sanders and Porter, with Robert Alton producing.

While CBS on the one hand feels that with such a talent lineup the spec is somewhat on the terrific side, Ford takes an entirely different viewpoint, pointing to the fact "what's all this got to do with Cole Porter and where are the big names that came out of the Porter Broadway musicals?" Ford in effect has said to CBS: "If we're going to make this a big series then let's make it big." What happens between now and premiere date is anybody's guess. A meeting of the minds between CBS and Ford is scheduled for today (Wed.) and it's reliably reported that unless matters straighten themselves out Ford may take a powder on the series.

The CBS-Ford temperamental outbursts over the "Jubilee" specs are nothing new. There was almost a continuous wrangling last season over the properties negotiated by CBS, particularly on the three-show contractual commitment with Noel Coward. With the exception of the July Garland spec and "Caine Mutiny Court Martial" the ratings for the most part left something to be desired. Ford has never been bashful about telling off CBS.

Ford has made no bones over the fact that if it could latch on to a good 30-minute prime time period or hour alternate week on the network it would scratch the "Jubilee" series once and for all. In view of the network-client conflicts, it's very likely that CBS at this point wouldn't particularly care and would agree to write off the specs, which have produced headaches for everybody concerned.

With the exception of the Porter display, an adaptation of Sidney Kingsley's "Men In White" and a showcasing of Metro's "Wizard Of Oz," the "Jubilee" series remains in a state of flux.

Mitch Miller To Get Own TV Show

Columbia Records artists & repertoire chief Mitch Miller is joining the ranks of the telegenic maestros. CBS-TV is planning a show featuring Miller and will start pitching it at agencies and clients within a couple of weeks for a prime nighttime slot. Show would feature Miller fronting an orch, along with guest vocalists, but would also involve several audience and home-viewer participation stunts.

Show, tentatively titled "The Mitch Miller Show," was originally planned as a Saturday 6:30 entry (that's in station option time), but because of the band boom in tv and because of client interest is now being figured for a regular nighttime spot. Miller, of course, has its own radio show on CBS Radio, success of which spurred the tv interest.

Mutual Alerts Affils, Woos New Clients on 'Here to Stay' Formula

Mutual, in the midst of rounding up its new affiliate contracts, has inked $5,200,000 in gross billings since July 15, the gross figure estimated on a 52-week basis. Of the eight accounts, all but three are new.

On the new affiliate contract problem, prexy John B. Poor in a closed circuit address to the net's 340 affiliate stations, urged early signing of the new contract which goes into effect Nov. 1. The net must make its commitments now to national advertisers, he pointed out, adding program options must be exercised and sales campaigns inaugurated.

Mutual as owners and operators of radio stations, Poor continued, knows the value of network affiliation and for this reason has absorbed increasing operating network losses. Declaring "we have every firm intention of staying in the network business," Poor urged that such a position must receive the support of the affiliate group. Many stations, he went on, have signed the new affiliate contract, while still a great many more have made oral acceptances. But to those delaying written acceptances, he urged immediate action.

Assist From Nielsen's

The new business and renewals came as Mutual got a lift in the programming department from Nielsen's latest radio index. Mutual's weekday evening bloc of mystery-adventure shows — all five of them—are listed among the top 11, with "Treasury Agent," third, "Gangbusters," fourth, "Official Detective," eighth, "Counterspy," 10th, and "True Detective Mysteries," 11th.

"Bandstand, U.S.A.," the net's Saturday night live music show that picks up talent throughout the country, also has caught on, moving MBS from the fourth position in the 8 to 10 p.m. time slot to the first position, since it was introduced on July 7. In Nielsen's second report for July, "Bandstand, U.S.A.," got an average rating of 1.2, while NBC got 1.1, CBS, 1.0 and ABC, 0.8 for the 8:15 to 10 p.m. time period.

The new business includes Kraft Foods, which is expanding its expenditures on the net for three new five-minute news shows on Saturdays, American Home Products, which bought Gabriel Heater's five-minute news shows three days per week, with Bell Tone Hearing Aid, picking up Heater the remaining two days.

Also Corn Products Refining Co.,

(Continued on page 28)

CBS Radio & TV Prep Affil Meets

CBS brass is busy preparing for two key affiliates meetings within the next week, first of which will be a meeting of the board of directors of the CBS Television Affiliates Assn. at Colorado Springs tomorrow (Thurs.) and Friday (7) and the second a full-dress meeting of the CBS Radio Affiliates Assn. at the Hotel Pierre, N.Y., on Monday and Tuesday (10-11).

Television meeting, which only the board of the affiliates group will attend, will cover the fall program schedule along with promotion, sales, programming, etc. Meet will be addressed by a delegation of network brass headed by CBS-TV prez J. L. Von Volkenburg and exec v.p. Merle Jones.

Radio meeting in N.Y. involves the entire affiliate body and is the third annual meeting of the group, with over 100 station representatives already down to attend. First day of the two-day session, the affils will hear talks by CBS prez Frank Stanton, CBS Radio prez Arthur Hull Hayes, CBS news-pub-affairs v.p. Sig Mickelson, program v.p. Howard Barnes, sales veep John Karol, ad-promotion veep Jules Dundes and Washington v.p. Ralph Hardy (who will fly in from the Colorado Springs meeting, which he also addresses). Also slated to speak is Kenyon Brown, board chairman of the affiliates group. Second day will be a broadcast panel, following a banquet and show on Monday night.

DeCordova to Helm TV's 'Mr. Adam & Eve'

Hollywood, Sept. 4.

Producer-director of CBS-TV's new "Mr. Adam and Eve" teleseries is Frederic De Cordova, who was assigned to the chore by Al Scalpone, net veepee in charge of production, last week.

Series, which toplines real-life husband-and-wife team of Howard Duff and Ida Lupino as a showbiz husband-and-wife team, rolls in January. Warren G. Toub Jr. is associate producer.

Talent Raids Perk Up Philly Radio

Philadelphia, Sept. 4.

Talent raids continue to enliven the local radio broadcasting scene. WIP recently took Eddie Newman, longtime stormy petrel of the local air, away from the indie WDAS.

WIP's newest acquisition is Jack Pyle, stellar personality at WRCV and WRCV-TV, local NBC outlets. Newcomer launches the "Jack Pyle Show" (12:30 to 4 p.m.; Mon-Fri) starting today.

Presence of two strong broadcasters like Newman and Pyle is certain to bring revision of entire WIP schedule. Women's commentator Wendy Phillips has already quit station and announcer Bill Taylor exits end of month.

Standard Brands' 400G Godfrey Buy on Radio; New Slenderella Coin

Standard Brands, which a few weeks back plunked down $1,500,000 in daytime radio expenditures at the doorstep of CBS Radio, this week increased its holdings by another $400,000 with the additional purchase of a quarter-hour weekly of "Arthur Godfrey Time." In addition, it will sponsor a quarter-hour every fourth Friday on the same show. In its earlier purchase, it had picked up 10 of the seven-and-one-half-minute soaper units per week.

Also accruing to the Godfrey show is another quarter-hour weekly sponsorship, this by Slenderella International, which two weeks ago bought $1,000,000 worth of time on the web but only this week finalized its program choices. Besides Godfrey, Slenderella will sponsor a weekly Saturday morning show with Galen Drake and Eloise English, three five-minute segments a week of "Wendy Warren" and cosponsor two segments weekly of Mitch Miller and Bing Crosby.

COKE SHARES FISHER WITH PLANTER'S NUT

Coca-Cola is cutting back on its twice-weekly Eddie Fisher show on NBC-TV, giving up sponsorship on every fourth show to Planter's Nut & Chocolate Co. Under the new setup, Coke retains three out of four shows in the Wednesday and Friday 7:30 to 7:45 p.m. series. Mutual radio sponsorship of the same segment isn't affected. Nor will the move affect overall ad expenditures by Coke, with the company planning to use the savings for spot advertising on local and regional levels.

Fisher segment becomes the second NBC-TV quarter-hour in the 7:30-7:45 strip to undergo the co-sponsorship treatment. Last week, Tums relinquished half its new Jonathan Winters Tuesday segment to Vick Chemical.

GOBEL SCRIPTERS SET

Hollywood, Sept. 4.

Scripting team for George Gobel's NBC-TV show last season, Everett Greenbaum, Harry Winkler and Howard Leeds, have been reinked by David P. O'Malley, Gobel's partner in Gomalco Productions, for the upcoming season.

SAMMY KAYE

Swinging and Swaying on tour

Sept. 5-6—Chateau St. Rose, Quebec
Sept. 7—Valleyfield, Quebec;
9—Edison, N. J.

Columbia Records - current release,
"The Rich People of Brooklyn"
b/w "Dreamy River"
New Album Release:
"WHAT MAKES SAMMY SWING"
Still Going Strong
"MY FAIR LADY
(FOR DANCING)"

NABET Retaliates As ABC Axes 35

N. Y. local of National Assn. of Broadcast Engineers & Technicians will enforce a 44-hour maximum work week for ABC-TV employees in retaliation for the lopoff of 35 employees, it declared. An authoritative spokesman for the technical union said he was informed by ABC that biz didn't merit retaining a full staff of roughly 300 technicians.

Since there is not much likelihood that the 35 will be retained by ABC-TV, the union, by restricting the amount of overtime its members can work, hopes to force the network to rehire them when the season gels in full swing.

"The attitude of ABC in letting employees go now is contrary to the bullish picture being painted by ABC and other netwoorks," the union source said. NABET, having taken an official stand against the increase of network film programming, feels that the cause of the layoff may be laid directly at the door of the plethora of film on ABC, it was explained.

The NABET man said the union intends to "investigate" a purported statement by network authorities before Federal investigators at the time of the American Broadcasting-Paramount Theatre merger that the network had no intention of falling under the influence of Hollywood by becoming "another picture house." The union feels it is becoming just that.

The network was notified on Friday (Aug. 31) of NABET's intention to limit the work week. Notification came, according to NABET, after the network informed its representatives of the cuts, which are expected to start on Sept. 13.

Murrow, Friendly Fly To Cairo on Suez Snarl

Edward R. Murrow and his "See It Now" coproducer, Fred W. Friendly, planed out to Cairo Saturday (1) to cover the Suez crisis, presumably for their premiere show of the season on Oct. 7. It couldn't be ascertained whether they went at anyone's invitation, though certainly they cleared the trip with the Egyptian Embassy, and it's still not certain that they'll wind up with enough hot footage to use for a complete show.

However, Murrow & Friendly both have worked with Egyptian President Nasser in the past, notably on their last-season's coverage of the Israel-Egypt feud, and even if they don't get to President Nasser, they still have the other participants in the current talks over internationalization of the Suez to interview. Incidentally, Murrow & Friendly are the second American television team to fly to Cairo in the past week, a "Press Conference" unit headed by Oliver Presbrey having gotten there a couple of days earlier for a filmed conference with Nasser for airing tonight (Wed.) over NBC-TV (see separate story).

Nielsen's Top 10

(Two weeks Ending Aug. 11)

Two sports events invaded the Nielsen Top 10 in the Total Audience category in the latest report, covering the two weeks ended Aug. 11. The ABC-TV All-Star Football coverage grabbed off third place, while CBS-TV baseball "Game of the Week" was a surprise entry in ninth place, surprising because it's blacked out of major league markets. In the Average Audience category, CBS continued its domination, taking nine out of 10 and the first seven.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
$64,000 Question (CBS)	39.3	$64,000 Question (CBS)	35.5
Ed Sullivan Show (CBS)	36.9	Ed Sullivan Show (CBS)	29.0
All Star Football (ABC)	34.1	$64,000 Challenge (CBS)	27.0
Lux Theatre (NBC)	30.0	What's My Line (CBS)	27.0
$64,000 Challenge (CBS)	29.3	Gunsmoke (CBS)	24.7
What's My Line (CBS)	29.3	I've Got A Secret (CBS)	23.5
Rob't Montgomery (NBC)	27.5	Trust Wife (CBS)	23.5
U. S. Steel Hour (CBS)	27.5	Lux Theatre (NBC)	23.3
Game of the Week (CBS)	27.5	G. E. Theatre (CBS)	22.8
Gunsmoke (CBS)	27.2	Charles Farrell-Show (CBS)	22.4

FCC Summons Industry to Meet On Expediting TV's Shift to UHF

Washington, Sept. 4.

To implement its long-range proposal to shift all or substantially all tv to ultra high, the FCC has called a meeting of industry groups for Sept. 20 to plan a program of research and development to improve coverage and reception of UHF stations.

A committee to be known as Television Allocation Research Committee will be formed at this meeting to cooperate with and advise the Commission on the program. Invited to join in the organization are the National Assn. of Radio and TV Broadcasters, Radio-Electronics-TV Manufacturers Assn., Joint Council on Educational TV, Committee for Competitive TV, and Assn. of Maximum Service Telecasters. Other industry groups will be permitted to join.

In a suggested outline for discussion at the organizational meeting, the Commission said it expects that the industry will provide technical assistance and equipment required for the project, including use of UHF and VHF stations and receivers.

The Commission also suggested that the TARC consider setting up an industry-owned nonprofit research corporation to defray costs of the operation or incorporate itself for this purpose.

Objectives of TARC, as outlined, will be:

1. To assemble facts relating to the feasibility of shifting tv to UHF.
2. To assemble facts supporting the best of available alternatives if a shift to UHF is not feasible.
3. To advise FCC regarding

(Continued on page 31)

GE's WPIX Splash

General Electric has signed up as half-sponsors of four telefilm shows on WPIX, N. Y., two of them renewals.

"Victory at Sea" and "Uncovered" are the two new shows for GE, with the same appliance manufacturer inking renewals for "Inner Sanctum" and "Captured." The half-sponsorship of the four shows is on a 52-week basis.

Cincy Reds Sign 2-Year TV Pact

Cincinnati, Sept. 4.

Cincinnati Baseball Club is sticking with television, at least for two more years, after signing a five-year renewal for radio rights. Gabe Paul, general manager, last week inked a tv rights pact with Ford Dealers and Hudepohl Brewing Co. covering 1956 and 1957. This season is their first as co-sponsors.

Burger Brewing Co. is the radio tagger exclusively. Its latest extension through 1961 adds up to a 20-year stretch. It ties in with a 45-station network in several states.

TV deal calls for a boost of the $250,000 first year fee, the exact figure not disclosed. Current schedule of 53 telecasts is tops for the Redlegs. No mention as yet of next year's schedule.

Cincy club has gone along with radio from the start and ditto for television. All games are broadcast. These two mediums are credited by club management with helping swell the 1956 attendance beyond the million mark for the first time, on top of the Redlegs' homerun power and pennant bid.

Rogers Named as Prexy Of WSAZ, Huntington

Huntington, W. Va., Sept. 4.

Colonel J. H. Long was elected chairman of the board of WSAZ, Inc., and former v.p. and general manager Lawrence H. Rogers, 2d, was elected president at the annual stockholders meeting.

The newly-elected board includes William D. Birke, Edward H. Long, Walker Long, Col. Long and Rogers.

Spigelgass Tapped For 'Eloise' Scripting

Hollywood, Sept 4.

Leonard Spigelgass was assigned over the weekend by producer Martin Manulis to adapt Kay Thompson's novelet, "Eloise," for the CBS-TV "Playhouse 90" teleseries. Assignment is second for the former Metro scripter from CBS-TV, having written on "Climax" last year.

James Quits WJAR-TV

Providence, Sept. 4.

Peter B. James, manager of WJAR-TV, Providence, has resigned effective Sept. 1. He and his wife leave for a two-month tour of Europe on Sept. 6, where they will visit the television centers in Paris, Rome and London.

Bob Smith's 600G 3-Year WOR Pact

With Jean Shepherd, the in-and-out-and-in-again gabber firmed up, WOR, N.Y., has lined up some new programming, signing a three-year $600,000 contract with Bob Smith, formerly with NBC radio and tv.

"Bob Smith Show," to be aired from 3:05 to 5 p.m., beginning Sept. 17, will be a chatter and music stint, with Smith playing instruments and bringing in his family on occasion. It will be broadcast from Smith's New Rochelle home. Smith, associated with the "Howdy Doody" show and other programs, has been recuperating the past two years from a heart attack.

Addition of Smith to the program roster leaves the remaining possibility of revamping the early afternoon midday schedule, now emceed by deejay Dan McCullough.

Since station manager Bob Leder took over, "Music from Studio X" has been introduced as evening programming. He intends to retain the station's morning block. Shepherd has been moved from his allnight stint to Sundays from 9:05 p.m. to 1 a.m. Also John B. Gambling in his early morning show is now featuring live music after an absence of two years. He has five members in his orchestral group, two of them, pianist Michael Rosco and accordianist Marcello Roviaro, veterans of the past.

For the Shepherd Sunday show, Linguaphone Institute has joined Sweetheart soap as a sponsor.

RADIO'S SOLID GOLD WATTAGE

TV's Ratings-on-Wheels

A group of Los Angeles business men are in the first stages of forming a corporation to offer a tv rating system "at competitive prices" described as "100% accurate." Outfit, prexied by builder Peter Gorman and seconded by L.A. biz man Samuel Nellis, controls a mobile rating unit called Poll-O-Meter.

The first Poll-O-Meter is mounted on a truck chassis and, cruising the streets, records the oscillations of household tv sets. The oscillations provide the number of the channel tuned to in each household.

Gorman explained that several other units will be prepared by Calbest Electronics of L.A., which developed and produced the first Poll-O-Meter. In major cities, company will prepare 48 "controlled clusters" of 300 homes each, via advance interview. Trucks, travelling at 10-miles an hour through each cluster, will then record findings and provide immediate results for overnight ratings. Secondary tv cities will have 24 clusters each.

Poll-O-Meter, Gorman said, will provide daily rating results for the entire country and will also have a periodic service with more detailed breakdown of viewership. Results will be made in terms of quarter-hour and one-minute ratings.

Gorman said that the Poll-O-Meter truck is able to secure information through sensitivity to set oscillations on all sets in a cluster. Technique has been demonstrated to selected N.Y. agency personnel at two meetings in the last month.

'Air Power's' Preem Bombshell

'Day the U. S. Was Attacked' to Launch CBS-TV Series November 11

Opening segment of the 26-part "Air Power" telementary series on Nov. 11 will be a literal bombshell. The special one-hour opening show on CBS-TV will be themed on "The Day the U.S. Was Attacked," and far from being a historical document with old clips will consist of all-new footage simulating a present-day nuclear attack on the U.S. Film will follow the Continental Air Defense Command at various bases as reports of the simulated attacks come in and their defense moves, showing the reactions from Air Force boss Gen. Nathan E. Twining on down. Program will close with the dropping of the bomb and the inevitable conclusion—that there is no defense and the peace must be kept. Film has been shot at Air Force bases all along the Atlantic coast, in Canada and at other points where the Defense Command mans bases.

The theme of the opening show, with its political overtones, is one reason CBS-TV is holding back on the Series until Nov. 11, after the elections, even though "You Are There," in whose time slot the program will be aired (for same sponsor, Prudential) bowed with its new season this Sunday (2). Another reason for the late starting date is the fact that while the rest of the "Air Power" series is virtually locked up, some remaining footage is still to be shot for the one-hour opener, with producer Perry (Skee) Wolff slated to roll the remaining footage this week.

A Star Is Reborn

Hollywood, Sept. 4.

Television reissues of old films have created a "new" star—Harpo Marx.

In the last decade, he has averaged one fan letter weekly. Recently, two old Marx Brothers films, "Love Happy" and "Room Service" have been making the tv rounds—and Harpo's fan mail has shot up to several hundred per week. As in the old days, the majority ask if he can really talk.

Vick Chemical's Two-Ply TV Coin

Vick Chemical has moved into the NBC-TV nighttime scene with a dual sponsorship that takes the form of a "saver" in one case. It's purchased alternate weeks of the Tuesday night Jonathan Winters 7:30 quarter-hour, which it will share with Tums. But the big one is its alternate-week buy on "The Big Story," which pulls that one out of the fire.

Sponsorship of "Big Story," which Vick will share with American Tobacco, starts Sept. 14. This means that NBC-TV has cancelled Revlon and Benrus, which were slated to take on a total of five alternate weeks with American Tobacco. Revlon was pencilled in for Sept. 14 and 28 but was happy to pull out; Benrus was slated for three programs running into the Christmas season, but that's dead too. Vick business was set through BBD&O. The Winters show, incidentally, a N.Y. origination, starts Oct. 9.

CBS Refurbishing Nine TV Formats; 'Lucy,' 'Bride,' Etc.

Hollywood, Sept. 4.

In the race for higher ratings, nine of CBS' biggest tv programs are expected to bow in this fall with either a new or a slightly altered format.

Among the changes in the offing, the "Burns & Allen" program will emphasize Ronnie Burns more this season. "I Love Lucy" will highlight visits by Lucille Ball and Desi Arnaz to various parts of the U.S. and to Cuba, and will intro the character of Ricky Jr., aged five.

"December Bride," starring Spring Byington, will feature more guest stars. Phil Silvers' "You'll Never Get Rich," will locale in Europe during the coming year.

Herb Shriner's show will feature more name guest stars. "Arthur Godfrey and Friends" will hit the road more often this year, broadcasting from various cities.

Jackie Gleason reverts to his old hour-long variety show format, utilizing other characters than Ralph Kramden, and incorporating the June Taylor dancers. "You Are There" will incorporate a 26-week series on "Air Power," narrated by Walter Cronkite.

Jack Benny, whose live shows will remain the same, has injected English settings in this telefilm segments, filmed abroad this summer.

Tony Martin's BBC-TVer

Arrangements have been finalized for Tony Martin to be chief guest artist with Cyril Stapleton and the Show Band on their first BBC-TV series of programs next Sunday (9).

This will be Martin's first appearance on BBC-TV.

STATIONS BRING RECORD PRICES

Considering the factors of demand and price, local radio stations when put on the block never had it so good. In a sellers market, radio stations today are bringing the highest prices in brodcasting history.

The more than $55,000,000 paid for radio and tv stations the past five months in primary deals underscores the thriving health of local radio.

As broker Howard Stark sees the active market situation: It took television to prove that local radio stations in the past had been vastly undersold and underrated. In the main, local radio, depending less on the troubled networks for revenues, has proven itself a continued profit-maker, accenting music and news with special emphasis on local development for programming.

In the face of tv competition, advertising revenues keep the kettle boiling for local radio, not saddled with high programming and time costs.

Trading in tv stations also is heavy, a marketing situation which usually occurs in the initial stages of most new businesses.

Crowell-Collier Deal Finalized

The biggest major deal since April, the multi-pronged entrance of Crowell-Collier in the AM-tv station field, was finalized Friday (31) with Consolidated Radio and TV, Inc. The $16,100,000 deal covers three tv outlets and four radio stations: WTCN and WTCN-TV, Minneapolis; WFBM AM-tv, Indianapolis; WOOD, AM-tv, Grand Rapids, Mich.; and WFDF, Flint, Mich. (This is all in addition to Crowell-Collier's KTWB buy from Harry Maizlish in Hollywood for $2,225,000).

C-C's prexy-editor Paul C. Smith said the financing of the Consolidated deal has been completed and C-C will go ahead with FCC filing shortly.

The record breaking price of $5,300,000 for a local radio station was paid recently by Westinghouse Broadcasting Corp. for WIND, Chicago, a price reflecting the bullish market.

Active prime traders recently include Triangle Publications, J. H. (Jock) Whitney & Co., Storer Broadcasting Co. as well as Westinghouse.

In the five-month period, a multitude of the radio station buyers have been local radio station operators, many of whom were locked out of tv, and have plowed back profits in new station purchases.

In tv, a good many of the purchasers also are tv station operators, intent upon adding new stations to gain economies and strengthen their network affiliation position, as well as reaping

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BEST FOODS BUYING DAYTIME 'BROOKS'

Although CBS-TV hasn't broken down the costs yet and therefore hasn't sent out its salesmen with the property, "Our Miss Brooks" is already partially sold as a daytime strip. When the rerun series starts Oct. 1 in the 2-2:30 p.m. strip, it will have Best Foods as a quarter-hour weekly client, with the food outfit having decided to remain with its time slot, currently occupied by Johnny Carson.

Decision, via Dancer-Fitzgerald-Sample, gives Best Foods a unique sponsorship pattern with "Brooks." Besides the quarter-hour weekly daytime on a network basis, Best Foods is sponsoring once-weekly nighttime showings of the series in 10 selected markets on the Coast. That regional buy was made a couple of months ago through CBS Television Film Sales, which had the property briefly before the web yanked it back with the daytime strip idea. Network, however, had okayed the Best Foods regional buy even after it decided to put the series into use on the network.

WGN-TV Pitchmen Stop Screaming As New Station Head Embraces Code; Relaxes Touchy 'Chicago Situation'

Chicago, Sept. 4.

In one of his first major moves as general manager of WGN, Ward Quaal served notice on the Windy City competish that the Chicago Tribune stations are emerging as a force to be reckoned with in more ways than one. He disclosed last week that WGN-TV—is not only about to subscribe to the NARTB code but intends to stick to it to the letter.

It's been an open secret that the "Chicago situation" has been a touchy problem for the NARTB code committee. As long as WGN-TV was a holdout against the industry standard of practices, it put the three other Chi stations who subscribed to the code in a tough spot in dealing with the time-hungry hometown clients whose commercials ran overtime. The argument, or in some cases the excuse, has been that it has been necessary to permit a bankroller to make longer spiels than permitted by the code to keep on a competitive level with the Trib station.

But that'll be a thing of the past by Nov. 15 at which time WGN-TV will be geared strictly along the code groundrules. In a letter which went out last week to Chi agencies and sponsors the details on WGN-TV's new stance were spelled out in concrete terms. Quaal emphasized in the epistle that "we will not pay lip service to the code. We will live by the code in our daily television operations."

He pointed out WGN-TV has already closed the door to pitchmen and has cut out all "screaming," "finger pointing" and "hard sell" commercials. He also disclosed that the sister radio station has erased all mail order business and will conform with the NARTB AM standards of practice.

Since bringing WGN-TV's commercial time allotments in line with code standards means rough-

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Sunday Scorecard

Steve Allen slipped a couple of Trendex notches in his Sunday night duel with Ed Sullivan this weekend (2), scoring a 14.4 against the Patti Page-hosted Sullivan stanza's 20.1. Allen, who last week had come within four Trendex points of the CBS-TVer, this week dropped back two rating points. His guest lineup comprised Ann Sheridan, Georgia Gibbs, Smith & Dale and Fats Domino.

Sullivan stanza pulled down a 49.0% share of audience, compared with Allen's 36.2% share. "Famous Film Festival" on ABC-TV averaged out to a 3.8 rating and 9.3% share.

Music-News Stays, Rountree TV Show Faces NBC Lopoff

NBC-TV has done a complete turnabout and decided it wants to retain its 7:30 to 8 p.m. music-news quarter-hours on a five-day basis after all. So that Martha Rountree's "Press Conference," which was supposed to go into the Monday night 7:30 to 7:55 spot (with five minutes of news following), is once again up in the air and without a time period.

As of now, the Martha Rountree package leaves the air when "Adventures of Hiram Holiday" takes over its Wednesday time period early in October, unless NBC finds another spot (unlikely) or changes its mind again. Corn Products Refining Co., sponsor of the show, wants to continue even beyond the elections, though originally it was their plan to drop the show after that point.

Network still hasn't decided what to program on Monday nights at 7:30. It's already taken a step away from the music format on Tuesdays with the slotting of comic Jonathan Winters, and the Monday entry could be anybody's guess. As for the news segment at 7:45, now being considered is a plan to have Chet Huntley and David Brinkley share the Monday-Friday segments and John Cameron Swayze continue with Tuesday, Wednesday and Thursday. The Monday and Thursday segments, incidentally, still haven't been sold beyond the end of October, when National Carbon winds its four-week bankrolling.

Pabst Time Runs Out On TV 'Polka Time'

Chicago, Sept. 4.

Pabst has decided against extending ABC-TV's "Polka Time" into the regular fall and winter season. Suds maker took a summer ride on the Chi-berthed polka shindig in 20 markets Friday nights at 9:30 but is dropping out Sept. 14.

Web had hoped Pabst would take a full-net, full-season sprint with the package in the open 7 to 8 Thursday night hour, but because of the spotty rating picture during the summer trial heat with the polka party doing fairly big in the metropolitan centres with large foreign language groups and not so hot elsewhere, the option was nixed.

ABC probably will use the show as a co-op in the Thursday night period.

ABC Goes Co-op On 'Mickey Mouse'

ABC-TV has given up on going SRO on "Mickey Mouse Club" cross the board. With eight weekly quarter-hour segments still unsold, the network is turning the first quarter-hour of the 5 to 6 p. m. daily show over to affiliates for cooperative sale.

Move eliminates five of the eight availabilities from the national sales roster. The new "MMC" season begins Oct. 1, leaving the network a month to make the three remaining sales.

Ninety-four tv stations carry "Mickey" and ABC feels that if the stations can line up local and regional sponsors in time, it will mean more of a cash return than straight network sales to five sponsors.

The network concluded a "cake mix" study a month ago to engender "MMC" purchases by sponsors seeking an adult audience. At the time, 11 segs were sold. The network feels that had the study come sooner, it might have made a greater difference.

CBS Still Has Carson Gleam in TV Eye

Though it has bounced Johnny Carson out of his daytime strip to make way for the "Our Miss Brooks" reruns starting Oct. 1, CBS-TV is still high on the young Coast comic. High enough to sign him to a new five-year contract.

Network is now casting about for a new daytime period for Carson and is also planning to assign writers to whip up a new nighttime property for him.

COKE TIME
With Eddie Fisher, Fred Robbins, Axel Stordahl Orch
Producer: Ted Danielewski
Director: Paul Harrison
Writer: Bernie Gould
15 Mins., Wed. & Fri., 7:30 p.m.
COCA-COLA
NBC-TV, from Hollywood
(*McCann-Erickson*)

Eddie Fisher, back for Coca-Cola for the fourth season, has gone Hollywood for this year's video origination due to picture commitments on the Coast. But the format otherwise is unchanged for this stanza which, together with the once-a-week Dinah Shore series, has survived the general decimation of the once-popular quarter-hour musical series.

Maybe there were too many of those pop song segments in previous years. If so, Fisher should stand to gain from the decline in the competition. He's a solid performer on a song and Fisher's personality has been made more attractive by dropping some of the on-camera mannerisms associated with Perry Como. Fisher is still relaxed, but now it's in his own style.

Productionwise, this series is marked by the breezy touch. The general idea is to give Fisher the maximum freedom to belt songs amidst the frequent Coke plugs. He handles the assignment well, with an assist from a mixed vocal quartet and the Axel Stordahl orch. As in previous seasons, Fred Robbins shows up for the main commercial.

On the preem (29), Fisher opened with the inevitable glad-to-be-back-from-vacation song, and followed up with a medley of current hits, including a cute takeoff on the rock 'n' rollers and a topical romantic ballad titled "If I'm Elected." In addition, Fisher earns his way by integrating several pitches for the soft drink company into his script. *Herm.*

YOU ARE THERE
With Walter Cronkite, narrator; Jeff Morrow, Paul Birch, Robert Bice, Edward Earle, Charles Evans, Gene Roth, DeForrest Kelley, Raymond Greenleaf; Bill Stout, Grant Holcomb, Harlow Wilcox, Todd Hunter, newsmen
Producer: James Fonda
Director: William Russell
Writer: Milton Geiger
30 Mins.; Sun., 6:30 p.m.
PRUDENTIAL
CBS-TV (film)
(*Calkins & Holden*)

CBS-TV's "You Are There" started its fifth season this weekend, a season that will be split between the regular "There" historical recreations and a 26-week run of the network's "Air Power," which starts Nov. 11. Preem show was "The Fall of Ft. Sumter" and the sparking of the Civil War. Everything is as it was last season, with Walter Cronkite heading up a team of four "correspondents," Bill Stout, Grant Holcomb, Harlow Wilcox and Todd Hunter.

Program, for all its ambitious nature, continues to fall short of the high mark set by the old CBS Radio series of the same name. By introducing a thread of dramatic narrative into the story, the basis of the show, which is the willingness of the audience to believe that it's on the spot, no longer exists. Because of this, the program could well revert to a straight historical drama without all the folderol of Cronkite and his newsmen on the spot. To compound matters, scripter Milton Geiger has put some ridiculous lines in the mouths of the "correspondents," with Todd Russell having had to come up with something like, "I feel very deeply for you, Major" in one instance.

"Ft. Sumter" film was almost a straight narrative of the siege, the refusal to abandon the fort by its commander, the meetings of the Lincoln cabinet on the crisis and the final assault by the South. Paul Birch did a straightforward job as the commander and the rest of the cast was equally competent—Jeff Morrow as Lincoln, Robert Bice as Capt. Abner Doubleday, and Edward Earle, Charles Evans and Gene Roth. Geiger's script, aside from some awkward lines for the newsmen, set out the story in a straight and simple line. William Russell's direction maintained that line in crisp style. But those reporters kept getting in the way. *Chan.*

1-Man Dutch Spec

Amsterdam, Sept. 4.

Dutch comic Toon Hermans set some sort of a record on television here with a one-man 90-minute show on Avro-Hilversum, the tv station just outside Amsterdam. It was the first one-man show of that length on Dutch tv.

Hermans just concluded a year's tour of his one-man stage stint.

Tele Follow-Ups

Ed Sullivan Show

Patti Page, who has had an Oldsmobile identity on tv, substituted for Lincoln-Mercury's Ed Sullivan on Sunday's (2) show on CBS-TV, while the N. Y. Daily News syndicated columnist is still incapacitated as a result of his recent auto crash. Miss Page acted as though no other auto firm ever existed during her substitute stint, and incidentally headed a fast-moving and highly entertaining show that had some strong comedy acts as its major element.

With Al Bernie, Mr. Ballantine and Kaye Ballard in the comedy slots, there was an air of solidity to the proceedings. Anyone of them could have taken the next-to-closing slot. Ballantine initiated the proceedings with his usual nonperformance of magic, and got a lot of laughs in the process. Miss Ballard, essayed the plight of a torch-singer caught with a case of hiccups while on the floor, and did a series of impressions topping her efforts with a serioso bit on Judy Garland. Al Bernie threw a lot of fast lines with every one taking effect. Bernie, doubling from the Copacabana, N. Y., has at this time one of the strongest acts in his career.

In the song department, Miss Page held her own strongly on three occasions hitting her high with "Allegheny Moon," with other spots, fore and aft, also registering. Kay Armen hit it well with rendition of "Danced All Night" and "St. Louis Blues," and the Jones Boys (4) tore into a pair of tunes.

Novelty wasn't neglected with a briefie Gypsy tune fiddled by Naria Neglia. The roller-coaster background for this number made this a race as to what was busier, the music or the set, and confused the whole issue. Miss Mara, a trapezist who appeared recently on Sullivan's all-circus show, repeated her skillfully executed turn to embellish her part of the show. It's unfortunate that the cameras cannot adequately capture height, which would have enhanced the act immeasurably. Bobby & Betty Hightower did a brief bit of ballrooming in a manner reminiscent of Darvas & Julia, but with the femme climaxing her turn with excellent contortion. Albert Sturm, doubling from the Radio City Music Hall tore up a paper storm, with his rapid newspaper cutouts. Finale on the session was a baton twirling bit by Carolyn Willis.

This kind of bill couldn't miss. There were a lot of acts of quality doing only proven bits briefly. It seemed a throwback to the early days of vaudeo, but with enough action and talent to fill a couple of hourlong bills. *Jose.*

Matinee Theatre

Actor Allen Swift, who has played over 40 characters on "Howdy Doody" and who has just been inked by WPIX, N. Y., to emcee the indie's "Popeye" cartoon kiddie show, scripted NBC's "Matinee Theatre" tv offering Wednesday (29), titled "Yankee Doodler." Apparently as an author, Swift is out of his element.

Script had a stale quality, replete with cliches that never allowed the hour long farce to move off the ground. It was not helped by the mugging and overplaying of Kurt Kasznar in the lead role.

Story contained the germ of a good idea. It dealt with a garment industry tycoon, Prince Stogonoff, portrayed by Kasznar, a character as phony as his title who grows rich on the patterns designed by his doodling bookkeeper, a stock Milquetoast character. Mixed into this concoction was a romance, an ex-wife vamp, and a number of gimmicks—one being the meek bookkeeper losing his doodling artistry with the resurgence of his manliness. But the possibilities of the situations were never realized, the fun being lost in uninspired lines and obvious burlesque and buffoonery.

It was a welcome relief when host John Conte, one of the regulars on this one-hour afternoon stripper, came out between the acts to review the situation. His short summaries better caught the sense and nonsense.

Robert Nichols as the doodling bookkeeper and Peggy McCay as his girl friend turned in competent performances. Jean Carson as the phony prince's vamp ex-wife fell into the overacting pit. Production values, under the reigns of executive producer Albert McCleery, were good. Director Arthur Hiller would have been wise to underplay the obvious. *Horo.*

Studio One Summer Theatre

"Day Before Battle," the latest offering on Westinghouse "Studio One Summer Theatre," was a sketch not a drama. But producer Robert Herridge kept his record up to par with an unusual, if inconclusive, script by Sherman Yellen and Peter Stone.

The authors ran out of story in the third act, and things fell into a pattern of repetitive dialog for most of the last 20 minutes. It was the tale of a Yankee soldier and the condemned Rebel spy he was ordered to guard on the last night before the Battle of Gettysburg. Basically, the characters were of a type to be found in almost any war story—the callow kid, the big brother, the bully—but scripters Yellen and Stone charged them with interest by putting them in a unique predicament.

Gerald Sarracini was Jamie, hardly out of kneepants and more anxious to sow his wild oats than to fullfilll his duty as guard. The reason for shooting the spy prematurely may have been a little implausible—but a hair-brained gal was waiting with open arms and he wanted to get in his first licks before his own number came up. It was not a major theme, because there was no reason to think that this extreme was the normal reaction of a boy to war.

However, for two acts the scribes had mapped an intriguing situation that left the viewer anxious for a conclusion, which they failed to give. Jack Lord was Sarracini's Dutch uncle, who lost the chance to see his wife when he stuck it out to convince the boy that what he planned was wrong. Matt was unyielding in his scheme, but the lot of killing the spy fell to Lord, in a pointless O. Henry closer.

Herridge used Sarracini as the star of "Camera Three" eight-part "Crime and Punishment" last season. He can deliver as an actor, but he gave the impression, for all his youth, of being too wordly to play a nutty adolescent such as Jamie.

The part of the spy was well written. His fear, resignation and indignation became a homogenous bundle, and Warren Oates, who was every bit the part, in looks and manner, did a solid job bringing the character to life. Other feature players—Eli Rill as a bully; Suzzane Oliver, as the beautiful local girl who was neurotically fixed on the idea of becoming the last vision of a dying solider—were just right.

Director Frank Moriarity got a brooding note into the chief scene, around the spy's prison, and he carried it through as best he could. But even as a thesis on the stupidity of man and the futility of life

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JANE WYMAN SHOW
(Ten Percent)
With George Montgomery, William Hopper, others
Producer: William Rousseau
Director: Sidney Lanfield
Writer: Tony Bennett
30 Mins.; Tues. 9 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood (film)
(*Compton*)

Perhaps the hinterlanders, with little knowledge of showbiz machinations, might find this three-hankie Jane Wyman initialler acceptable dramatic fodder. However, to industryites, it verges on hilarious, though inadvertent, comedy.

The reasoning processes of Miss Wyman are murky indeed as she portrays perhaps the oddest literary agent in captivity, in this Tony Bennett teleplay from a Ronn Marvin story. Her newfound love, George Montgomery, is a struggling playwright who scores with a little theatre presentation. Miss Wyman, as his agent, is faced with a strange problem. Years before, she'd lost another protege-lover, William Hopper, under similar circumstances, after she's successfully launched him on his career. So rather than sell Montgomery's play to clamoring pix and legit producers, and making a lot of boodle for both, she withholds it from the market, telling him it's a failure.

When Montgomery discovers the truth, he stomps off in a justified rage, and only the intercession of friend Hopper, who tells all, brings about an ending satisfactory to the romantically-inclined. What might happen if Montgomery pens another hit is left to the viewer's judgment.

The weak, overtalky script presents little challenge to Miss Wyman's acknowledged talents, but she suffers ably in the appropriate places. Montgomery's characterization is somewhat confused, for which he can't justly be blamed. Hopper does better in his role than the scripters have any right to expect.

Sidney Lanfield's direction isn't overly coherent, but neither is the material with which he had to work. *Kove.*

TV-Radio Production Centres

IN NEW YORK CITY . . .

Carol Reed starts her fifth year as the WCBS-TV weather girl on Sept. 11 . . . **Arthur C. Schofield** upped from director of advertising and promotion to v.p. in charge at Storer Broadcasting . . . **Lewis Freedman**, "Camera Three" producer, has decided to refuse the Fulbright scholarship he was awarded last spring, before he took over the show, on the basis he can learn more from producing the educational segment than by studying educational tv in the United Kingdom under the grant . . . **Jay Barney**, who recently wrapped up two weeks active duty as a Lt. Col. in the Signal Corps reserve, signed to portray **James Cagney's** commanding officer on "Robert Montgomery Presents" next Monday (10) . . . Anahist has purchased the **Bill Leonard** "New York Feature Report" segment on WCBS-TV, making the six-a-week "Six O'Clock Report" sold out for the fall, with Blue Cross, National Airlines, Cities Service and Nescafe holding down the other portions . . . **Marian Russel** set for a run on "Romance of Helen Trent" on CBS Radio with hubby **Peter Fernandez** into "Robert Montgomery Presents" Monday (10) . . . **Dean William Bush Baer** of N.Y.U. does his 200th telecast of "Our Goodly Heritage", on Sunday (9) over WCBS-TV . . . **Lester Fletcher** and **Lesley Woods** into the cast of "Our Gal Sunday" . . . **Nat Polen** set for CBS Radio's "My Son, Jeep" . . . **Larry Hines** stars in "FBI in Peace & War" Sunday (9) . . . **Garry Moore** returns to emcee "I've Got a Secret" tonight (Wed.) . . . The **Mark Goodsons** returning from Europe after a four-week honeymoon . . . **Betty Ann Grove** will host a party for deejays in Pittsburgh Sunday (9) after appearing at the dedication show there for the Roselia Foundling Home . . . Party being tossed for **Joe Franklin** Monday (10) at Monsignore to celebrate the sixth anni of his "Memory Lane" WABC-TV'er . . . **Toni Rommer**, comedienne on the Phil Silvers show, taking a Shakespeare course at Yale.

Irwin Speigel, WMGM traffic head, joins Radio-TV Exec Society Listening Post . . . **Ted and Rhoda Brown**, ayem deejays on WMGM, appear Sept. 19 at Bamberger's (Newark) Housewares Exposition . . . Five-man nominating committee of Radio Ad Bureau to hold first meeting on choice of 1957 officer slate Sept. 18; chaired by **Ward Ingrim** of Don Lee . . . **Chester Santon's** "Adventure in Sound" returned to WQXR Sunday (2) past after two-months in the country . . . **Leonard Shure**, longhair pianist, doing three consecutive Sunday guest stints on WQXR's "Studio Series" . . . **Rita Moreno** to foil for **Dunninger** tonight (Wed.) on the mindreader's ABC-TV stint . . . **Gerald Hirschfeld** becomes director of photography for MPO Productions and MPO Television Films and partner in the brace . . . **Arthur Trapp** to sales in local Hoag-Blair rep office; comes from CBS-TV, where he specialized in "Capt. Kangaroo-Good Morning" twosome . . . **Jan Murray** taping his Sept. 14 "Treasure Chest" show since it will fall on Yom Kippur . . . **Jackie Johnson**, who flew in last week from Las Vegas, has been signed as femme assistant on the layout . . . **Bernie Seligman** put in charge of writers for the forthcoming "Stanley" show by the William Morris Agency . . . **Lou Rosen** promoted to assistant to Harry Kalcheim of the tele dept. at Wm. Morris.

Howard Merrill, currently program supervisor on "Name's the Same," signed by Barry & Enright as producer of their "Twenty-One" quizzer, which starts Sept. 12 on NBC-TV . . . **Al Bernie** signed to record 18 transcriptions and vidblurbs for Vim Stores for local radio-tv airing . . . **Betty Madigan** guesting for two weeks on the "NBC Bandstand" . . . **Allen Swift** wrapped up voice parts on two sets of animated commercials, for Mueller Spaghetti and Bulova Watches . . . Tele announcer **Joe Given** currently emceeing the Roxy stageshow . . . **Barbara Blechman** joined Goodson-Todman as a production assistant . . . **Dominic Juskevich**, set designer and art director for several commercial producers and for the erstwhile "Norby" series, joined Lew Pollack Productions as art director-head set designer.

Martin Starr, Mutual's Hollywood commentator, will emcee today's (5) "Miss Westchester" beauty finals at Brandt's Yonkers Theatre . . . **Fred Hartley Jr.**, co-author of the Taft-Hartley law, was guest on Mutual's "Reporters' Roundup" Monday (3) evening . . . **Loretta Young** will host the fall return of Mutual's "Family Theatre" today (5) . . . Modern Jazz Quartet will be one of the featured units heard on MBS' "Bandstand, U. S. A." Saturday (8) night . . . **Guy Madison** has been cast to co-star in "Sometimes It Happens" for "Ford Theatre" series. Another "Ford Theatre" show, "Black Jim Hawk," will feature John Derek . . . **Phil Rizzuto**, recently released New York Yankee shortstop, subbed last weekend for ailing **Frank Frisch** on two WPIX telecasts following New York Giant games.

Elaina Brooks joins **Evelyn Robinson**, to partner on WOV's "Life Begins at Midnight" showcase; she succeeds **Dolores Parker**, who left to marry Akron surgeon, Morgan Gates . . . WOV general manager **Ralph Weil** and his wife have just concluded a motor trip to Norfolk where they spent a fortnight with Naval Reservist son, Spencer.

IN HOLLYWOOD . . .

In the passing of **Johnny Murray**, one of the real veterans of early Coast radio (since 1930), a story of courage without parallel will be told wherever pioneers of the industry gather. Stricken three years ago with leukemia, he kept his program on KFI ("Johnny Murray Talks It Over") alive while getting a fresh supply of new blood at almost weekly intervals. Not until the last few weeks was he told of his cancerous condition. Once strengthened with new blood he would resume his daily program only to return to UCLA Medical Center a week later. Medical experts were baffled by his apparent recoveries and return to work at intervals over the three-year period . . . **Frank O'Connor** is leaving his post as production manager at the Ted Bates agency to take a N.Y. transfer with the firm as assistant veepee in charge of new program development. His berth here will be filled by **Austin Peterson**, head of the Hollywood office, with assistants now being screened . . . **Clara Kimball Young**, among the earliest of the silent film stars and in show biz for 63 of her 66 years, is serving as Hollywood correspondent for **Johnny Carson's** daytime strip on CBS-TV . . . **Dolores Permetti** succeeded **Martie Hubble** as head of music rights at ABC . . . **Leo Durocher**, as unknown to football as he is known in baseball, will be NBC's "color" man on collegiate football games . . . **Bee** (Mrs. Fred) **Wile** returning to publicity after four years retirement as associate of **Pat McDermott**, former assistant publicity head at CBS-TV.

IN CHICAGO . . .

WGN's **Pierre Andre** clocks his 30th year in radio this week . . . **Jack Ryan**, formerly Chi NBC's press chief and more recently with Zenith Radio, has joined **Max Cooper's** public relations firm . . . **Gordon Buck** has been made a veepee and named director of media at Foote, Cone & Belding, taking over from **Robert Hussey** who is shifting to the Detroit shop . . . **Ed Stern** moves up as manager of the homeoffice media department . . . **Ray Rayner** will call the shots on WBBM-TV's new bowling show which bows tonight (Wed.) for the Kitchens of Sara Lee . . . **Frank DeRosa** of the NBC Chi radio spot sales staff copped the web's top prize of $650 for the July "Summer Sales Safara" con-

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'PREMIERES' JUST ACADEMIC

Univac Takes a Bride

Hollywood, Sept. 4.

You might as well give up, fellers; automation has invaded the field of romance.

As if it weren't bad enough that custom, tradition, panting mothers and hopeful ingenues have been conspiring against the hapless bachelor since Delilah clipped Samson, John Guedel, head of Guedel Productions, and Art Linkletter have now injected a new bit of menace. They've got the electronic brain, Univac, playing Cupid Sept. 15 on the fall season debut of "People Are Funny" on NBC-TV.

Stunt has been several weeks in the making and dates back to ads inserted in local newspapers asking people who wanted to get married to get in touch with the Guedel office. Thousands answered and were sent questionnaires in which they could describe themselves and their religious, social and economic philosophies and enumerate their qualifications for an "ideal mate."

Answers were fed into Univac which selected a 21-year-old blonde as the first contestant. On the program, she'll meet her "ideal mate," as selected by Univac, plus two alternates in case there's no "at first sight" spark. Contestant won't be told which is which, but if she picks the same guy Univac picked, she gets $1,000. If she picks one of the others, they get an evening at the Cocoanut Grove. If there's to be a marriage, it will be on a future "People Are Funny" segment.

Only ray of hope for unwilling bachelors is that Univac is the gadget that, almost to the bitter end, predicted a Stevenson victory in 1952.

NBC's 'House That Home Built' Gets a Nationwide Unveiling

Television's most fabulous promotion project, already representing a $5,000,000 investment and likely to hit three or four times that figure in the next few months, is all set for uncorking Sept. 22. That's when 41 homebuilders will unveil their models of "The House That Home Built" in a nationwide unveiling that will be the subject of a vast promotion effort by NBC-TV, its local affiliates, national and local advertisers and the builders themselves, who will be offering them to the buying public.

"The House That Home Built" is just that—a model house, plans for which were commissioned by NBC's "Home" show and sold to builders at $100 per set of blueprints, and heavily promoted throughout the year on several levels—network, station, client, builder. Project was undertaken with the cooperation of the National Assn. of Home Builders last January when "Home" made its first announcement. On Sept. 22, 41 of the 57 builders who took advantage of the project will open their models, backed by a two-week barrage of "Home" itself plus local-station programming (film and remotes) and spots.

Meanwhile, "Home" itself has benefited, not only from the program-content standpoint, but from some $2,500,000 worth of sponsorship drawn into the show on the basis of the "HTHB" project, these including building-supply outfits like American Standard, Fir Ply-

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ABC's Sun Never Sets on Brit. Pix

Unable to buy American-made feature films at the right price, ABC-TV has decided to retain its "Famous Film Festival" format by utilizing 26 first run British pix from 7:30 to 9 p.m. Saturday. Program now runs English pix on Sunday at the same hours.

Meantime, the network is still looking around for U.S. pix, but had little hope that product can be bought at any kind of a realistic price.

Saturday "FFF" will begin on Oct. 6, with Sept. 29 being the last Sunday performance. Donald Cook will continue as host.

Film schedule will carry the following films in this order: "Captive Heart," "Genevieve," "Rainbow Jacket," "Life and Death of Col. Blimp," "Tonight at 8:30," "Golden Salamander," "Titfield Thunderbolt," "Hamlet," in two parts, "Miranda," "Desperate Moment," "School for Secrets," "Hungry Hill," "English Without Tears," "Forbidden Cargo," "The Queen Is Crowned." "Madness of the Heart," Girl In the "Painting," and others.

McConnor Exits CBS

Hollywood, Sept. 4.

Vincent McConnor has resigned as producer-editor at CBS-TV, his resignation taking effect Nov. 1.

McConnor had been associate producer to Fletcher Markle on such web shows as "Studio One," "Life With Father," and "Front Row Center," also produced "The Web" for Goodson-Todman Productions.

He and Cecil Madden, one of the chiefs of BBC, have written "Chelsea Reach," a legiter, and it's due to bow in London next spring.

British Com'l TV Gets Feature Bug Too; Sun. Slotting

London, Sept. 4.

A new feature film series is to be launched on commercial tv later this month when Associated Tele-Vision begins its fall programming. Under the umbrella heading "Film Festival" it will be screening full-length features each Sunday afternoon.

New series tees off with "The First of the Few," a wartime production starring Leslie Howard and David Niven. Other pix set for the season include "Candlelight in Algeria," starring James Mason; "Emergency Call," with Jack Warner and Anthony Steele: and "You Will Remember," starring Robert Morley and Emlyn Williams.

With the opening of the new season ATV (weekend programmers in London and weekday in the Midlands) will resume morning programming. On Sept. 15 they will be launching "Housewives Call the Tune" with Joan Edwards

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BENRUS WALKS OUT ON 'BREAK BANK'

Chicago, Sept. 4.

Deal whereby Benrus would join Lanolin Plus as co-sponsor of "Break the $250,000 Bank" Tuesday nights on NBC-TV has fallen through. However, Lanolin is taking over solo on the Ed Wolf package which starts in the 9:30 (CDT) spot Oct. 9, until a suitable alternate client can be lassoed.

Russel M. Seeds, agency for Lanolin, had worked out the joint sponsorship with Lennen & Newell, Benrus' agency, but the latter decided to back out.

DOESN'T MATTER WHAT CRIX SAY

The advent of film as a predominant slice of the tv network programming picture has brought about a strange turn of events. Time was when a sponsor could look forward to his "opening night" on tv and what the public and the critical fraternity would say, for it would serve as a guide for his whole future stake in the show under the conventional 13-week option clause.

But with film there's no such thing as a 13-week ride. Long before the premiere of his show the client is half through the season. He's already seen the 10th or even the 15th installment of his film program. It doesn't matter what the public or the critics think, he's committed for 39 or 52 weeks and he's gotta ride with it. All the anticipations or excitement attending a premiere are gone. Getting the show on the air is purely academic and if he's got a good merchandising thing going for him, it doesn't necessarily matter what the critics think about his show.

The important thing today is to build up all the necessary prepreem attention. If the star of a still-to-be-shown series can tie up an advertising display, with about 85,000,000 promotion pieces going, the sponsor figures he's in. By the time the show gets on the air he's half way home with a success story and the show itself is more or less a follow-up, regardless of the public acceptance or rejection. That's what's happened to show biz as translated into tv—that is, film-tv.

Culligan Reshuffles NBC Radio Exec Setup; Names Danzig, McDaniel

Anticipated shuffle in the NBC Radio network, following the appointment of Joe Culligan as v.p. in charge of the net, took place last week, with Jerry Danzig being moved from the o&o division to become head of programming and William K. McDaniel brought in as head of sales from San Francisco, where he was general manager of the KNBC o&o. Jack Cleary, until now program director, moves over to NBC-TV as a general program executive and Fred Horton continues as director of sales under McDaniel (who hasn't been given a title but who in all likelihood will be named a v.p. at the next board meeting).

George W. Fuerst has been named general manager of KNBC in San Francisco to succeed McDaniel. Fuerst most recently was radio sales manager for the western division of NBC Spot Sales, and prior to that was S. F. division manager for television Spot Sales. He'll report to Tom McCray, bossman of KRCA and KRCA-TV in Los Angeles.

"New management team," which

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PRESS 'CONFERENCE' SCORES NASSER COUP

Martha Rountree and Oliver Presbrey scored a major coup this week with a filmed press conference with Egyptian premiere Nasser on the Suez crisis for showing tonight (Wed.) on their "Press Conference" series on NBC-TV. Presbrey, director Victor Guidice and three American newsmen flew to Cairo Thursday (30) for the filmed conference on Saturday (1), with Guidice flying the film back to Washington immediately after it was shot.

Entire deal was set up by John J. O'Leary, public relations man and exec producer of the show, who arranged it with the Egyptian Embassy in Washington. Besides Presbrey and Guidice, newsmen John Madigan of Newsweek, Richard Wilson of Cowles Publications and John Beale of Time flew out for the session.

CBS-TV Also Going In For That Tint Spurt; NBC's 500% Increase

Exhibs: 'Thank You, TV'

With this summer generally accepted as the worst yet on the programming scorecard, there's a bit of reverse English taking place. Motion picture attendance is up to its highest levels in years, and although exhibitors are attributing it to the "blockbusters" that are rolling off the Hollywood production lines, some tv execs believe it's due to nothing more than the fact that viewers have had it "up to here" from television and are going out to look for some decent entertainment.

Up to now, it's been a case of exhibitors and the film industry in general blaming tv for any and all drops in theatre attendance. Now the foot seems to be on the other shoe, and nobody would be surprised if the industry took up a vote of appreciation for the television networks and asked them to repeat same next summer.

NBC's $5,000,000 New Tint Studios Bows This Month

Finishing touches are being put on three new NBC-TV color studios costing $5,000,000, just in time for the fall season The new studios, part of a $12,000,000 color studio expansion, are the remodeled Ziegfeld Theatre in N. Y.; Brooklyn Two, a from-the-ground-up studio costing $3,000,000, located adjacent to the network's current color studio and claiming the title of the world's largest built-for-color studio; and the new UHF plant in Buffalo for NBC's o&o, WBUF-TV. All will go into operation between Sept. 15 and 30, with the Ziegfeld kicking it off Sept. 15 with the Perry Como show preem.

Three studios were designed and constructed in 11 months, a record time (job would normally take two years) under supervision of the N. Y. architectural firm of Degenhardt, Miller & Lindberg. All three sites involve some new architectural-engineering innovations. At the Ziegfeld, for example, the control room is located under the stage, out of the line of vision. There's also an aerial camera that runs on a track on the edge of the balcony for the full width of the theatre, and a removable forestage and lighting unit that extends the stage 34 feet. Most of the seating at the Ziegfeld remains intact, with only a couple of balcony rows where the aerial camera track is located and some orchestra rows over which the forestage abuts removed. Forestage and aerial camera were devised by NBC director of studio and plant planning Sol Cornberg.

The new Brooklyn studio, adjacent to the old Warners studio already in operation for the past two

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FIRST BRITON WINS '64,000 QUESTION'

London, Sept. 4.

For the first time since the "64,000 Question" quiz was inaugurated on Associated TeleVision a few months ago, a contestant has hit the jackpot. He successfully answered questions on rose-growing and by taking his winnings in Government premium bonds he collected $4,928, in place of a spot cash prize valued at $4,480.

As from mid-September, the jackpot is being doubled to $8,960, also with an extra 10% if the winner accepts payment in bonds.

While NBC-TV is ballyhooing its vastly increased color schedule for the fall, up some 500% from last season's, CBS-TV also is quietly expanding its tint schedule in nearly an equal proportion although not nearly with as many hours. The CBS-TV move, while only accounting for what will average about five hours a week in tint (as compared with NBC-TV's nearly 15 hours weekly), represents a drastic upbeat in its tintcasting and perhaps a change of philosophy in its downbeat attitude toward color. As for ABC-TV, still no color slated for this season, but mebbe in '57.

While the CBS schedule isn't wrapped up yet—only the Wednesday night "Arthur Godfrey and His Friends" hour, the once-monthly "Ford Star Jubilee" and "Shower of Stars," once a month on "Climax" and the Sunday afternoon "Heckle & Jeckle" cartoon show are definite—NBC has slated tintcasts for every night of the week, with as much as three hours on some nights. The night-by-night schedule runs as follows:

Sunday: 9 to 10 p.m., occupied by "Alcoa Hour," "Goodyear Playhouse," "The Chevy Show" and "Hallmark Hall of Fame," with tint scheduled every week. Monday: "Robert Montgomery Presents," at 9:30 to 10:30, plus the 8-8:30 "Adventures of Sir Launcelot," which preems in black and white but turns tint in January (film). Also, one week out of four, "Producers' Showcase" at 8 to 9:30. Tuesday: "Big Surprise" and

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Luckies Go Happy On a Radio Spree

The rediscovery of radio is going on all the time. First it was Colgate with $3,000,000 worth of CBS Radio daytime billings, plus other sponsors' coin for the network. NBC and ABC radio networks also reported sudden sales spurts, and all within the last few weeks.

A month ago, Budweiser pulled an eyebrow-raiser by putting $1,000,000 into spot radio for the last quarter of this year, as against $250,000 for tv, thereby accounting for a major shift in medium allegiance. But the latest report circulating around town really jams home the rejuvenation of radio, because of the involvement of one of the industry's bluest chips.

Word is out that American Tobacco, for a new Hit Parader brand, probably will dive headfirst into radio spot. Plans call for a "super saturation" campaign of 300 spots a week per market on audio-only, with tv spot getting 30.

As delineated by an observer, the American Tobacco blueprint will have the spot campaign start in the west and swing east in planned stages. It's the disproportionate share of radio over tv that has radio men smiling broadly.

Further Expansion Of WRCA Tintcasts

WRCA-TV, the NBC-TV Gotham flagship which goes into a color-casting campaign this fall, this week added another hour to its projected tint schedule, bringing the total of local tint originations to 12 hours weekly. Added hour comes weekend nights, the 11 to 11:15 Bob Wilson "Saturday Night News" and the entire Sunday 11 to 11:45 p.m. combination of John K. M. McCaffrey's newscast, the Ken Roberts weathercast and Hy Gardner's half-hour interview show.

Gardner and McCaffrey are already down for the tint treatment weeknights, with the latter's regular "11th Hour News" and Gardner's 10-minute 11:20 strip getting the treatment starting Sept. 10. Weekend tint starts Sept. 15.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

SAN FRANCISCO — *Approx. Set Count*—1,350,000 — *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	27.2	54.5	49.9	Lone Ranger	KGO	15.4
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	23.0	41.5	55.9	Kraft TV Theatre	KRON	21.4
3. Life of Riley (Co)	KPIX	NBC	Thurs. 7:00-7:30	21.4	52.0	41.2	Crunch & Des	KRON	13.1
4. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	20.1	62.5	33.5	Western Marshal	KPIX	9.5
5. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	17.7	47.5	37.3	Science Fiction Theatre	KRON	11.9
6. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	15.3	65.4	33.1	Name That Tune	KPIX	12.9
7. Mayor of the Town (Co)	KGO	MCA	Mon. 7:30-8:00	14.3	32.2	44.4	Summer Theatre	KPIX	20.2
8. Rosemary Clooney (Mus)	KPIX	MCA	Sun. 9:30-10:00	14.2	27.9	51.0	Amateur Hour	KGO	19.5
9. I Led 3 Lives (Adv)	KRON	Ziv	Mon. 10:30-11:00	13.2	58.0	22.8	Jubilee Theatre	KPIX	5.1
10. Studio 57 (Dr)	KGO	MCA	Mon. 7:00-7:30	13.2	31.0	41.6	Summer Theatre	KPIX	19.2

BALTIMORE — *Approx. Set Count*—664,500 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Man Behind the Badge (Myst)	WBAL	MCA	Mon. 10:30-11:00	26.8	56.7	47.3	Summer Theatre	WMAR	12.8
2. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	17.2	31.2	55.2	What's My Line	WMAR	35.8
3. Waterfront (Adv)	WMAR	MCA	Thurs. 10:30-11:00	15.6	36.9	42.3	Lux Video Theatre	WBAL	25.0
4. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	15.1	32.9	45.9	Wrestling	WMAR	18.5
5. Crunch & Des (Adv)	WBAL	NBC	Wed. 10:30-11:00	13.0	30.0	43.4	20th Fox	WMAR	21.5
6. Pantomime Quiz (Q)	WMAR	NTA	Fri. 10:30-11:00	11.5	29.7	38.8	Ford Film Playhouse	WAAM	19.5
6. Celebrity Playhouse (Dr)	WBAL	Screen Gems	Tues. 10:30-11:00	11.5	25.2	45.9	Wrestling	WMAR	18.5
8. I Led 3 Lives (Adv)	WBAL	Ziv	Mon. 7:00-7:30	10.9	48.5	22.5	Film Funnies	WAAM	6.1
							CBS News—D. Edwards	WMAR	7.3
9. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	10.0	84.9	11.8	Gabby Hayes	WAAM	1.1
10. Confidential File (Doc)	WMAR	Guild	Sun. 11:00-11:30	9.8	34.5	28.4	News, Forecast, Sports	WBAL	17.9
							Million Dollar Movie	WBAL	12.6

RICHMOND — *Approx. Set Count*—500,000 — *Stations*—WTVR (6), WXEX (8), WRVA (12)

1. Annie Oakley (W)	WTVR	CBS	Mon. 6:00-6:30	18.7	81.0	23.1	Old Dominion	WXEX	2.1
							Looney Tunes; News	WXEX	3.5
2. Highway Patrol (Adv)	WXEX	Ziv	Sat. 10:00-10:30	18.5	60.3	30.7	Moonlight Theatre	WTVR	6.8
3. Superman (Adv)	WTVR	Flamingo	Tues. 6:00-6:30	17.2	72.9	23.6	CBS News—D. Edwards	WRVA	4.9
							News, Weather	WRVA	5.9
4. Wild Bill Hickok (W)	WTVR	Flamingo	Thurs. 6:00-6:30	15.4	75.5	20.4	News, Weather	WRVA	4.5
							CBS News—D. Edwards	WRVA	4.5
4. Grand Ole Opry (Mus)	WTVR	NBC	Sat. 9:30-10:00	15.4	42.8	36.0	Adventure Theatre	WXEX	15.7
6. Pantomime Quiz (Q)	WRVA	NTA	Fri. 9:30-10:00	15.2	45.4	33.5	Cavalcade of Sports	WXEX	18.9
							Red Barber's Corner	WXEX	15.0
7. Public Defender (Dr)	WXEX	Interstate	Mon. 7:30-8:00	14.9	39.2	38.1	Voice of Firestone	WTVR	16.8
8. I Led 3 Lives (Adv)	WXEX	Ziv	Mon. 9:30-10:00	14.7	37.1	39.7	Boxing from St. Nick's	WTVR	17.3
9. Cisco Kid (W)	WTVR	CBS	Wed. 6:00-6:30	14.3	76.1	18.8	News, Weather	WRVA	3.5
							CBS News—D. Edwards		
10. Little Rascals (Ch)	WTVR	Interstate	M-Fri. 4:30-5:00	12.8	74.0	17.3	Afternoon Movie	WXEX	2.8

COLUMBUS — *Approx. Set Count*—350,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Studio 57 (Dr)	WLW-C	MCA	Mon. 9:30-10:00	30.6	59.5	51.5	Summer Theatre	WBNS	15.5
2. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	29.2	53.5	54.7	Amateur Hour	WTVN	16.3
3. Pantomime Quiz (Q)	WBNS	NTA	Fri. 9:30-10:00	25.0	53.8	46.5	Cavalcade of Sports	WLW-C	17.0
							Red Barber's Corner	WLW-C	13.2
4. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	24.3	62.5	38.9	Science Fiction Theatre	WLW-C	8.7
5. Public Defender (Dr)	WBNS	Interstate	Mon. 10:15-10:45	22.3	49.5	45.0	Ernie Kovacs	WLW-C	16.2
6. Man Called X (Myst)	WBNS	Ziv	Fri. 8:30-9:00	21.7	47.4	45.9	I Led 3 Lives	WLW-C	12.5
7. Turning Point (Dr)	WBNS	MCA	Fri. 10:15-10:45	19.1	50.5	37.9	Truth or Consequences	WLW-C	17.4
							Life of Riley	WLW-C	9.7
8. Judge Roy Bean (W)	WTVN	Screencraft	Sun. 5:00-5:30	13.9	60.8	22.9	Meet the Press	WLW-C	4.7
9. Jungle Jim (Adv)	WBNS	Screen Gems	Mon. 6:00-6:30	12.8	56.4	22.7	Hopalong Cassidy	WTVN	8.3
10. Captured (Doc)	WTVN	NBC	Thurs. 9:00-9:30	12.8	23.8	53.7	Baseball	WLW-C	24.2

SPOKANE — *Approx. Set Count*—173,000 — *Stations*—KREM (2), KXLY (4), KHQ (6)

1. Waterfront (Adv)	KHQ	MCA	Mon. 9:30-10:00	36.1	71.5	50.5	Evening Film Fair	KREM	7.6
2. Highway Patrol (Adv)	KHQ	Ziv	Wed. 8:30-9:00	32.7	53.3	61.4	I've Got a Secret	KXLY	21.1
3. Badge 714 (Myst)	KXLY	NBC	Tues. 9:00-9:30	31.4	68.6	45.8	Circle Theatre	KHQ	11.7
4. Studio 57 (Dr)	KHQ	MCA	Wed. 10:00-10:30	31.0	74.7	41.5	Championship Bowling	KREM	11.0
5. Code 3 (Adv)	KHQ	ABC	Wed. 9:30-10:00	27.4	51.9	52.8	Arthur Godfrey	KXLY	13.3
6. Secret Journal (Dr)	KXLY	MCA	Fri. 9:00-9:30	24.7	55.2	44.8	Undercurrent	KXLY	15.9
7. Confidential File (Doc)	KXLY	Guild	Tues. 9:30-10:00	20.6	45.1	45.7	Bohemian Playhouse	KHQ	19.3
8. Annie Oakley (W)	KXLY	CBS	Sun. 6:30-7:00	20.4	63.2	32.3	Frontier	KHQ	8.8
9. The Hunter (Adv)	KXLY	Tafon	Sun. 9:30-10:00	20.0	46.2	43.3	All Star Theatre No. 1	KHQ	18.8
10. All Star Theatre (Dr)	KHQ	Screen Gems	Sat. 10:00-10:30	20.0	61.0	32.8	Saturday Showcase	KREM	6.5

TELEPIX CLOUDS OVER EUROPE

Gotta Make It Authentic

Hollywood, Sept. 4.

Schedule of location shooting filmed by Hal Roach studios this year has risen approximately 35% over past years, Sidney S. Van Keurin, v.p.-general manager, disclosed over the weekend. Growing competition in the telpix field has forced the rise of locale filming, Van Keurin declares, and upgrading of product to meet the competition has resulted in need for authentic backgrounding.

Studio's telepix properties have been chosen for storyline opportunities to utilize locations in the L.A. area, Van Keurin continues, and "Code 3" telepix, for one, utilizes one and a half days location shooting out of a two and a half day overall shooting schedule, per stanza. Other Roach series, "Stories of John Nesbitt (Telephone Time)" and "Oh! Susanna" also utilize much locale lensings, with Hawaiian sequences skedded to be photographed for the latter. "Forest Ranger," still another upcoming Roach series, will be filmed entirely in the San Bernardino National Forest, he disclosed.

Leonard's 'No Time for Trash'

Telepix Producer With $4,500,000 Riding On Shows Wary of Financing Structure

Hollywood, Sept. 4.

The fast-growing sophistication of the televiewing public has made the tv film package field a "tremendously specialized and competitive one. The public has developed a selectivity in taste, and the producer can't get away with the trash that was offered even three years ago."

This is the considered opinion of Herbert B. Leonard, partner with Screen Gems in the "Rin Tin Tin," "Circus Boy" and "77th Bengal Lancers" series, the latter two debuting this season. This year, the youngish (33 years old) telepix producer will control a $4,500,000 production budget on these three series.

The wholesale entry of the major studio feature pix packages on the scene has made this $4,500,000 outlay an even bigger gamble, and the entire structure of telefilm financing has got to change, Leonard sets forth. "The tv film producer who hopes to recoup his shooting costs in residual runs should go to the nearest psychiatrist and have his head examined," he declares. With the entry of the feature packages, "The gambling will be much tougher in the future, with bigger odds against a tv show becoming a success.

"Television has killed the hack writers in pictures, and while some have moved over to television, a more discerning public taste will kill them there too," Leonard contends.

The financing of new telepix series, in the face of this stiffer competition, will have to be overhauled, the producer believes. "The quality of the shows will have to become increasing better, and sponsors will have to become educated to spending more money for these better shows," he states. "They are going to find out that quality equals more money, and that their shows need quality to survive."

"The sponsor must also become educated to the fact that producers are going to demand deals, wherein they can get their money back in the first run. Subsequent runs are going to have to compete with improving first-run series, and with the major studio feature packages. Unless the series is a top, top show, the producer might just as well

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'Wyatt Earp' Sold For Brit. Markets

ABC Film Syndication has sold 26 half-hour episodes of "The Life and Legend of Wyatt Earp" to Associated TV Ltd., of London, for telecasting in the British capital and Birmingham.

The deal on "Wyatt Earp" topped a previous deal worked out with the Canadian Broadcasting Corp. for 39 episodes of "Ozzie and Harriet." Both shows are currently on the ABC-TV net and not for syndication in the domestic market at the present time.

Cinema-Vue's Yuletide Show for Syndication

Cinema-Vue Corp. is planning a one-hour special Christmas program for syndication, featuring Leon Jason's puppet character Jingle Dingle acting as host to a roster of cartoon films.

Jingle Dingle currently is serving as the official weatherman on WABD's, N.Y., Sandy Becker show.

P & G, Lever Spot Film Syndication Charts New Path

Procter & Gamble, long a radio-tv bellwether in timebuying procedures, has put its stamp of approval on the practice of spot-buying of syndicated film properties by national advertisers. Soap company has set a three-city syndicated film campaign in the west to bolster its sales on Oxydol in those areas and is using the national-spot pinpoint technique with which to do it.

P&G, via Dancer-Fitzgerald-Sample, has picked up sponsorship of two series. "Mr. District Attorney" and "Highway Patrol," on WMT-TV in Cedar Rapids on an alternate-week basis. In Hastings, Neb., P&G has bought alternate weeks of "San Francisco Beat" on KHAS-TV, while in Sioux City, it's picked up alternate weeks on "Mr. D. A." All start in September or October.

Purchases themselves don't amount to much in terms of coin,

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More Station Stock For Metro Library? Dicker Other Cities

Metro, having closed library deals in the major markets of New York, Chicago and Los Angeles, will conduct a feature film survey of the U. S., in terms of use, availability and pricing. Hired as a consultant for the job is Alfred W. McQuillan, formerly director of market research for Paramount Pictures, DuMont Television and Pedlar & Ryan agency.

Racking up $20,000,000 in library leasing deals for 12 markets, active talks for the Salt Lake City, Denver and Minnesota markets are underway currently. Metro sales execs Pete Jaeger and Maurice Gresham were in Salt Lake City and Denver last week conducting talks, reportedly looking toward possible acquisition of station stock interest, or profit participation in Metro feature programming.

McQuillan, in his study, will take a special look-see at the smaller U. S. markets in an attempt to measure their pricing potential.

Metro also hired Ray Fuld, formerly of NBC sales, to join the film firm's tv sales division in N. Y.

MAKING 'EM HERE JUST AS CHEAP

Europe is far from the happy hunting-ground that had been anticipated by U.S. telefilm producers. They can now turn out the half-hour vidfilms just as inexpensively in Hollywood, let the on-the-scene atmosphere and locale go hang.

Perhaps two or three seasons ago setting up production in London, Paris and other European capitals did make more sense, but a variety of factors have contributed toward a present downbeat attitude which is already reconditioning the thinking of U.S. vidpix makers.

Turning out a tv film in England today parallels the cost of a Hollywood-made entry. The same goes for France and even Italy. Labor costs have gone up. The assorted crafts and guilds have been taking a chapter out of the U.S. books, with the attendant five-day week, etc. But the major deterrent this past year has been the weather, which has thrown most of the production outfits for a considerable loss.

Perhaps only in Germany and possibly Spain is it cheaper today to turn out the usual vidfilm product, but the prevailing discouragements still exist—transporting of U.S. performers, living expenses, etc., all of which tend to hike the budget to a figure approximating U.S.-made product. While the weather in Spain has been more seasonable and attractive than elsewhere, the complaint on this score is that what can be turned out in three days in Hollywood takes two weeks to materialize at the Espanol-tempoed pace.

Costs on the British-made "Robin Hood" series currently on CBS-TV have gone up considerably since production was incepted, and the upcoming Merle Oberon "Foreign Legion" series cost just about as much as they would if produced in this country. Hannah Weinstein's "Buccaneer" series has run afoul of some abominable weather, all of which has played tricks with the budget.

Charles Wick's "Big Guy" series made in London and designed for U.S. audiences has failed to reach these shores, and his projected musical series got bogged down somewhere along the line. NBC-TV at one time had high hopes on its "White Mane" kid-with-a-horse series but it blew up somewhere in Europe as a resounding $300,000 fiasco.

Another deterrent is the British quota on vidfilms, which has now reached saturation point. If a U.S.-made British series could "crash" the ITA commercial schedules, it would automatically mean writing off about $5,000 per film on the British tv distribution. But even that isn't available anymore now that the pix quota has been reached.

4 Star's Peak Product

Hollywood, Sept. 4.

Four Star Films Inc. has hit an alltime high in production, with four telepix series currently rolling at RKO Pathe, and two more in the prep stages, Walter Tibballs, sales v.p., disclosed over the weekend. New series on the drawing boards are "Dick Diamond," televersion of Dick Powell radio series, to star Don Taylor, and "Arizona Ames," toplining Richard Anderson.

In the process of shooting are "Hey, Jeannie," starring Jeannie Carson, Charles Isaacs producing; "Dick Powell-Zane Grey Theatre," hosted by Powell, Hal Hudson producing; "Hall of Stars" anthology series, Coles Trapnell producing; and "DuPont Cavalcade Theatre."

More TV Film News On Page 32

Clearances, Print Costs, Other Costly Hurdles on M-G Backlog; Rule Out Tintcasts for 7 Years

That's a Lot of Beer

Breweries have jumped to second place as the largest single category of syndicated film advertisers in the books of at least one major syndication house. That's Television Programs of America, which in 1954-1955 recorded the sudsers in fourth place in terms of its own business. This past year ended July 31, the breweries were behind only food companies, who accounted for 22% of TPA's sales to advertisers. The breweries were second with 15%.

Automotive advertisers were a surprise third with 12%, while dairies, bakeries, retail stores and supermarkets followed in that order. Seventh on the list were banks and financial institutions, with 5% of the business to their credit.

Though Metro is off to the races with its $20,000,000 deals thus far on its monumental backlog, the studio has by no means cleared all the legalistic and costly hurdles in getting its library onto the air. There is still much groundwork to be covered, it's been learned, even with the deals that have already been consummated.

First off, there's the matter of clearance, with one authoritative source holding that Metro has not yet formally cleared the films, that it has promised the stations that it will have 53 of the 740-odd films ready for delivery by Oct. 1 but can't specify the titles and can't say when the remainder will be forthcoming. Source states that in most cases, clearance is a mere formality, but it hasn't been done yet. Also in all likelihood, Metro would have to secure indemnification insurance once the pix are cleared, which would protect both itself and the stations against law suits charging infringement, plagiarism, violation of rights, etc.

Problem No. 2, but a major one, is that of print costs, with no clear-cut policy yet established. Metro hasn't decided who will foot the bill for prints, itself or the stations, nor for that matter, who will pay the transportation costs in any "bicycling" scheme that's set up. In all likelihood, those stations which get a complete set of "house" prints, that is, a complete library print catalog which they keep for the term of the contract, will bear part of the print costs. Stations bicycling the prints will

(Continued on page 31)

Lots of Pesetas In ABC Film Till In Vidfilm Upbeat

In an upbeat on the foreign market, ABC Film Syndication reported first sales of the Spanish versions of "Passport to Danger" and "Racket Squad."

Kraft Foods, via J. Walter Thompson, bought 52 weeks of "Passport to Danger" for WORA, Mayaquez, and WKAQ, San Juan, Puerto Rico.

Fifty-two weeks of "Racket Squad" in Spanish were sold to WAPA-TV, San Juan. "The Three Musketeers," the third ABC Film Syndication property to be dubbed in Spanish, will be available for telecasting around the first of the year.

ABC Film prexy George T. Shupert, who believes that within three to five years approximately 30% of telefilm revenues will come from overseas, also reported.

Twenty-six half-hours of "The Life and Legend of Wyatt Earp" were sold to Associated Television, Ltd., London.

"The Playhouse," formerly "Schlitz Playhouse of Stars," was sold to R.A.I., Italy, and to Associated Rediffusion, Ltd., London. Five shows were sold to Australian Consolidated Press. "Racket Squad" to R.A.I., Italy.

KTTV Snares Colgate For Metro Backlog; 3-Hr. Uncut 'Ziegfeld'

Hollywood, Sept. 4.

Metro's billion-dollar backlog of pre-'49 pix will start on KTTV here in the Friday, 8 p.m. time slot on Oct. 12, with Colgate picking up the tab for the coming 52 weeks. Pix, which originally cost MGM nearly the billion dollar figure to produce, were purchased by KTTV in mid-August, with the figure involved reported to be $6,000 per pic, for unlimited runs over a seven-year period. Package contains 725 features, making an overall figure of upwards $4,000,000.

KTTV showcasings will not be edited or cut in any form, KTTV prexy Richard A. Moore disclosed over the weekend. In some cases, as with "The Great Ziegfeld," the pic will run nearly three hours, but the usual run will be from 90 minutes to two hours.

Among the titles to be shown will be "Test Pilot," "Camille," "David Copperfield," "The Thin Man," "Treasure Island," "Anchors Aweigh," "Northwest Passage,"

(Continued on page 31)

RKO-Latex Bundle For Chi's WBKB

Chicago, Sept. 4.

Matty Fox's C&C Television has cracked its first sale of the RKO feature library to a network-owned station as WBKB signed last week for 60% of the 742-feature stockpile. It's a straight barter transaction along the lines of previous Fox deals via his tie-in with International Latex.

While it couldn't be confirmed officially, it's believed no money is to change hands but rather WBKB will carry approximately eight Latex commercial blurbs daily for three years running.

Station has been given a two and a half year option on the balance of the RKO bundle, including the remainder of the 150 titles held back until the end of next year by General Teleradio in its original sales of the pix to Fox. Deal gives WBKB unlimited and permanent Chicago rights to the films.

No plans are set as yet on just how and where the features will be programmed on the Channel 7 schedule.

FRANK YOUNG QUITS SG; PHIL COWAN IN

Frank Young is resigning as director of publicity for Screen Gems effective the end of the month, with Phil Cowan moving in from CBS-TV to head up the Columbia Pictures telefilm subsidy's flacking activities. Cowan moves in next Monday (10), but Young will stay on till Oct. 1 while Cowan gets settled.

Cowan has been with CBS for several years, as director of special projects for the CBS Radio press department and more recently on the television end. Young, who has been Screen Gems' publicity chief for the past two and a half years, was previously with NBC and WPIX, N.Y., as manager of publicity.

Radio Reviews

FREEDOM'S FORGE
With Lawrence Tibbett, Brett Morrison, Joe Helgesen, Ross Martin, Jim Stevens, Michael Allen, Vivian Fox, Eileen Palmer, Abby Lewis; announcer, Phil Tonken
Producer: Brad Simpson
Director: Sanford Marshall
Writer: Charles Holmes
60 Mins., Mon. (3), 9 p.m.
Mutual, from N.Y. (transcribed)

The third in the Mutual Broadcasting holiday radio series was the hour-long "Freedom's Forge" on Labor Day night via the network. Charles Holmes, who also scripted "Lest We Forget" on Memorial Day and "Let Freedom Ring" on July 4, wrote a smooth, mostly relevant chronicle about how man's labors engender democracy.

The general theme may be a little tired after many years and many treatments, but Holmes is savvy. Lawrence Tibbett was narrator and directed the story through three centuries of travail —from the landing of the Pilgrim's and their labors through the present. He touched on all of the major events, affecting the working class and events, which they in turn, affected. It was the way Holmes turned a phrase that made this special a bit more special than other specials. Tibbett wasn't a very flexible actor, but his stentorian voice suited the ageless black smith-narrator.

Yarn bogged down in part, when Holmes unwisely chose to devote more time than needed to the development of three generations of the dePasquales, typical of Americans stringing from humble immigrant beginnings. He rang in a lot of unnecessary and maudlin references to car accidents and death, which even his facile pen couldn't quite make sense out of. *Art.*

MAGGI McNELLIS SHOW
With Paul and Rosa Andrews, Brad Phillips
Producer: Jerry Gross
60 Mins., Mon.-Fri., 10:30 a.m.
WINS, New York

Maggi McNellis has become a platter spinner, at the sacrifice of the brand of informed gab she is known to do rather well. Her new hour airing on WINS, N.Y., which began Monday (3), was a mediocre job of deejaying. And when there was hausfrau talk, it was trite.

Miss McNellis, whose personality is pleasant and whose style has some grace, chitchatted fluffily between disks, of which there were many during the first ayem show. She indulged in meaningless Hollywood gossip and a fashion note or two. As a jock, she tried to make something interesting out of her role, but her platter introes were markedly strained.

Program seemed overcommercialized, particularly the lengthy pitch for Friendly Frost, the appliance house. *Art.*

WENDY BARRIE SHOW
Producer-writer: Charlotte Armstrong
30 Mins., Mon.-thru-Fri., 10:30 p.m.
AFFILIATED FOOD STORES
WMGM, N. Y. (transcribed)
(Co-ordinated)

Main point of having a femme disk jockey like Wendy Barrie is that she can sell food products with an authority that distaff listeners can respect. Affiliated Food Stores, which picks up the tab for this 30-minute cross-the-border should be happy with her sincere spieling.

Format for the half-hour is pegged on a two-to-one ratio. That is two songs to one plug. Average is par for the deejay platter show course these days and at least Miss Barrie doesn't make herself too obtrusive when she starts drumbeating. Another plus is the tune selection. Sides slotted for turntable time are all culled from the diskeries' popular album repertoire which automatically eliminates the more raucous top tune versions of the day.

The dialers should go for that, too. *Gros.*

Radio Followup

CBS Radio Workshop

Leave it to the "CBS Radio Workshop" to tackle subjects most others steer clear of. For instance, last Friday's (31) "A Study of Satire," No. 3 of its so-called "colloquy" series. There's hardly anything in communications more subtle to express thereof, and thus much harder to dissect. But Stan Freberg, collabing on the script with producer-director William N. Robson, with Freberg also the conferencier, offered a skillful distillation of what makes satire tick—discounting the fact that a short half-hour form is not exactly ideal for such ambitious treatment, however informal.

Whether lampoon, takeoff, parody or fullfledged satire, it came out as a most pleasant stanza, a sort of eggheady version, in part, of what Fred Allen used to pull in his classic "Allen's Alley." The quickie on rock 'n' roll was a niftie, as was the inevitable "St. George and the Dragonet" trademarked by Freberg. In short, Friday's roundup was a sort of undated edition of Aristophanes in a cleverly put together segment. *Trau.*

British TV Talent Hunt

London, Sept. 4.

A new talent spotting program is being launched by ABC-TV, the commercial programming outfit who operate the Birmingham and Manchester stations at weekends.

Entitled "Bid for Fame," the new series is set for a 13-week run. It will be open to professionals, semi-pros and trainees.

Mutual

Continued from page 22

which is sponsoring "Press Conference" Wednesday nights; Seaboard Drugs, picking up the tab for the Walter Winchell Sunday show; Mentholatum, which bought five multi messages on the net, and five participations in the "Queen for a Day" show; American Mollasses, with two five-minute segments, and three sponsored religious shows, "Lutheran Hour," "Voice of Prophecy," and "Wings of Healing."

Not included in the $5,200,000 gross figure are Pontiac's half-sponsorship of the Notre Dame football games, J. B. Williams sponsoring five minutes before and after the Notre Dame games and Kohler's picking up the tab for MBS' convention and election night coverage.

Bid For Minority Audience

Returning to the programming department, Brad Simpson, the net's newly-appointed program director, is working on a number of special interest projects for post 9 p.m, airing. Aimed at minority rather than a mass audience at a time when tv holds sway, the programs are informational in nature, for example, telling the story of flight, World War II, youth in our age.

On the affiliate situation, a number of stations have become duals with other nets. They include WLS, Chicago, also tied up with ABC, WHK, Cleveland, which remains a shareholder in Mutual, also tieing up with NBC, and WAFB, Baton Rouge, La., having a dual with ABC. Mutual lost WTVN, Columbus, O., but gained WLW, also tied with NBC and ABC, for coverage of the Columbus area, as well as Dayton. The disaffiliation of KJG, Fort Wayne, which joined NBC, has not been compensated for as yet.

Chief changes in the new contract include: Total hours, subject to net's use, have been reduced from 60 to 35 weekly. Station must pre-clear and waive dollar payment on two and three-quarter hours Monday-to-Friday, one hour Saturday and two hours on Sunday. In exchange for pre-cleared periods, net gives the station, at no talent cost, a list of net programs. The provision for payment to affiliates for any time delivered outside pre-cleared periods remains the same.

While not specified in the contract, Mutual will revise its operating hours effective Nov. 1 to a schedule of 10 a.m. to 12 midnight Monday-to-Saturday, and 9 a.m. to midnight on Sundays.

In another development, Mutual has subscribed to the complete Neilson services on national radio audience composition and autoplus, expending the net's use of the research service.

WPIX BOWLS OVER KRUEGER BREWERY

As part of its sport program, WPIX, N.Y., will carry the $25,000 championship bowling sweepstakes from Mountainside, N.J., commencing Oct. 5.

Picking up the tab for the one-hour Friday night show to be telecast for a 26-week period, will be G. Krueger Brewing Co. and L. R. Heat Treating Corp., which co-sponsored last season's "Champion of Champions" tournament.

Inside Stuff—Radio-TV

New series on the personal philosophies of religious leaders will be launched on WCBS-TV, N.Y. next Sunday (9) under the wing of the station's public affairs sector. Series, as yet untitled, will have Prof. Ormand J. Drake, assistant secretary of New York U. and professor of speech, interviewing top leaders of all three faiths on their philosophy of life, without going into the merits of their respective religions. First guest is Rabbi Samuel Belkin, president of Yeshiva U.

Drake has appeared on the station in the past, as host of "America in the Making" and as sub for Bill Leonard and James McAndrew. Show, which goes into the 9:30-10 a.m. slot, will be produced by Philip Melillo and directed by Neal Finn, with pubaffairs director Clarence Worden as exec producer.

A new series of broadcasts written especially for the Voice of America by Pulitzer Prize winner Allan Nevins, entitled "The Making of America," started transmissions last week to the Free World and the Soviet orbit.

Series, which is being translated into many of the 43 languages used by the Voice, deals with the Colonial and Revolutionary War period of the U.S. and the contributions of Washington, Franklin, Jefferson, Hamilton and other greats.

Nevins, a member of the faculty of Columbia U., is currently writing a major work on the American Civil War.

Recently declassified Air Force film footage of an A-Bomb blast, never before seen by the public, will be incorporated into "Approved by Censor," an NBC-TV "Jane Wyman Fireside Theatre" to be seen Sept. 11.

Producer Wiliam Rousseau of the Wyman series received delivery of approximately 1,200 feet of Air Force film last week, to be used in the telepic. Main sequence was shot from a drone plane, 10,000 feet directly above the A-bomb blast. Clips also include jet plane takeoffs and landings, and preparation for a A-bomb test.

Miss Wyman stars in the vidfilm, with Tom Brown and Marc Richmond in support. Sidney Lanfield directed the George Slavin teleplay.

Lawrence Valenstein, board chairman of Grey Advertising, has set up "quinquennial" celebration to be held annually to honor Grey personnel with five, 10, 15, 20 or 30 years with the firm. First such celebration was held yesterday (Tues.), with the agency's executive committee honoring 22 employees. The five-year figure has significance because that's when employes become eligible for Grey's retirement plan, toward which only the company pays. Anyone can retire at 55, with those with 25 years of service entitled to an option of lump sum settlement or periodic payments, while those with less than 25 years get periodic payments.

Radio Advertising Bureau's income will pass the $800,000 mark for the first time in its history.

The addition of 18 stations during the past two weeks coupled with a total of 11 new members who came in earlier in August pushed RAB income ahead of schedule which called for an estimated income of $800,000 around Nov. 1.

Prez Kevin B. Sweeney saw the income surge allowing RAB to undertake projects slated as late as the latter part of 1957.

From the Production Centres

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test . . . Mutual has ordered Nielsen's National Radio Audience Composition and Auto-Plus services . . . Chicago Trib sports editor **Wilfred Smith** and members of his staff and WGN's **Vince Lloyd** have joined forces on a nightly quarter-hour sports show on the Trib-owned station . . . With **Eddie Hubbard** signed to an exclusive with WGN, **Jay Trompeter** is helming WIND's "560 Club" evening disk session . . . WJJD veep **Fred Harm** awarded a certificate from the Pan-Arcadian Federation for the indie's public service efforts . . . **Steve Schickel** debuted a 55-minute platter and chatter show on WGN . . . Northern Trust has ordered the postgame scoreboard show on WNBQ following NBC-TV's telecast of the five regional Big 10 grid games . . . BMI's **Bert Squire** recuperating at home from injuries sustained in an auto checkup.

IN BOSTON . . .

Bill Buchanan, tv and radio editor Boston Daily Record, pinch hitting for **Carl deSuze**, vacationing, on his WBZ 11:15 show this week talking up news events of the past and highlights of radio in the early 30's . . . **Joe Hyden**, WADK, Newport, R.I. disk jock, moving to newly-formed WMOO, Milford, Mass., which hits the air Oct. 1 . . . Boston Globe's **Joe Dineen** reporting the Brinks' trial on WBZ-TV Mondays through Fridays in three five minute spots, 1-1:05, 5:55-6, and 11:10-11:15 p.m. . . . WNAC-TV kicking off its fall film sked with a reception and press preview for **John Howard**, who plays lead role in "Dr. Hudson's Secret Journal," at the Ritz Carlton Thurs. (6) . . . A sneak preview party for "I Search for Adventure" skedded for the Somerset Hotel by WNAC-TV with souvenirs from sponsor, Stop & Shop, Sept. 11 and a third party, Sept. 28, at the Sheraton Plaza for **Richard Greene** and **Bernadette O'Farrell** . . . **Jim Pike**, WNAC-TV film director, back from motor trip through Canada . . . Aborn's Instant Coffee, Hudson Vitamin Products, Inc., Ralston Purina Co. and Unox Ham inked this week for participations in the Yankee Home and Food Show over WNAC and the Yankee Network . . . Good and Plenty Candy signed to sponsor WNAC's TV's "Ramar of the Jungle" film Thursdays from 6 to 6:30 p.m. . . . Eclipse Syrup to sponor "Cowboy G-Men" for next 52 weeks preeming Sept. 15 on WNAC-TV . . . Mutual Savings Banks renewed its sponsorship of the 7:15-7:20 a.m. WNAC news for next 52 weeks . . . WHDH to broadcast the Boston U. football games this season with **Bob "Dimples" Murphy** handling the play by play and **Don Gillis**, color. First game is skedded for Sept. 29 at 8:30 p.m. when B. U. meets the U. of Mass.

IN PHILADELPHIA . . .

David J. Bennett, who joined Triangle radio and tv division in March upped to executive assistant to the general manager . . . **Edward M. Scala**, former program manager of the WFBG stations in Altoona, named g.m. . . . WPFH news director, **Hal Woodard** and lenser **Charlie Henry** flew to Fort Bragg to cover Excercise Pine Cone, peacetime paradrop . . . **Bob Fillmore**, recently in the WRCB advertising dept, is now in similar post at WBUF, Buffalo . . . **Ed McMahon** was commentator for the Marine Corps participation in the National Air Show, Oklahoma City, over the Labor Day weekend. McMahon is a major in the Corps Reserve . . . **Dr. Charles Lee**, associate professor of English at the U. of Pennsylvania, will be the moderator for new session "Focus," on WHYY-TV. Educational UHF station is skedded to start telecasting late in the fall . . . WFIL to air complete nine-game Penn football schedule . . . "Features for Women," with **Deborah Adams** as hostess, a WFIL-TV program for the past five years debuts in color (30) with **Dran Seitz** of the Valley Forge Music Fair, as initial guest . . . **Arnold Rabin**, director of public affairs for WCAU-TV, has sold a one-hour play, "Outing," to NBC. Opus will be filmed for network's "Matinee Theatre." Rabin also commissioned by CBS to adopt F. Scott Fitzgerald's "Sacred Sanctuary" for "Studio One."

IN MINNEAPOLIS

Don Swartz, National Telefilm Associates' representative for eight states, headquartering here, closed with 11 markets for the pre-1948 20th-Fox features now available for video. Buyers included KDAL, Duluth, Minn.; WMT, Cedar Rapids, Ia.; WISN, Milwaukee, Wis.; KSD, St. Louis, Mo.; WIDW, Topeka, Kas.; KCMO, Kansas City, Mo., and WOW, Omaha, Neb. . . . Two Twin Cities' tv stations, KSTP and WCCO, now carrying Sunday bowling shows . . . Assistant news director **Bob Shafer** and newsman **John Croft** covered the political conventions for WCCO-TV . . . WCCO Radio has declared war on the increasing number of Minnesota traffic accidents with spot announcement blasts by staffer **Bill Wipple** at careless drivers. Station's aim is to be designated the nation's "traffic safety headquarters" . . . **Bob Ryan**, KSTP tv and radio newscaster, on a six-nation European jaunt to gather date and pictures for his airlane shows and lectures . . . **Sherm Booen** resuming his WCCO announcing duties after two weeks of active duty with the Marine Reserves at Santa Anta, Calif.

IN SEATTLE . . .

First television for Pacific Northwest is set on KTVW with "Muscular Dystrophy Roundup" booked for 18 hours of telecasting Sept. 22-23. **John Reed King** will emcee. Show will be aired both from the Civic Ice Arena in Seattle and from Tacoma . . . KING has bought MGM film library. Deal is for seven years of exclusive showing in black-and-white on both KING and KGW-TV, Portland . . . KCTS, educational tv station, and KING-TV have three telecourses coming up for the fall quarter: "Rapid Reading," "The American Two-Party System" and "Heritage of the Past." "Reading" will be on KCTS Tuesdays and Thursdays for 11 weeks; "Two-Party System" on KING-TV Sundays for 12-weeks, and "Heritage" on KCTS three times weekly for 13 weeks . . . KTVW will telecast "The Quarterback Club" beginning Sept. 21 with **Al Brightman**, former Seattle U. coach and station sports expert host for the program. **Don Wood**, KTVW program director, has announced a new format for the show which was heard for six years on KING and KIRO. Headliners each week will be coaches of opposing university football teams playing here aided by a panel of football experts.

IN SAN FRANCISCO . . .

Falstaff Beer dropped off the **Don Sherwood**-KGO "San Francisco Tonight" show last Saturday (1)—the brewery was the nightly hour's biggest sponsor. Loss doesn't sit too well with ABC outlet's execs . . . KNBC also had a touch of sponsor trouble—but it wasn't so expensive. Local RCA distrib dropped out of experimental longhair program over KNBC-FM, so station is now simply duplicating the AM programming . . . **Don Mills**, KPIX flack, departs the CBS-Westinghouse outlet this week to open his own firm. Taking his place at KPIX is **Al Baccari** . . . Health of radio-tv personnel might offer a good reason for holding both political conventions in Frisco, Examiner's Dwight Newton points out—CBS medical headquarters at Cow Palace treated only a third as many patients, about 35 a day, as similar facility did in Chicago during Democratic convention . . . UHF channel 32 in Frisco was off the air 10 days while KSAN moved to new quarters . . . KPIX's hand puppeteer, Wolo, won a spit on CBS's "Panorama Pacific" through an audience poll—nearest competitor, 9,000 votes behind, was KNXT's **Vance Colvig** . . . **Don Klein** signed by KCBS for a weekly sports show.

All five in the top ten

Mutual's pioneer participation plan—MULTI-MESSAGE—featuring a different mystery program each weeknight from 8:00 to 8:30 (NYT)

TRUE DETECTIVE MYSTERIES	MONDAY
TREASURY AGENT	TUESDAY
GANGBUSTERS	WEDNESDAY
OFFICIAL DETECTIVE	THURSDAY
COUNTER SPY	FRIDAY

hits Nielsen's most recent Evening Top 10–*five times*—at the lowest participation cost in network radio. *Over 450 stations* regularly carry these and other top-rated participation programs including QUEEN FOR A DAY, GABRIEL HEATTER, and BOB AND RAY.

For the best participation buys in radio...call, write, wire

New York • LOngacre 4-8000 **MUTUAL** Chicago • WHitehall 4-5060

BROADCASTING SYSTEM

Source: Nielsen Avg. Aud. 2nd Report, July, 1956.

Radio's Solid Gold Wattage

Continued from page 23

rewards in a field which is becoming more seasoned.

Stark's Billings

Indicative of the heavy trading is the volume of business handled by broker Stark the past year. Stark, who represented the Whitney firm in the $10,000,000 Universal Broadcasting Co. stock purchase, has accounted for $18,000,000 in various radio and tv station deals.

Here are some of the major deals negotiated the past five months:

The Universal Broadcasting-Whitney deal covered Universal Broadcasting's owned and operated stations: WISH-TV (and AM) in Indianapolis and WINT-TV and WANE, in Ft. Wayne. Just prior to the Whitney deal, Universal Broadcasting had acquired WINT-TV for $800,000 from Tri-State Television.

A group headed by cowboy actor Gene Autry and Robert Reynolds bought KSFO, San Francisco, for about $1,000,000.

Triangle Publications purchased WNHC-TV, New Haven, and its AM sister, from Elm City Broadcasting Co. for $5,400,000.

WHAM, AM-TV, Rochester, N. Y., was sold by Stromberg Carlson to Transcontinental Television Corp. for $5,000,000.

KYD, Minneapolis, was sold to United Television Inc., prexied by Sy Weintraub, for $1,500,000.

NBC traded two Cleveland stations, plus $3,000,000, in return for Westinghouse's two Philadelphia stations. All the stations involved were both AM and tv.

Other deals include:

Ted Granik, NBC producer and chief stockholder in WJNO, Palm Beach, sold his interests in the tv station to John H. Phipps for $882,000.

WMUR-TV, Manchester, N. H., was sold by ex-Governor Francis P. Murphy to the Storer Broadcasting Co. for about $850,000.

Guild Films bought WMAM-radio-and-tv, in the Marinette-Bay, Wisc., market for $600,000.

WAVE, Inc., of Louisville, Ky., bought tv station WFIE, Evansville, Ind., for about $580,000.

Robert W. Rounsaville, owner and operator of WQXI, Atlanta, and a group of other AM outlets, bought WIOK, Tampa, and WSOK, Nashville, Tenn., for $540,000.

David M. Segal, prez of Mid-American Broadcasters, Inc., bought KEAR, San Francisco, for $500,000.

WCOP, Boston, went for $500,000.

Last but not least is the Metro buy-in of a 25% interest in KTTV, Los Angeles indie, for $1,600,000, a deal apparently tied in with KTTV's purchase of the Metro library for $4,000,000.

KCCC-TV Changes Hands

Sacramento, Calif., Sept. 4.

Sale of KCCC-TV, ABC-TV outlet here, to a group headed by Lincoln Dellar and his Sacramento Broadcasters Inc., owners of KXOA, here, was disclosed over the weekend. Sellers are Harry W. McCart and Ashley L. Robison. No money figure was disclosed.

Dellar takes over as exec director and prexy of KCCC-TV, but Al J. Richards, station manager, continues in his present spot.

Deal is subject to FCC approval.

WDSU Into Hattiesburg

New Orleans, Sept. 4.

WDSU Broadcasting Corp. has purchased a 51% interest in the Lion Television Corp., which owns and operates WDAM-TV at Hattiesburg, Miss., Edgar B. Stern, president, said Friday (31). Deal is subject to FCC okay.

Dave A. Matison, Jr., is president of WDAM-TV. WDSU Broadcasting Corp. owns and operates WDSU-TV and WDSU-AM in New Orleans.

WEHT-TV, WEOA Sold

Columbus, Sept. 4.

Sale of WEHT-TV, in Henderson, Ky., and WEOA Radio in Evansville, Ind., was announced this week, subject to FCC approval, to a newly-organized corporation known as WEHT, Inc.

Principals of new organization are Edwin G. Richter Jr., the new president and general manager who is now sales manager of WTVN-TV here; Henry S. Hilberg, Cincinnati, chairman of the board; James Clark, Cincinnati, secretary, and Ernest Felix, Miami, Fla., vice president and treasurer.

Negotiation of the sale was by Paul Wagner of R. C. Crisler Co., Cincinnati station broker, for $800,000. Richter will leave his WTVN-TV post about Nov. 1. Howard Duncan, a salesman at the Columbia station, will succeed Richter.

WNHC Sale Finalized

New Haven, Sept. 4.

Final papers were signed Tuesday (28) by which Elm City Broadcasting Corp., operators of WNHC, transferred ownership of the AM, FM, tv outlet to Triangle Publications, Inc. Sale, involving a price tag of $5,400,000, had previously been approved by the FCC.

Triangle, already established in radio-tv field via operation of WFIL (Philly); WHGB (Harrisburg, Pa.); WNBF (Binghamton, N. Y.); WFBG (Altoona, Pa), adds WNHC as the newest link in its radio-television division under general manager Roger Clipp.

Present plans call for continuance of local general manager Aldo DeDominicis in that post, as well as present personnel Pat and Michael Goode as consultants.

WINR's 165G Sale

Binghamton, Sept. 4.

Two young New Yorkers, Peter A. Bordes, 29, and Joseph Rosenmiller, Jr., 31, have contracted to buy radio station WINR here. Bordes is a market analyst; Rosenmiller is an account executive with H-R, station reps. They are major stockholders and operators of a 500-watter in Southridge, Mass.

Bordes negotiated the $165,000 deal with Southern Tier Radio Service, Inc., of which Mayor Donald W. Kramer is president. With the deal goes WINR's UHF television construction permit. Bordes says he and his partner will try to put the tv station (Channel 40) on the air if they can get enough receiver conversions in this VHF (Channel 12) neighborhood.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's *first* TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 615,000 TV families and $4 BILLION in spendable income.

KSTP-TV CHANNEL 5
MINNEAPOLIS-ST.PAUL. Basic NBC Affiliate
"The Northwest's Leading Station"
EDWARD PETRY & COMPANY INC. NATIONAL REPRESENTATIVES

Imponderables

Continued from page 21

termined by what happens in '56-'57.

5. Perhaps major interest centers on the pattern of the fabulous giveaways, with which the tv spectrum will be inundated this season. By virtue of the top-ranking status of "$64,000 Question" and "$64,000 Challenge" this even takes precedence over Sullivan, Gleason, et al. If the "solid gold quizzes" have a continued impact on the American viewing public during the coming season, tv may be asking for something it never bargained for, since there's no telling what effect it can have on the creativity of the medium. The upcoming season will supply a lot of answers.

State of 'Showcase'

6. The '56-'57 semester will pretty much determine the future fate of the specs. "Producers' Showcase" will hit a new high in "gee whiz" programming (John Huston, William Wyler, Anatol Litvak, Audrey Hepburn-Mel Ferrer, Alfred Lunt-Lynn Fontanne, Old Vic, Marilyn Monroe, etc.), but if the ratings aren't better than last season, when "Showcase" was swamped by "Lucy," it'll probably write finis to the whole concept.

7. Last but not least is the entire industry conjecture on the major film libraries, with upwards of $150,000,000 in investments tied up in them. This is the season when they'll all get off the ground, when the video medium will find out most of the answers. If, as believed in some quarters, they'll produce fabulous ratings, it might even foreshadow a whole new era in network thinking and spark a swing to major pix backlogs (a la "Wizard Of Oz") on coast-to-coast coaxial programming to the detriment of ambitious live shows.

Depending on how the wind blows, it's the season in which NBC has practically everything to gain and can stage its tv comeback. For it's the Ed Sullivans, the Jackie Gleasons, the "$64,000 Question" and "$64,000 Challenge" that contributed largely toward Columbia's 8-out-of-10 preeminence on the Trendex and Nielsens over the course of the last season.

NBC, CBS Tint Spree

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"Noah's Ark" (film), at 8 to 9. Wednesday "Kraft Theatre" at 9 to 10. Thursday: "Dinah Shore Show" at 7:30-7:45 and "Lux Video Theatre", at 10-11. Friday: New Walter Winchell show at 8:30 and every fourth week, "Chevy Show" at 9-10. Saturday: Perry Como show at 8-9, several "Hit Parades" at 10:30-11 and one week in four, the Saturday night spec. Daytime will see "Matinee Theatre" continue in tint cross-the-board at 3-4 and the Ray Bolger "Washington Square" series tinted on alternate Sundays at 4-5 p.m. New lenticular film process will service the Coast with hot color kinnies.

CBS-TV schedule at this point contains several "maybes," which if set could project the network over the five-hour mark, though CBS-TV points out that it doesn't like to "use a sliderule" in reference to tintcasting but assigns shows to color if the property is right for it. On the iffy side is the Bob Crosby half-hour daytime strip, also the Tuesday night Red Skelton show. CBS will also rotate colorcasts through its entire schedule, as it did a couple of years ago, with the first show slated for the tint treatment being the Sunday morning religioso, "Lamp Unto My Feet," which will be tinted on Sept. 16. One projected show that was originally slated for tint but was cancelled was the Monday night "Studio One," with the cancellation presumably coming because sponsor Westinghouse wants to cut back on its budget anyway.

British Com'l TV

Continued from page 25

as femcee. Other new weekend programs include "The Adventures of Aggie," a comedy series filmed in Britain with Joan Shawless starred; "The Adventures of Sir Lancelot" made by Sapphire Films; a Red Indian serial, "Brave Eagle"; "The Buccaneers," also filmed by Sapphire; "The Strange World of Planet X," a live science fiction serial; "The Errol Flynn Theatre" and Hugh O'Brian in the Wyatt Earp western series.

A movie quiz program projected by ABC-TV for networking between London, Birmingham and Manchester has been nixed by the industry. Trade leaders felt that the program, originally set for a Saturday night spot and entitled "Win Your Way to Hollywood," would keep would-be customers out of the theatres. In consequence ABC will be continuing their "Film Fanfare" series.

Other features of the autumn season are a doubling of the prize money of "The 64,000 Question" to a top of $8,960 and the launching of the second "Robin Hood" series. Among the regular items being retained are the Liberace and "Roy Rogers" series and "I Love Lucy." "Sunday Night at the London Palladium," rested during the summer and replaced by "Sunday Night at Blackpool," returns Sept. 16. Among star talent already contracted for the new Palladium show are Liberace, Dorothy Lamour, Frankie Laine and Bob Hope.

A.C. Dope Raids

Continued from page 1

other years had been a big hush-hush affair, it was natural that there should be leaks and an unknown number escape the raiders' nets. Bransky figured that it was worthwhile because of the wide publicity which came from the raid which might arouse public opinion all the more against those who deal with dope.

Spots hit by raiders were mostly on the Northside, or Negro district, with night clubs visited and entertainers, musicians, etc., taken into the Convention Hall headquarters for questioning. Altogether raiders numbered a half hundred or more with nearly as many tagging along after them in cars for spot shots of the action.

'No Time for Trash'

Continued from page 27

forget about getting a subsequent run worth any real money. In the future, the producer's got to at least break even on his first run, in the U.S., Canadian and British markets, and preferably in the U.S. alone. If he doesn't do it, he's a basket case, working for his own amusement."

With this new face on telefilm production, more and more cosponsorships are going to be the rule, Leonard opines, to bear the rising costs. But the producer may put up the money for the filming of a new series, in exchange for a share in the possible residuals. In this way, the producer doesn't have to bear the full risk of the financing, and take the chance of recouping his costs from the reruns."

But the most important factor far the vidpix producer to bear in mind is that it has become more and more a "sink or swim business, and to vacillate in tv is to die," Leonard concludes.

R&H 'Cinderella

Continued from page 1

production of a couple of years ago, along with appearances on the Ed Sullivan show, but this is their first original work for the medium. No specific date has been assigned for the "Cinderella" production, but it's unlikely that it will be a part of any regular series such as "Ford Star Jubilee" or "Playhouse 90." Miss Andrews, currently starring in "My Fair Lady" on Broadway, is free only Sunday nights, and if she's signed it probably would be a Sabbath performance.

KTSA on Carpet As KITE Squawks

San Antonio, Sept. 4.

Depositions were being taken here Thursday (30) in a Federal Communications hearing in the Federal Building here involving alleged unfair practices by KTSA in the operation of the outlet.

KITE here complained of the alleged practices to the FCC and control of the station was temporarily ordered returned from the McLendon Investment Corp. of Dallas to O. R. Mitchell, local automobile dealer.

Mitchell had sold the station to Gordon McLendon, formerly head of the Liberty Broadcasting System and now operator of a group of stations in this area.

The depositions, mostly by local radio people, will be used in an FCC hearing in Washington this month to determine final outcome of the case.

Top Network Brass Called to Testify On Politico Expenses

Washington, Sept. 4.

Five top figures in broadcasting are among those invited to testify here next Monday (10) and Tuesday before the Senate Elections Subcommittee.

The radio-tv figures are Frank Stanton, president of CBS; Robert Sarnoff, president of NBC; Robert E. Kintner, president of ABC; J. L. Van Valkenburg, president of CBS-TV, and Harold Fellows, president of NARTB.

They will be quizzed because such a large share of the campaign expenses has been committed to tv and radio time and programming.

Senator Albert Gore (D., Tenn.), chairman of the elections subcommittee, said he wanted to make an early start in surveying the contributions and expenditures for this year's Presidential and Senatorial campaigns. Most of those called to testify will be top Republican and Democratic political figures.

Columbus—Bill Hindman, who is heard more than he is seen on local television, has quit WLW-C. In recent months Hindman has supplied the voices for Seppi, the mountain goat on "The Wonderful World of Mr. Widdgett," an afternoon children's program, and for various puppets on "Wonderland," a Saturday morning kidshow.

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's Basic ABC

HOTEL Algonquin
59 West 44th Street
New York • MU 7-4400
Preferred by people of the Theatre . . .
100% Air Conditioned

M-G Backlog Hurdles

Continued from page 27

probably pay nothing but will share transportation costs, probably on a 50-50 basis. The print bill, whoever pays the freight, will be stratospheric. A 16m feature print runs about $75, and figuring a minimum of 20 prints per pic on a bicycling arrangement, that comes to $1,125,000. Metro must turn out 16m prints—the theatrical 35's can't be used—because stations aren't equipped with 35m film scanners with the exception of the network outlets in N. Y., Chicago and Los Angeles, and even WCBS-TV will use 16m prints.

Question No. 3 is that of the color films in the backlog, about 52 of them. Deals signed so far are for black-and-white only, with color not specified in the contracts except for a clause protecting the purchasing station against any color showings on any other station in its market during the term of its contract. All of which means that there won't be any tintcasts of these pix for at least seven years, unless any of the stations go to Metro with a request for a colorcast and they are able to hammer out terms on the added costs.

Reason for the b-w-only provision is clear. Metro sees lotsa residual values in color, figuring like many other film sellers that they may be able to pull down a firstrun per-film color price equal or greater to the original black-and-white charge, even after several b-w runs. But Metro, like the others, admits it hasn't comeup with a formula yet, and it's not likely that it will for awhile.

Price breakdown on the CBS o&o deal has been uncovered, incidentally. Network paid $11,000,000 flat for the films for five o&o markets, splitting that figure as follows: New York, $6,500,000; Chicago, $2,000,000; Milwaukee, $1,000,000; St. Louis (provisional, depending on an FCC grant to CBS there), $1,000,000 and Hartford (also provisional, like St. Louis), $500,000. The N. Y. per-film price therefore comes to an average of $8,667 per pic, by no means a record, though in the aggregate it was the biggest film deal ever signed for Gotham or elsewhere.

KEYD-TV Talks Stock Deal

Minneapolis, Sept. 4.

Deals are reported in the talking stage by general manager Don Menard of KEYD-TV here for the purchase of the M-G features now available for tv and also Metro's acquisition of a substantial interest in the station which just has changed its call letters to KMGM.

Menard revealed that Sy Weintraub, president of United Television, the station's owner, has been discussing the matters with Metro execs in New York.

United Television, comprising a Pittsburgh group, bought KEYD-TV from its local owners this year.

KTTV

Continued from page 27

"Mrs. Miniver," "Saratoga," "Random Harvest" and "National Velvet."

In the same deal in which KTTV acquired the Metro package for regional showing, Loew's Inc., parent company of the MGM constellation, bought a 25% interest in the Times-Mirror Station for $1,625,000.

Colgate deal also marks pattern of programming emphasis shift, away from live shows toward feature film telecasts. In this area, Colgate also recently purchased a feature showing on KTLA (TV).

P&G, Lever

Continued from page 27

since the markets are small ones, but their importance is of major status to the telefilm industry. P&G, in essence, is saying to other advertisers, "Okay, boys, you can go ahead with this kind of spot-pinpointing of your advertising effor'." With P&G supporting the thesis of the telefilm syndicators and Television Bureau of Advertising that syndicated film fills the bill for supplementary spot efforts beyond normal network buys, more and more national advertisers who've overlooked syndication will fall into line. Nor does the fact that Lever Bros. has made its entry into the spot-syndication picture via a multi-market buy on the "Frontier" reruns hurt, either.

Culligan

Continued from page 25

also includes George Graham as director of sales service (he was Culligan's right arm in television sales as administrator of sales for NBC-TV), was introduced to affiliates over a closed-circuit session last week by Culligan. Latter pointed up the fact that all of the new appointees have local radio management backgrounds and "herein may lie the eventual solution of the Radio Network problem—to do whatever is necessary and practical to redesign the Radio Network to coincide with your interests, while maintaining the logical interest of the National Broadcasting Co."

Danzig, who's been director of program planning and development for o&o stations and Spot Sales since May of 1955, was formerly with CBS-TV and earlier with WINS, N. Y. McDaniel was named KNBC general manager in May of 1955 after two years as sales manager of the station, with that tour preceded by a stint as western division manager of NBC Radio Spot Sales.

NBC's House

Continued from page 25

wood Assn., Glidden Paint, etc. Advantages for the clients are obvious—they're given a list of prospective customers plus a built-in promotional-advertising touchstone, since any identification with HTHB is exclusive with them. At the same time, they tie in on a co-op basis with their local suppliers and distributors in the HTBH areas and also tie in on the advertising side with the builders themselves.

On the affiliate side of the picture, the cooperating stations promote the homes; via films, live remotes and even cooking-service show originations from the site. At the same time, they tie in with the local department store decorating the models, even to the extent of getting some sponsorship. But the big payoff is in locally-spent spot coin by the national and local suppliers and the builders themselves, some of whom are buying special half-hour programs on opening day to top off the promotion.

Actually, "Home" supplied three different plans, all drawn by architect Eldridge Snyder. Some of the 41 builders erected models of all three, some just one. Homes are being offered in a price ranging from $18,000 to $40,000, with an average of $25,000. But the costs of the model run somewhat higher, coming out to a total of about $2,500,000. There's no telling how many will eventually be built, since some will build according to demand and some are planning conservatively but could build more. As of the moment, the individual builders have submitted estimates running to well over 150 homes.

"Home" kicked off its "HTHB" project in 1955, but got only 17 builders in on that one. Current operation is viewed as such a success that the show is launching plans for the '57 HTHB, which will be done in cooperation with House & Home mag and which will be pegged at the mass market with a $15,000 base price. NBC feels the national homebuilding-home-furnishing mags have been missing the boat through suggestions and plans far too expensive to reach the mass market—the ordinary consumer, and believes "Home" can move in and virtually take over the field.

"Home" actually built its own HTHB out in Long Island and has begun filming of the construction and decoration of the house for use on the two-week on-the-air promotion. But the stopper is that "Home" femcee Arlene Francis liked the plans so much she's building her own in Mt. Kisco, N. Y., and it will be completed soon. Natch, "Home" will take films of the house for a followup story and to kick off the 1957 HTHB campaign.

NBC Tint Studios

Continued from page 25

years, is a six-story structure built specifically for color and housing a studio of 13,500 square feet, with seating facilities for 600. New studio is said to have the most powerful lighting system in the industry, a capacity of 1,200,000 watts with 850 separate outlets. Studio will have four floors devoted to dressingrooms, administrative offices and airconditioning equipment.

Buffalo project is the first stage in a three-step construction program, with a 62x171 structure already complete.

Shift To UHF

Continued from page 22

technical principles applicable to tv allocation.

The suggested research program would seek ways by which UHF coverage might be made equivalent to VHF, feasibility of moderately priced receivers which can perform efficiently for both VHF and UHF in color and monochrome, and a study of techniques required to make the most effective use of the 12 VHF channels for television.

In an address three weeks ago to the West Virginia Broadcasters Assn., FCC Chairman George C. McConnaughey said he planned to lay a proposal for a research program for UHF before an industry group soon after Labor Day.

Tele Followups

Continued from page 24

the Yellen-Stone script failed to make full-fledged drama, and the director could do nothing about it. *Art.*

Alcoa Hour

A polished, but hardly a fresh drama, was offered Sunday (2) night by Showcase Productions, the packagers for the 9 to 10 p.m. alternating Alcoa-Goodyear segment over NBC-TV. The formula script, titled "The Girl in Chapter One," by Elihu Winer, was enlivened by the good performances of the leads, James Daly and Joanne Woodward, as well as fine production values.

Yet, the play's the thing, and this just didn't have it. The story concerned a middle-aged Hemingway who returns to his native town, Clay City, in this instance, to regain his writing inspiration. The handsome has-been, married and divorced three times, is quite a gay blade with the ladies. There's his remonstrating sister at home, as well as a fetching young thing in town, the daughter of the woman he jilted 20 years ago. By the third act, things begin to get soapy with a good deal of sudsy unhappiness all around.

What probably kept many viewers staying with the show was the engaging portrayal rendered by Joanne Woodward, the young girl who stood in awe of the distinguished novelist and provided him with the romantic spark to begin work anew. Their June-December romance never appeared to have a chance, a factor which did not add to the suspense of the drama. James Daly as the famed novelist also gave a top performance, despite being hemmed in by the artificiality of the script. Madge Evans was competent as the jilted woman and Anne Seymour and Wallace Rooney were o.k. in supporting roles.

Under the production reigns of Philip Barry, Jr., director Herbert Hirschman kept the story moving. The many scene shifts lent interest. It will be profitable to compare Sunday's routine vehicle with those slated for the fall season, if present plans jell to give the Alcoa-Goodyear hour a "spec aura" in a bid to restore the hour drama to its onetime preeminent status. *Horo.*

U.S. Steel Hour

Sitting for an hour waiting for a character to make up his mind while nothing else happens doesn't make for particularly interesting viewing, and that was just the trouble with Jane & Ira Avery's "Five Fathers of Pepi," which the Theatre Guild produced for "U.S. Steel Hour" last Wednesday (29). Story about an Italian orphan and his five ex-officio "fathers," which is tentatively slated for a Broadway production this season via an adaptation from the Averys' novel, was slow-moving, superficial and on the whole, pretty dull.

Paul Newman, whose stock has skyrocketed on the strength of his "Somebody Up There Likes Me" pic performance, was shackled with a near-impossible part, that of the goodnatured "father" who loves the orphan but fears that his girlfriend won't marry him because of the kid. He also lets everyone, mainly the other four bachelors, do his thinking for him, so that when a rich American couple wants to adopt the kid, he can't make up his mind. An hour of fending them off is the result, and that's just not strong enough to carry the production.

Newman's characterization was no better than the part a flat, uninteresting one-dimensional character completely lacking in the charm necessary to make the part come alive. Nor did the others fare much better—Ben Astar, as one of the fathers, kept mixing up his Italian names to everyone's confusion; Louis Sorin was sonorous as another; Sorrell Booke and Jim Boles fared better as the other two. Phyllis Hill and John Dranie were okay as the American couple; Miko Oscard was fine as the youngster. Zohra Alton was the only thesp as Newman's girl, who injected some life into the proceedings.

Elliott Silverstein, as the director, has to take the rap for the slow pacing and general lack of spark among the cast. *Chan.*

WGN-TV

Continued from page 23

ly a 50% reduction for the sponsors, the shift is being made in two stages. Lengths of the blurbs are to be cut back by half by Sept. 15 and down to code limits by Nov. 15.

Virtually all the changes will be in programs 30 minutes and longer. For example commercial copy in a half-hour show will be cut back from six to four and a half minutes by Sept. 15 and down to the code limit of three minutes in November. Hour shows will carry six minutes of sales talk instead of the present 12 minutes.

Feature films under single sponsorship will in November have 10¼ minutes for the standard 90-minute offerings, down from the present 18.

Trib station's tieup with the code is a complete aboutface from the position maintained by Quaal's predecessor Frank Schreiber who not only kept WGN-TV aloof from the NARTB groundrules but also from the organization itself. WGN-TV joined the NARTB last July,, shortly before Quaal, who is a member of the org's tv board, moved up from his Crosley post to the WGN managership.

Seattle—Merrill Ash, night news editor for KOMO Radio here for the past 12 years, has joined the KOL news staff. He will work under KOL news director Red Belcher.

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ZIV TELEVISION PROGRAMS, INC. ... cago Hollywood New York

Electronican in Bid for H'wood Biz After N.Y. Mishaps; Par's Lease Setup

DuMont Laboratories is going Hollywood. Company is starting a merchandising campaign for the Electronicam camera system, aimed at Coast feature and tv film producers.

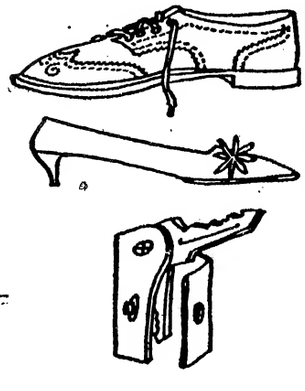
Initial goal of the camera was entirely different, although DuMont, in the year since the system's advent, made a couple of unsuccessful starts in the current direction. It was designed to make film supplanting kinescopes, so that the DuMont Television Network could compete with the other three tv webs. As the fourth network, it had a hard time of it in trying to get live station affiliations.

The network folded and the plan was aborted. DuMont then pushed the Electronicam as a production system for tv commercials and telefilm stanzas in N. Y. Jackie Gleason signed his "Honeymooners" for a season ride. Consequently, Screen Actors Guild and American Federation of Television-Radio Artists fought for jurisdiction. SAG retained control after arbitration, but no other producers gave significant biz to Electronicam.

DuMont started with 16m film for the Electronicam. Last week, prior to demonstrations at Paramount's new Coast Sunset Studios, company unveiled a 35m job in N. Y. Attempting to adapt the Electronicam—shooting both live and film via a single lense—"to the specific needs of the motion picture companies," the company said that it has defined the electronic resolution and added new optical and focusing apparatus.

Par, which has a large and influential interest in DuMont Labs, will keep three Electronicameras in its Sunset Studio for leasing purposes. The three-camera unit has two accompanying mobile units, one for the use of a director that contains monitoring screens and other standard tv paraphernalia, and a second for storage and additional electronic gadgetry.

Keeton Arnett, DuMont veep in charge of Electronicam, said that plans call for 10 more complete (mobiles and cameras) units by the end of next year and 30 to 40 by the end of 1958. All will be merchandised on a lease basis. Arnett estimated that use of a complete three-camera operation would cost between $1,500 and $3,000 a week.



7th in manufacture of leather and leather products

Among the television markets foremost in the manufacture of leather and leather products, the Channel 8 Multi-City Market ranks seventh, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Channel 8 Multi-City Market

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York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
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Frederick	Bloomsburg
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Carlisle	Lewistown
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Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION

CLAIR McCOLLOUGH, Pres.

Representative

the MEEKER company, inc.

New York Los Angeles

Chicago San Francisco

OF Acquires KTTV's 'Camera Inside Russia' As a Syndicated Spec

Official Films has acquired distribution rights to "Camera Inside Russia," the 90-minute documentary, for syndication, marking the first time such a "spectacular" will be offered on the local, regional and station level.

The acquisition from KTTV, Los Angeles, came as prez Harold L. Hackett and sales v.p. Herman Rush left for Europe on new productions and other objectives.

KTTV, which financed the program initially for showing in L.A., already has released the program to about 10 key stations, including outlets in New York, Chicago, Detroit and Abilene, Kan.

While in Europe, Hackett and Rush also will plot expansion of Official's technical facilities abroad and lay the groundwork for establishment of a complete European sales setup.

Additionally, Hackett will confer with Hannah Weinstein, top exec of Sapphire Films, Ltd., producers of Official's "Robin Hood," "Sir Lancelot" and "The Buccaneers," and with other British interests, to plan several new programs. They probably will follow the costume-adventure formate. Hackett also is expected to probe further into the possibility of expanding laboratory and studio space, and to discuss making of a feature length motion picture version of "Robin Hood."

HIGH COST OF SCRIPTS

Roach's 300G 6-Month Payments 25% Ahead of '55

Hollywood, Sept. 4.

Nearly $300,000 has been paid out by Hal Roach Studios for half-hour telefilm scripts during the first six months, compared to over $164,000 in the same 1955 period, Hal Roach Jr., owner prexy of the studio, disclosed last week.

Roach observed that scripting costs so far this year are running some 25% over last year's, and commented that the trend toward higher prices is consistent with the general rise of about 25% for all "above-the-line" telepix costs.

Last year, the producer-studio owner noted, a total of 247 properties, repping a $329,000 script investment, was contracted for by the Roach studios. At the half-way 1956 mark, the 141 half-hour teleplays already accounted for reaches a figure near the entire previous year.

'BIRDIE'S' BOODLE

Buffalo, N.Y., Sept. 4.

Real Kook Beverage, Malt-O-Meal, Bordens, and others signed up for multiple market sponsorships of "Watch the Birdie," distributed by Richard H. Ullman, Inc.

Company plans to open its fourth office in Hollywood. Prexy Ullman currently is on the Coast setting up facilities.

Bonus for Ratings

Deal somewhat akin to the "percentage" deals in motion picture distributor-exhibitor contracts has been set on television. Deal, for showings of National Telefilm Associates' "Sheriff of Cochise" on WABD, N.Y., provides for a bonus payment above and beyond the regular payments for the series if the show hits a specified rating level.

WABD is paying upwards of $200,000 for a 52-week deal on the NTA-Desilu western, and will slot it Mondays at 7:30. Station would then pay WABD additional bonus coin when and if the show tops the specified rating mark.

Writers Guild In Drive on Desilu; Lone Holdout

Hollywood, Sept. 4.

Writers Guild of America West has started a drive to organize the writers of Desilu Productions, last remaining unorganized group in Hollywood, according to WGAW execs. The Guild filed with the National Labor Relations Board here last week, for certification as the bargaining agent for Desilu scripters. Mail ballots are being mailed to writers concerned, starting today (Tues.), with results expected to be disclosed in two weeks.

Meanwhile, N. Joseph Ross, senior partner in Pacht, Ross, Warne & Bernhard, has been named the WGAW negotiator in bargaining over sale of subsidiary rights in members' tv properties. Richard Jablow, of N. Y. law firm of Butler, Jablow & Weisman, is repping WGA East in similar talks.

Under terms of telefilm contracts recently inked by the Guild with the Alliance of TV Film Producers, major studio tv subsids, and the major nets, these rights are subject to negotiation only through a Guild-appointed negotiator. They aren't part of the initial deal, a practice the Guild also opposes in the theatrical pix field.

Ross, whose firm is also general counsel to WGAW, is expected to bargain for similar subsidiary rights for writers in tv specs, according to WGAW exec director Frances Inglis. Under original terms of the Guild's live tv contract, the nets were also prohibited from negotiating for subsidiary rights in initial talks on tv rights. But recent amendments to the net pact allow such talks, provided the scripter gets at least five times the basic minimum and it's understood that additional sums will be paid for specific subsidiary rights, as set by the Guild negotiator.

David Dortort, prexy of the radio-tv writers branch of WGAW, pointed out that this aspect of the tv contract assumes added importance, with increasing interest of the nets in angeling B'way showcasings. "The time has finally arrived when the writer is beginning to realize an adequate return from all the various uses to which his material can be put," Dortort declared, "uses which formerly were buried in the bundle of rights mouldering on the shelves of production companies, which had no interest in exploitation of any but the motion picture rights."

Lotsa New Markets On 'Frontier Doctor'

Hollywood Television Service closed deals for its "Frontier Doctor" skein in Ohio, Indiana, Washington, D.C., Milwaukee, Atlanta, Nashville and with KTTV, Los Angeles.

Wiedeman Brewing Co. picked up the series for both Ohio and Indiana, while National Bohemian Beer bought the series for Washington, D.C., and the Theile Sausage Co. for Milwaukee. In Atlanta and other Southern cities the series was bought by the White Provision Co. with the Kroger Grocery Co. picking it up for Nashville and additional Southern markets.

Cuffo Documentary On Danny Kaye Put Off Until 'See It' Showing

"Assignment: Children," the 20-minute documentary on Danny Kaye's Far East tour in behalf of the United Nations International Children's Emergency Fund (UNICEF) has been delayed in its release to stations through Association Films. The documentary was to have been released for Sept. 15, but because of a prior commitment by UNICEF to the effect that the CBS-TV "See It Now" would have first television showings of the Kaye tour, UNICEF informed Association that station showings would have to be delayed until after the "See It" telecast scheduled for the first week in December.

Actually, the 20-minute pic doesn't necessarily conflict with the "See It" special, since it deals with Kaye's first tour through the Far East, which the CBS camera team did not cover for the "See It" show. But UNICEF requested the delay anyway on the basis of its commitment to Kaye. Delay doesn't affect non-theatrical showings of the film, which have been in progress via Association distribution for some time.

VAN BERGEN NAMED TO MARATHON TV

Charles Van Bergen, assignment and foreign editor of Warner Pathe News, has joined Marathon TV Newsreel as director of news and special events. Van Bergen was with Warners for 17 years, and with NBC eight years prior to that. Warners has its newsreel operation on the selling block.

Appointment of Van Bergen accents the upbeat in Marathon's activities in the straight-newsreel field. Company, headed by Konstantin Kalser, has returned to spot news activity on behalf of several clients, both as a public relations-on-film service to the networks and film companies and as a producer of packaged tv newsreels like the Socony Flying Red A quarter-hour spot-booked series.

Marathon's principal business over the past few years, that of "information films" on behalf of clients, has paid off because of film's policy of minimizing commercial emphasis in its films, according to Kalser. Marathon's latest survey shows an average of 240 station bookings per film, with more than 50% of the showings in Class A time.

13-Week Syndication Series on Big 10 Grid

Chicago, Sept. 4.

The Big 10 conference has completed arrangements for the production and syndication of a 13-week series of films based on its '56 gridiron schedule. Reels will be produced by Sports TV with Tom Harmon doing the commentary. They'll be distributed in 14 midwest states by Al LeVine's Sportlite Inc.

Package includes the weekly highlights of four games during the Big 10's nine-week schedule plus a pre-season prevue and three post-season wrapups.

TPA's 12 New Salesmen

In one of the largest single expansion moves in telefilm records, Television Programs of America is adding 12 new salesmen to its syndication staff on Sept. 17. The dozen new account execs will sit in on a sales clinic under exec v.p. Michael Sillerman on that date before taking off for their new field assignments.

SG's Low-Cost Dubbing Process

A new method of preparing U.S. telefilms for dubbing abroad, claimed to be 50% cheaper while assuring technical perfect audio qualities, has been put into effect by the Screen Gems laboratories in N. Y.

Devised by Peter Keane, Screen Gems technical director, the method features an electronic cue. This device permits the removal of the sound effects from the dialog track and the addition of such effects to the regular music and sound effects track, thereby giving foreign dubbers a sound track complete except for the dialog. This is done on a magnetic tape instead of on film.

Under the regular method of preparing films for dubbing, four ans of films were sent abroad for each program. This package consisted of one silent dupe negative, two composite prints and one photographic music and sound effects track along with the continuity sheets for the particular program. Under the new system, Screen Gems now is able to send one silent dupe negative, from which the work and release prints are made, and one magnetic music and effects track together with the continuity sheets. This cuts the shipping and custom duties costs 50% over the old method.

The use of the electronic cue also is said to cut costs in half. By means of an electronic code, the effects are transferred to the magnetic tape through the transfer machine at transfer costs rather than at the higher mixing costs.

The Keane project stemmed from desire of Screen Gems, faced with a growing foreign market, to lower dubbing costs.

Matty Fox, Kaufman Finalize Swap Deal

Deal giving Matty Fox and others of his group shares in Guild Films in return for seven telefilm series has been finalized.

Fox and Reub Kaufman, Guild prexy, signed the papers giving Guild 182 half-hour and 78 quarter-hour vidfilms. Guild gave up 500,000 shares of common stock to Fox and company in return, with options on another 225,000 shares, to be exercised at various times within the next 18 months.

Seven old UM&M series include "Sherlock Holmes," "Janet Dean," "Duffy's Tavern," "Paris Precinct," "Flash Gordon," "Col. Tim McCoy" and "Junior Science." Deal takes effect Sept. 30.

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TALL COIN IN SMALL COMBOS

Welk Band Due to Net $200,000 From Nine-City Concert Tour at $5 Top

Hollywood, Sept. 4.

Lawrence Welk's Tele-Klew Inc. will net approximately $200,000 from a series of nine concert dates, which will add up to the biggest bashes in the history of the band business. Welk is playing five of the dates this week and four next with a gross of around $350,000 indicated. More than $275,000 worth of tickets had been sold for the dates before the band left Hollywood Sunday (2).

First two concerts in the series, at the 11,200-seat Municipal Auditorium in St. Paul and the 10,250-seat Auditorium in Cleveland were played Sunday night and last night. Tonight (Tues.) the band plays the Cincinnati Gardens, Cincinnati, with the Municipal Auditorium in Kansas City and the Hawkeye Down Amphitheatre Arena in Cedar Rapids, Iowa, to follow. In St. Paul, the gross was $41,640; in Cleveland the take was $36,445.

At the conclusion of these dates, Welk returns here for his regular Dodge tv show from Los Angeles on Saturday and then departs for the second tour, covering Omaha, Milwaukee, Des Moines and Memphis. Latter date is at the Ellis Auditorium, a 7,000-seater which is the smallest place the band will play during the two weeks.

At every stop, the house is scaled to a $5 top for the concerts and in several cities as many as 1,000 seats are being placed on stage to give peak capacity. Concerts are being promoted by Bill Daly, long associated with Welk.

(Continued on page 40)

Ahlert's Sons Set Up Own Publishing Firm For Copyright Renewals

Fred Ahlert Jr. ankled his contactman's post at Feist (Robbins, Feist & Miller) last week to set up his own music publishing operation. He'll be partnered in the publishing activity with his brother, Richard.

The freres Ahlerts are sons of the late ASCAP composer Fred E. Ahlert, who also served as the Society's prez. They plan to incorporate many of their father's copyrights into their publishing venture as the renewals come due. In many cases, however, it'll be a split copyright deal since other firms have already obtained renewal rights from estates of cleffers who collaborated with the elder Ahlert. (Howie Richmond, for example, already has lined up renewal rights to the works of Roy Turk, who worked with Ahlert on a flock of tunes.) The elder Ahlert died in Oct., 1953.

The brothers have applied to ASCAP for licenses to two firms. One will be called Fred Ahlert Music and the other Knollwood Music.

Fred Ahlert Jr., who had been with Feist for the past 10 years, has been replaced by Roy Kohn. Latter previously had been associated with Joy Music and his own Barclay Records venture.

DICKER PEGGY LEE FOR CAPITOL RETURN

Talks are now being held on the Coast to bring Peggy Lee back to the Capitol Records roster. Thrush is currently waxing under the Decca Records banner.

Miss Lee exited Capitol four years ago to join Decca. While she was at Cap, she turned out a flock of clicko slices among which were "Golden Earings" and "Manana."

NEW COAST LABEL

Hollywood, Sept. 4.

Motif Records was formed here last week by Milton W. Vedder.

Vocalist Bob Parrish and the Crescendos, a new singing group, have been signed by the label.

Cleffer Up a Tree On How to Get a Hit

Cleffers usually are up a tree on how to get that 1,000,000 copy disk seller but none has been so literal about it as Joe Bruno. Writer of "Bolder and Bolder," which was etched by Doryce Brown on the MGM label, climbed up a tree Aug. 15 in his hometown of Pittsburgh and threatened not to come down until the disk enters the Golden circle. He's been there ever since.

Local merchants have supplied him with living necessities and the telephone company supplied him with a private wire. (It's a Sycamore exchange, natch.) He's also broadcasting on three radio shows via WKPA, New Kensington, Pa.

In addition to waiting for the 1,000,000th sale, Bruno says that his tree perch is also a protest against rock 'n' roll. The local r&r fans are retaliating by picketing the tree with such placards as "Joe Must Go."

Decca Pitching To Rack Jobbers

Joining the other major companies which have been promoting their merchandise in the supermarkets and syndicate stores, Decca Records has appointed Louis Sebok Jr. to the post of special services manager for the distribution company. Sebok, a veteran Decca sales exec who most recently was assistant division manager for the eastern territory, will push Decca platters with the rack jobbers who service the chain stores.

This market has been steadily growing over the past few years and the gross disk sales in these outlets is estimated to be around $10,000,000 annually at this point. Some 2,000 supermarkets and other chain stores now have racks and the disk companies see big room for expansion.

With Sebok's promotion, Decca promoted a series of other sales execs. Edward Hurley, N.Y. branch manager, was moved into Sebok's former slot. Frank Cama was transferred from Hartford to become N.Y. branch manager while Dick Fitzsimmons moves from Philadelphia into the Hartford spot. Hugh Thompson, of Boston, has been named Albany manager while Lou Verzola takes over the Philly spot.

NOW EDDIE FISHER TURNS PUBLISHER

Eddie Fisher is branching out into the publishing field. RCA Victor crooner is setting up Ramrod Music to handle the score from his first RKO pic, "Bundle of Joy."

The tunes for the film were penned by Joe Myrow and Mack Gordon. Lamas Music will act as selling agent for the Ramrod copyrights. Lamas, incidentally, is the music publishing subsid of the RKO-Unique label.

Lurlean Hunter Goes From Victor to Vik

In a move to build the Vik Records' artists roster, RCA Victor has switched over Lurlean Hunter to the subsid label. Chi Negro songstress has been selling well with her Victor "Lonesome Gal" album released earlier this year.

Ben Rosner, while in the Victor promotion department, originally brought Miss Hunter to the company. Rosner is now Vik's sales manager.

DEMAND RUNNING AHEAD OF SUPPLY

There's big business in small business. McConkey Artists Corp., percentery which specializes in booking musical combos into hinterland entertainment spots, is already hitting a $5,000,000 annual gross and is currently prepping an expansion move to build the take.

The demand for musical units and solo entertainers in the grassroots taverns and eateries has grown to such an extent in the past couple of years that McConkey has found itself running short of talent. The agency represents more than 400 musical units around the country but it's finding difficulty supplying acts for the close to 650 spots it handles throughout the nation.

According to Lloyd La Brie, who heads up McConkey's New York operation, these spots serve as an important training ground for tyro performers but it seems that today there's a dearth of youngsters who want to hit the smalltime show biz trail. Although the entertainment tab in these spots usually runs between $450 and $750, La Brie figures that it's a worthwhile step for the newcomers to build and develop a routine that could pull them into the big money. It's also a profitable venture for the agency since it deals in such volume that the small commissions add up to a tidy sum.

The agency offices, spotted in Gotham, Tampa (Fla.), Kansas City, Allentown, Hollywood and Chicago, are steadily prowling offbeat spots for new talent. Biggest demand from the impresarios with whom McConkey works is for musical combos that have visual as

(Continued on page 40)

Diskers 'Cover' Mags On James Dean Theme With Plenty of Wax

James Dean is rivalling Glenn Miller as the record industry's top post-mortem personality. Almost a year after his auto-crash death, Dean is being heavily tapped by the diskers as a topic for singles and albums. Miller became a hot disk name again after RCA Victor issued albums of earlier Miller waxings and Universal's release of his biopic, "The Glenn Miller Story."

Although it's still too early to tell how the teenagers will go for the wax eulogies, the record companies are pouring albums and singles with a Dean peg on the market. The late screen star is even getting a rock 'n' roll workover with Groove's "I Miss You Jimmy," penned by Clyde Otis and cut by Varetta Dillard. In the straight ballad groove are "A Boy Named Jimmy Dean," "The Ballad of James Dean" and "The Story of James Dean."

In the album field Coral has turned out "The Story of James Dean," Unique has issued "Music James Dean Lived By" and the indie Imperial label is in the race with "A Tribute to James Dean." MGM also has a special package of theme music from his pix, "East of Eden," "Rebel Without a Cause" and "Giant."

The diskers are banking on the teeners to go for the disk the way they went for the special magazines devoted to Dean. Fawcett Publications, for example, issued a special 25c mag tagged "The Real James Dean Story." Its first printing of 400,000 copies sold out in a couple of weeks.

Mona Carol to ABC-Par

ABC-Paramount Records has latched on to thrush Mona Carol via the buyup of two masters from the indie Kent label. Diskery also inked Miss Carol to a longterm pact.

The Kent sides, which will now be released under the ABC-Paramount banner, are "What Happens Now" and "Never A Bride."

Joe Carlton Plays the Gamut in Pop Releases; R&R No Longer Dominant

Although rock 'n' roll is still very much kicking, it's not the predominating powerhouse that it was a short time ago. Joe Carlton, pop artists & repertoire chief for RCA Victor, is going into the fall season with no "preconceptions." Every type of song has been breaking recently, he says, and hence Victor will play the gamut in the pop field.

Re rock 'n' roll, Carlton says there has been a definite tendency towards more quality in the material. The novelty of the beat and the performance has passed and now the kids want a better grade of stuff in the same idiom. Carlton opines that rock 'n' roll will be around for a long time to come.

The a&r exec said there would be plenty of showtune singles coming up in the next few months. Both Victor and Columbia have legit show commitments this fall and that will mean releases by top names on singles from the scores of "Happy Hunting" (Victor) and "L'il Abner." In addition, there are a couple of video spectaculars upcoming, like "The Lord Don't Play Favorites" and "Scrooge," which will get substantial single play.

Carlton plans to accent some new faces on the label. Among the new pactees are Moon Kim, a Korean songstress now residing in the U.S.; pianist Eddie Heywood and the DeCastro Sisters.

Rock 'n' Roll Likened By Cleric to Jungle Tomtoms

Boston, Sept. 4.

The Very Rev. John P. Carroll addressing the annual Teachers Institute of the Archdiocese of Boston here said: "There's nothing wrong with disk jockeys. Many of them are helpful guides of youth. But others refuse to face their responsibilities and opportunities.

"Rock and roll music inflames and excites youth like the jungle tomtoms readying warriors for battle," he said. "Adults must beware of employing this type of music at youth dances. Inject a wrong word or misunderstanding and the whole place blows up.

"The suggestive lyrics on rock and roll records, of course, are a matter for law enforcement agencies. But the first line of defense must be the disk jockeys."

Dot Doubling Biz This Year

Hollywood, Sept. 4.

Dot Records has doubled its business for the first four months of the 1956 fiscal year over the corresponding period a year ago, prexy Randy Wood reported. Increase was sparked by a 250% boost for June over June, 1955.

Skyrocketing business come on the heels of the firm's move from Gallatin, Tenn., to Hollywood. Month of August hit a total of 1,140,000 units for the label, the bulk of business being in singles. Peak biz was on the new Pat Boone disking of "Friendly Persuasion," which sold 320,000 copies in the first two weeks.

Dot enters the album field this week with 13 new package items to add to the 18 albums which have been released sporadically in the past. New releases included four mood music albums, an innovation for the former Gallatin, Tenn., label. In the future, album veepee Henry Onorati reported, Dot will release several LPs monthly, the output to include classical as well as pop packages. Firm also hopes to enter the film soundtrack field in the near future and will also record kidisks.

In the juve field, Dot has signed Ranger Andy to do an LP of his own compositions and also has a deal for four sides with Gene Autry in the c&w field. Dot prexy Randy Wood also disclosed that the firm has deals pending with showbiz figures who have never before recorded, in line with the firm's inking of Gale Storm last year.

CAP'S 'GIANT' ALBUM A $25,000 INVESTMENT

Hollywood, Sept. 4.

Capitol's soundtrack album from the Warner Brothers film "Giant" will be one of the most expensive soundtrack albums ever produced for a non-musical film—and the cost will even exceed that of many musicals.

By the time the first records are shipped next month, the label will have an estimated $25,000 invested in the package. Cost includes scoring fees for the 80-piece orchestra and 40-voice chorus batoned by Dimitri Tiomkin, plus the costs of covers and initial promotion.

Decca's 25c Melon

Decca's board of directors declared a regular quarterly dividend of 25c per share on common stock last week.

Melon is payable Sept. 28 to stockholders of record Sept. 14.

Col Readies Memorial Album for Eddie Davis, Late Society Maestro

Columbia Records is bringing out a memorial album for Eddie Davis, the society orch leader who died a few months ago. It'll be a 12-inch LP bearing the tag "Stepping In Society." The Davis family will donate part of the royalties to the American Cancer Society (Davis died of cancer), with the ACS embarking an a promotional campaign in connection with the album.

Platter will contain 27 Davis-conducted pop tunes. The tapes were made in Jan., '55, when Davis left the hospital after a long siege of illness. Oddly enough, although the album will carry the Col stamp, the idea for a memorial album was begun by Rolly Coffin, pub-ad v.p. of RCA Victor, with the latter diskery originally slated to bring it out. However, plans failed to materialize and Col moved in.

As something in the nature of an all-show biz album, the Bil & Cora Baird puppets are being used for the decorative frontispiece.

Album will be released Sept. 24 with a major kickoff as an hour show on all the Westinghouse radio stations.

LENA HORNE TO SLICE RCA SIDES IN PARIS

RCA Victor has sent a recording team to Paris to put Lena Horne into the groove for a new album. Warbler is currently filling out a three-week stand at the Olympia Theatre there.

She's slated to return to the U.S. Sept. 22 and then head west for a four-week stand at the Sands, Las Vegas, beginning Oct. 31.

Fuqua's Ink Spots To Granz's Verve Label

Charlie Fuqua's Ink Spots have been tagged to a Verve Records pact. First project for the outfit lined up by label's topper Norman Granz is an album of 16 standards popularized by the Ink Spots. Buddy Bregman has been set to prep the arrangements.

Meantime, the vocal group has switched to the Gale Agency from Universal Attractions.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Anne Shelton: "Lay Down Your Arms"-"The Madonna in Blue" (Columbia). A fastbreaking hit Britain, "Lay Down Your Arms" is due for a repeat performance in the U. S. It's reminiscent of "Happy Wanderer" but with a romantic theme. Anne Shelton's version, the English hit, is an excellent, big sounding disk that should step out. Russ Morgan, with Suzy Goday on the vocal, uses the identical arrangement on the Decca label and will garner some of the spins. The Chordettes have an interesting slice of this tune for Cadence. On the Columbia flip, Miss Shelton has a pretty ballad in "Madonna in Blue."

Pat Boone: "Friendly Persuasion"-"Chains of Love" (Dot). "Friendly Persuasion," title song of the Allied Artists pic, has been piling up a stack of disk versions and Pat Boone, who does it on the soundtrack, comes through with a strong version that's due to become a hit. Bob Graybo also croons it effectively for Unique. Lou Busch orch and chorus have another smooth, lilting interpretation for Capitol while the Michel LeGrand orch has a standout French-made version for Columbia, with a wordless soprano vocal adding an atmospheric touch. On the Dot reverse side, Boone also impresses on another strong entry "Chains of Love."

Burl Ives: "That's My Heart Strings"-"The Bus - Stop Song" (Decca). Burl Ives has a charming coupling on this disk. "That's My Heart Strings" has a simple, sentimental theme very effectively handled in Ives' folk style. "The Bus-Stop Song," from the 20th-Fox pic of the same tilte, is another folkstyled song with good chances.

The Joytones: "Gee What a Boy"-"Is This Really the End?" (Rama). In the rock 'n' roll idiom, "Gee What a Boy" is a swinging, catching number which The Joytones handle in the usual broken-note fashion with the help of a driving sax solo by Jimmy Wright. Flip is an okay slow ballad.

Art Mooney Orch: "Giant"-"Rock and Roll Tumbleweed" (MGM). Title song of the Warner Bros. pic, "Giant" sounds like Texas' new national anthem. It's a patriotic tribute which should go great in the Lone Star state, although the lyric phrase about it being "the land I love" might sound a bit provincial for the other states of the Union. Art Mooney has a melodic, yet stirring version of the tune. Jack Pleis, for Decca, makes good use of an orchestral-choral blend. On the MGM flip, "Rock and Roll Tumbleweed" is a cute parlay of oatume and rhythm ideas.

Dick Jacobs Orch: "A Boy Names Jimmy Dean"-"The Ballad of James Dean" (Coral). If the fan mags and Tin Pan Alley are any indications, the late Jimmy Dean is emerging as the hero of a new American legend. One entry in the song cycle, "A Boy Named Jimmy Dean" contains a couple of ideas that are, at least, relevant to the actor's tragic end. "The Ballad of James Dean," which may be commercial, is a grab-bag of cliches. Still another song is called "The Story of James Dean" is cut by Jack Carroll for the Unique label. This lyric is marked by extravagant exaggerations, with the lyrics fitting more to the rhyme scheme than Dean himself.

Helen Dixon: "The Opposite Sex"-"Now, Baby, Now" (Vik). Two clever pic tunes from the MGM film, "The Opposite Sex," make a neat showcase for Helen Dixon's slick song styling. Both numbers are swinging and witty, but they may be that they're too sophisticated for the mass market. They rate, however, lots of consideration from the jocks who want to play class material.

Louis Armstrong: "Rain, Rain"-"I Never Saw a Better Day" (RCA Victor). "Rain, Rain," from the upcoming NBC-TV spectacular, "The Lord Don't Play Favorites," has a catching revivalist flavor tailormade for Louis Armstrong, who's due to do it on the show. Flip is closely patterned along the lines of some Satchmo standards.

Ronnie Gaylord: "The Joker"-"The Greatest Gift" (Kapp). "The Joker" is an interesting ballad with a Pagliacci peg and Ronnie Gaylord belts it in big-voiced style. It could be a big one. "The Greatest Gift" is another strong ballad with chances.

Peggy Taylor: "Such a Wonderful Guy" - "February Fairytale" (Starlite). Peggy Taylor is a fine songstress with a promising disk future. She shows a solid rhythm side on "Such a Wonderful Guy" and a sensitive ballad style on "February Fairytale."

Best Bets

ANNE SHELTON ..... **LAY DOWN YOUR ARMS**
(*Columbia*) ..... *The Madonna In Blue*

PAT BOONE ..... **FRIENDLY PERSUASION**
(*Dot*) ..... *Chains of Love*

BURL IVES ..... **THAT'S MY HEART STRINGS**
(*Decca*) ..... *The Bus-Stop Song*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
263d Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
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Longhair Reviews

Bach: Six Clavier Partitas (Capitol). Bach's solo keyboard suites, performed here on piano, are played with sureness and clarity by Agi Jambor.

Ceremonial Music of the Synagogue (Angel). French Cantor Emile Kacmann movingly sings a repertory sacred Jewish works, accompanied by a chorus and organ in a departure from the orthodox tradition.

Rubinstein Plays Liszt (RCA Victor). Artur Rubinstein performs a varied program of familiar Franz Liszt pieces with his customary keyboard brilliance and authority. Set includes the Hungarian Rhapsodies Nos. 10 and 12, "Mephisto Waltz," "Valse Impromptu," and other compositions.

Igod Stravinsky Chamber Works (Columbia). A series of modern chamber and vocal works conducted by the composer. Included in the album is "In Memoriam Dylan Thomas," an intricate, compelling work set in part to a Thomas poem.

Bruckner: Quintet For Strings (Vanguard). Bruckner's elaborate chamber work executed with skill and sensitivity by the Vienna Konzerthaus Quartet with Ferdinant Stangler as second viola.

La Vie De Paris (Grand Award). Light, bright instrumentals of the 19th Century French theatre, including a series of Offenbach pieces, operatic excerpts, waltzes and other works by various composers. All played with verve by The orchestra des Concerts Lamoureux conducted by Marcel Cariven.

The Sportsmen, singing combo, signed for the Balinese Room, Galveston, opening Sept. 20.

Album Reviews

Just when it seemed like titles for mood music albums had reached an end point, ABC-Paramount comes up with a set titled "Music for Expectant Mothers," with the **Sid Feller** orch. It's a cute idea and an ample pretext to string together oldies like "Exactly Like You," "The Blue Room," "My Baby's Coming Home" and other ambiguous titles into a softly keyed set. Coincidentally, at the other end of the domestic spectrum, RCA Victor turns up with "Music for Bachelors," with **Henri Rene's** orch. Thus two big segments of the population are covered in different sets, the bachelors getting the edge since Victor has put a sexy Jayne Mansfield photo on the jacket. Also in the lush, atmospheric idiom of mood music are two excellent sets: **Andre Kostenlanetz's** "Tender Is the Night" for Columbia and **Stanley Black's** "The Music of Lecuona" for London.

Like the mood music sets, the albums with travel motifs are now getting a big play. In this category, Victor has released a highly attractive package titled "Paris—The Sounds—The Sights," a series of colorful, descriptive pieces played by the **Melachrino Strings** plus a folio of fine photos and notes by **Richard Joseph.** On the more theatrical side, another phase of Paris is covered musically in the Victor set. "The Follies of Paris," a repertory of popular theatre and nitery songs played by the **Jacques Ysaye** orch. This set has a foldout cover showing three respectably attired Follies femmes. **Percy Faith** gives a wider Continental sweep to his selection in "Passport to Romance" for Columbia, a charmingly played selection of popular hits in and from Europe, including "Madiera," "Moritat," "Little Bells and Big Bells," and other well-selected items. It's among Faith's best packages to date. Also on the travel kick is **Frankie Carle's** "Mediterranean Cruise" for Victor, a collection of French, Italian and Spanish numbers.

"Lawrence Welk at Carnegie Hall" (Coral) is the "soundtrack" performance of the Welk troupe's click performance at Madison Square Garden, N. Y., last year. Welk, who has emerged as a top bandleader via the tv route, presents another one of his pleasing, unpretentious programs, featuring current pops, cornball tunes and novelties as delivered by various members of his organization. Set includes Welk's introes.

The Dukes of Dixieland (Audio Fidelity). This set is marked by unusually good sound for jazz albums, a field where technical factors are often ignored. Repertory includes a flock of dixie standards as played by a spirited white group from New Orleans.

Also in the jazz groove, **Lucky Thompson** fronts a swinging combo in a Urania set titled "Accent on Tenor" . . . **Tony Almerico** and his Dixieland Jamboree Allstars have a bouncing set on the Dot label . . . Some fine old sides by **Wingy Mannone, Henry (Red) Allen, Roy Eldridge** and **Frankie Newton** are heard on an Epic set, "Trumpeters Holiday" . . . "Birdland Stars on Tour, Vol. 2," on RCA Victor release, gives a good sampling of modern jazz styles . . . "Swingin' on the Vibories," on the ABC-Paramount label, introduces a new instrument, a vibraharp with a piano mechanism, and it sounds like a team of vibe players at work.

VARIETY 10 Best Sellers on Coin-Machines

1.	**MY PRAYER** (7)	*Platters*	*Mercury*
2.	**WHATEVER WILL BE, WILL BE** (7)	*Doris Day*	*Columbia*
3.	**CANADIAN SUNSET** (4)	*Hugo Winterhalter* / *Andy Williams*	*Victor* / *Cadence*
4.	**ALLEGHENY MOON** (10)	*Patti Page*	*Mercury*
5.	**DON'T BE CRUEL** (3)	*Elvis Presley*	*Victor*
6.	**HOUND DOG** (5)	*Elvis Presley*	*Victor*
7.	**BE-BOP-A-LULA** (2)	*Gene Vincent*	*Capitol*
8.	**THAT'S ALL THERE IS TO THAT** (2)	*Nat (King) Cole*	*Capitol*
9.	**MORE** (3)	*Perry Como*	*Victor*
10.	**I WANT YOU, I NEED YOU, I LOVE YOU** (5)	*Elvis Presley*	*Victor*

Second Group

GIVE US THIS DAY	*Joni James*	*Mem*
WHEN THE WHITE LILACS BLOOM AGAIN	*Helmut Zacharias* / *Billy Vaughn* / *LeRoy Holmes* / *Florian Zabach*	*Decca* / *Dot* / *MGM* / *Mercury*
TONIGHT YOU BELONG TO ME	*Patience & Prudence*	*Liberty*
I ALMOST LOST MY MIND	*Pat Boone*	*Dot*
SONG FOR A SUMMER NIGHT	*Mitch Miller*	*Columbia*
HAPPINESS STREET	*Georgia Gibbs* / *Tony Bennett*	*Mercury* / *Columbia*
ON THE STREET WHERE YOU LIVE	*Vic Damone*	*Columbia*
WAYWARD WIND	*Gogi Grant*	*Era*
GLENDORA	*Perry Como*	*Victor*
YOU DON'T KNOW ME	*Jerry Vale*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey week of Aug. 24-30, 1956

Allegheny Moon	Oxford
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Don't Get Caught	Porgie
English Muffins And Irish Stew	Shapiro-B
Experiments With Mice	Mills
Friendly Persuasion—†"Friendly Persuasion"	Feist
Happiness Street	Planetary
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Marie Elena	Peer
My Prayer	Shapiro-B
On the Street Where You Live—*"My Fair Lady"	Chappell
One Finger Piano	Marks
Portuguese Washerwoman	Remick
Sadie's Shawl	Roncom
Somebody Up There—†"Somebody Up There"	Feist
Song For A Summer Night	Cromwell
Standing On the Corner—*"Most Happy Fella"	Frank
Summer Sweatheart	Marks
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
Too Close For Comfort—*"Mr. Wonderful"	Laurel
True Love—*"High Society"	Buxton Hill
Whatever Will Be, Will Be	Artists
When The White Lilacs Bloom Again	Harms
Where In the World	Broadcast
You Don't Know Me	H&R
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Sweet Old-Fashioned Girl	Valyr
Allegheny Moon	Oxford
Big 'D'—*"Most Happy Fella"	Frank
Can You Find It In Your Heart	Witmark
Canadian Sunset	Meridian
English Muffins And Irish Stew	Shapiro-B
Ghost Town	Cromwell
Graduation Day	Sheldon
Happiness Street	Planetary
Heaven On Earth	New World
Hound Dog	P&L
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Only Know I Love You	Leeds
I'm In Love Again	Reeve
I'm The Guy	Stevens
I've Grown Accustomed—*"My Fair Lady"	Chappell
Love Is A Great Big Nothing	Bourne
Mama, Teach Me To Dance	Rancom
More	Shapiro-B
My Prayer	Shapiro-B
On The Street Where You Live—*"My Fair Lady"	Chappell
One Finger Piano	Marks
Poor People Of Paris	Connelly
Speak, My Love	Harvard
That's All I Need	Raleigh
Too Close For Comfort—*"Mr. Wonderful"	Laurel
Wayward Wind	Warman
What Should A Teen Heart Do	Joy
Whatever Will Be, Will Be	Artists
You're Sensational—†"High Society"	Buxton Hill

Cecil Read Wins 2d Legal Round In Fight to Overthrow Petrillo

Hollywood, Sept. 4.

A legal victory paving the way for a court test of James C. Petrillo's "control and domination" of the American Federation of Musicians was won here by Cecil F. Read in the second round of the continuing litigation stemming from the "revolt" of Coast musicians. Read won the first round last month when he was granted an injunction restraining the Federation from interfering with his right to work even though he had been expelled for his leadership of the rebellion.

New legal setback for the Federation came after an hour of bitter argument before Superior Court Judge Leon T. David on defense demurrers to Read's complaint and a motion to strike allegations of Petrillo's control of the union. The judge refused to grant a single demurrer and ordered the defense to file answers to the brief within 15 days.

During the course of the argument, attorney Harold A. Fendler, appearing for Read, asked the court to take "judicial notice" of the findings of Congressional committees which have investigated Petrillo. He read into the record committee reports which blasted Petrillo as "the high-handed czar of American music" and a man who "has successfully created a small kingdom within our Republic, over which he rules."

In summing up his ruling, Judge David declared that it was not necessary to take judicial notice of the items in the complaint since the facts themselves were sufficient and valid.

Following yesterday's hearing, it was revealed that the Read lawsuit against Petrillo and the AFM on the charge of wrongful ouster by reason of "bias and prejudice" is only one of several actions which will be in the courts in the near future. Others are aimed at the controversial Music Performance Trust Fund, touchstone of the Local 47 rebellion. These suits, it was understood, will involve not only the AFM but all recording companies and television film organizations which are a party to the Trust Fund agreements and which contribute royalties to the Fund.

Cap's 15c Divvy

Hollywood, Sept. 4.

Capitol Records' board of directors declared a regular 15 cents quarterly dividend on common stock, payable Sept. 30 to stockholders of record as of Sept. 15.

Board also voted a 65 cents quarterly dividend on preferred stock, payable Oct. 1 to record of Sept. 15.

CLEFFER SUES SUDS CO. FOR JINGLE USE OF HIT

Hollywood, Sept. 4.

Hearing on a preliminary injunction will be held in Federal Court here next Monday (10) on a copyright infringement and unfair competition suit filed by Don Robertson over alleged unauthorized use of the tune "The Happy Whistler" for Burgermeister Beer radio-tv commercials. Robertson composed and published the tune.

In addition to the injunction, Robertson seeks an accounting of profits and $50,000 damages each from BBD&O, Song Ads Inc., San Francisco Brewing Co., KNX, KMPC and KLAC and several "Doe" stations which aired the blurb. Tune was published by Robertson's Birchwood Music.

Mills Music Prepping Biggest Push In Educational, Standard Market

Mills Music is stepping up its drive in the educational and standard field for the upcoming 1956-57 school season.

One of the key factors in the upsurge is that firm's topper Jack Mills has wound up important deals with foreign publishers during his current tour of Europe. Mills, who's been overseas since early summer, expects to be back at his New York desk next month.

Among the foreign deals is the renewal pact with Joseph Williams, British firm, which gives Mills U. S. rights to such numerous composers whose works are used for school music in orchestra, piano, organ and instrumental fields.

For the new season, Mills is also planning global distribution of the Affiliated Musicians' catalog, a recent acquisition. The catalog includes the works of such composers as Ernst Toch, Carlos Chavez, Juan Manen, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco, Alexander Gretchanioff, Richard W. Ellsasser and others. Ernst Toch, winner of the Pulitzer Prize in Music (1956) for his Symphony No. 3, has been signed to an exclusive pact by Mills Music, Ltd., Mills' British affiliate and his compositions will be available in the U. S. via Mills Music.

In the field of band music, the firm is prepping a deluxe edition of H. Owen's "La Fiesta Mexicana," a 472 page edition which will include a complete set of offstage parts and a printed full score. "La Fiesta Mexicana" was recently recorded by the Eastman Symphonic Ensemble under the direction of Frederick Fennell for Mercury Records.

Mills push into the school field will stress its recently acquired

(Continued on page 40)

Cover Clash

Coverage of the same tune led to a minor collision on the Russ Morgan video show on NBC-TV. When The Chordettes were invited to be guests, the vocal combo selected "Lay Down Your Arms" as their number.

Morgan, however, cut the same tune for Decca and preempted that number for his own video plug. Chordettes cut the British tune for Cadence.

Shelton, Carlson Pards On New Susan Music Co.

Dick Shelton, prexy of McConkey Artists, and Harry Carlson, Fraternity Records, have teamed up on a music publishing operation. Firm, which will be labelled Susan Music, will be affiliated with BMI.

Shelton will continue to operate his own firm, Windy City Music, in addition to his McConkey post.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	PLATTERS (Mercury) "My Prayer"	2	4	1	..	1	3	1	2	2	1	1	4	2	3	10	..	10	3	1	8	4	146
2	2	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	3	5	3	2	2	1	3	3	..	4	3	3	3	5	7	2	7	6	4	7	2	145
3	4	ELVIS PRESLEY (Victor) "Hound Dog"	1	..	2	1	..	..	..	5	8	5	4	7	1	1	1	1	6	1	3	1	8	131
4	6	HUGO WINTERHALTER (Victor) "Canadian Sunset"	5	6	4	3	5	4	..	6	7	3	5	1	5	..	..	5	4	5	6	6	3	115
5	3	ELVIS PRESLEY (Victor) "Don't Be Cruel"	..	2	..	7	10	6	4	1	1	9	2	..	..	..	1	..	1	..	..	3	1	95
6	5	BUCHANAN-GOODMAN (Luniverse) "Flying Saucer"	4	..	..	10	..	..	5	4	6	..	8	6	6	8	..	7	..	2	5	5	..	67
7	10	PATIENCE-PRUDENCE (Liberty) "Tonight You Belong to Me"	10	1	7	..	4	2	..	10	..	7	10	..	4	..	2	.	..	8	..	..	6	61
8	8	MITCH MILLER (Columbia) "Song for a Summer Night"	..	..	..	..	..	..	..	7	4	2	6	5	..	..	3	..	..	..	..	9	..	41
9	10	PATTI PAGE (Mercury) "Allegheny Moon"	6	..	..	..	3	5	6	..	..	6	9	10	10	6	..	..	..	..	9	..	..	40
10	7	GENE VINCENT (Capitol) "Be-Bop-A-Lula"	8	..	9	..	..	..	8	8	..	8	7	..	..	..	..	9	..	..	2	2	..	38
11	9	BILL DOGGETT (King) "Honky Tonk"	..	7	..	..	..	..	..	9	5	..	..	..	..	..	6	..	2	9	..	..	..	28
12	13	JERRY VALE (Columbia) "You Don't Know Me"	..	..	..	..	..	..	10	..	..	..	..	2	7	..	8	..	3	..	..	..	..	25
13	12	SANFORD CLARK (Dot) "Fool"	..	..	..	..	..	..	..	..	..	..	..	..	..	2	4	4	..	..	..	..	..	..	23
14	16	ELVIS PRESLEY (Victor) "I Want You, I Need You"	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	19
15	14	AL HIBBLER (Decca) "After the Lights Go Down Low"	..	3	..	8	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	15
16A	15	GOGI GRANT (Era) "Wayward Wind"	..	..	10	..	..	7	..	..	..	10	..	..	..	..	..	..	..	..	7	..	7	14
16B	..	HELMUT ZACHARIAS (Decca) "When White Lilacs Bloom Again"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	14
18A	17	PAT BOONE (Dot) "I Almost Lost My Mind"	9	..	..	..	..	8	7	..	..	..	..	..	8	..	..	..	..	..	..	..	10	13
18B	..	JOHNNIE RAY (Columbia) "Walking in the Rain"	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	13
20	..	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	..	..	8	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
21	23	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze"	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
22	..	NAT (KING) COLE (Capitol) "That's All There Is to That"	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6
23	18	FATS DOMINO (Imperial) "When Dreamboat Comes Home"	..	..	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	..	..	..	5
24	..	DON CHERRY (Columbia) "Ghost Town"	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	10	..	4
25	24	BILL HALEY'S COMETS (Decca) "Rip It Up"	..	..	..	..	..	..	9	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	3

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY Broadway Cast	EDDY DUCHIN STORY Film Soundtrack	KING AND I Film Soundtrack	CALYPSO Harry Belafonte	HIGH SOCIETY Film Soundtrack	ELVIS PRESLEY Elvis Presley	SONGS FOR SWINGING LOVERS Frank Sinatra	OKLAHOMA! Film Soundtrack	CAROUSEL Film Soundtrack	MOST HAPPY FELLA Broadway Cast
Columbia OL 5090	Decca DL 8289	Capitol W 740 EAP 740	Victor LPM 1248 EPA 1248	Capitol W 750	Victor LPM 1254 EPB 1254	Capitol W 653 EAP 653	Capitol SAO 595 SDM 595	Capitol W 694 EDM 694	Columbia OL 5118

Scuffles at Houston Dances Cue Move To Ban Desegregation

Houston, Tex., Sept. 4.

Desegregated dances have been abolished at the City Auditorium or Sam Houstin Coliseum. This is not a new policy here but a return to an old one.

The decision was reached here by Chief of Police Carl L. Shuptrine, Francis Deering, director of public properties for the city, and three local dance promoters, Paul Berlin, Don Robet and R. J. Rausaw.

The hope is to prevent fights and scuffles at the dances. Several such incidents have occurred in recent months. Under the agreement, whites may listen but not dance at Negro dances and vice versa. If a member of either listening group tries to dance, an usher will ask him to go back to his seat. If he makes trouble, police will eject him or arrest him.

Robey said that he will have notice of the policy printed on the tickets he sells and also displayed on signs in the building. Berlin said he might stop promoting dances and confine himself to shows.

Members of both races have been allowed on dance floors in other Texas cities without trouble. Trouble results in Houston, they said, because the open-floor policy is new here.

Weiss Prepping For Cap Powwows O'seas

Paris, Sept. 4.

Bobby Weiss, Capitol Records' European rep, returned to his Paris headquarters from vacationing in Spain this week in preparation for a series of company sales meetings in Scandinavia. He'll be making a tour of Stockholm, Oslo, Copenhagen and Helsinki.

Conclaves, which open Sept. 12, will be held over a three-week period.

Camilleri in U. S.

Charles Camilleri, jazz accordion player from Malta, is currently in the U. S. for a quickie looksee of the music scene. He's been playing in England for the past two years.

Harold Fielding, British agency, represents him.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Phil Goulding—WMGM—New York	George E. LeZotte—WAVZ—New Haven	Jerry Strong—WMAL—Washington	Howie Leonard—WFOR—Portland	Tony Donald—WITH—Baltimore	Stan Richards—WORL—Boston	Jim Stevens—WLLH—Lowell-Lawrence	Jack Eisner—WMAS—Springfield	John Woods—WTAG—Worcester	Tom Durand—WTTM—Trenton	Bob Wells—WEEB—Buffalo	Nick Nickson—WBBF—Rochester	Arlie S. Huff—WICE—Providence	Jan Andree—WNDB—Daytona Beach	Pat Chambers—WFLA—Tampa	Don Devendorf—WSAV—Savannah	David Dreis—KENT—Shreveport	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Edwards & Collins—KXYZ—Houston	Roger Clark—WNOR—Norfolk	Jack Karey—WCFL—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Dan Anderson—WLOL—St. Paul-Mpls.	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Chuck Brinkman—WJER—Dover	Dick Drury—WHHH—Warren	Gene Platt—KELO—Sioux Falls	Jack Denton—WISN—Milwaukee	Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	John McShane—KMPC—Los Angeles	Jerry Nesler—KSDO—San Diego	Bob Holmes—KSJO—San Jose	Frank Evans—KDAY—Santa Monica	Jim Blaine—KBMI—Las Vegas	Ray Briem—KLUB—Salt Lake City	Jim French—KING—Seattle	
1	1	11	Platters	Mercury	*My Prayer	1			5	1			3			2		1	2	2		7	2		2				9	6	8	1	5	10			2	1	3				1			157
2	5	10	Hugo Winterhalter	Victor	†Canadian Sunset	8	3	6		3	3	1			3		1		3		4				4	5								3	6		4	8	1		8	2	5	1	4	156
3	2	11	Doris Day	Columbia	*Whatever Will Be, Will Be			1		5		3	5	1	1	6	3	2	1		2			1			7		7	8		7	6					4		4		2	8			147
4	11	6	Andy Williams	Cadence	†Canadian Sunset		1					2	1	2	2	4	1	3		1				3		5	5	6		10		2	3	3	6	7				10				8	146
5	3	6	Elvis Presley	Victor	†Don't Be Cruel	4						4			1		5	10				1		6			5	1	1			1	1			2	10		1						112
6	4	14	Patti Page	Mercury	*Allegheny Moon		2	4		8	2	6			7	7		4		8			2			10				3					3		2				4		6	88
7	7	6	Patience & Prudence	Liberty	*Tonight You Belong to Me	10	8	9		2					5	9	2	9				3			2	1			4	9	4								6					82
8	6	6	Elvis Presley	Victor	†Hound Dog	2						2							5			1	3		1						5	7				3							10	71
9	..	2	Billy Vaughn	Dot	*White Lilacs Bloom Again			8						8				8		4		6				8		2			1			4	10	6				10		9			59
10	8	23	Vic Damone	Columbia	*Street Where You Live			3				5		3				6			5												7			2			9	1					58
11A	20	3	Bill Doggett	King	†Honky Tonk	7			1						3											3			1	2		8	8												55
11B	28	2	Helmut Zacharias	Decca	*White Lilacs Bloom Again				2							9										2		4		1				10						4			1	55
13	9	6	Mitch Miller	Columbia	*Song for a Summer Night			10			8	4	6					7	9	8				7		4										8	6					2		53
14	10	7	Jerry Vale	Columbia	†You Don't Know Me			2		6		7				10	8											10				4		4							3		45
15	14	21	Gogi Grant	Era	†Wayward Wind							8							4																	7		5	3		1	7			42
16	29	9	Artie Wayne	Liberty	*Angel	5								6			10				2		10		10								3						10	4			39
17	21	2	Four Lads	Columbia	*Bus Stop Song					6	10															4	3		7					3										33
18A	16	14	Pat Boone	Dot	†I Almost Lost My Mind			7		9													6							10	2				8			3				32
18B	12	9	Joni James	MGM	*Give Us This Day		9	5			9										4																	6	7		5		32
18C	18	10	Eddie Heywood	Mercury	†Soft, Summer Breeze								7		8										1									9	7				2					32
21A	41	4	Georgia Gibbs	Mercury	†Happiness Street									5									9		3				10				5						6				28
21B	13	6	Buchanan & Goodman	Luniverse	Flying Saucer	3															8	6						6						4								28
23	15	3	LeRoy Holmes	MGM	*White Lilacs Bloom Again				2		1										3																							27
24	21	10	Nat (King) Cole	Capitol	†All There Is to That						7								8				9		3				6		8		10										26
25	25	4	Al Hibbler	Decca	†After Lights Go Down Low	5			3				9																															24
26	..	1	Four Lads	Columbia	*A House With Love in It																							3	9			8	1							3				23
27A	34	2	Vaughn Monroe	Victor	*In Middle of the House				7					6																				10		8						2		22
27B	..	1	Jane Powell	Verve	*True Love																									2		7												22
29	29	5	Sanford Clark	Dot	†Fool								8												9		5	2		10														21
30	..	1	Florian Zabach	Mercury	*White Lilacs Bloom Again				2	10																			1															20
31	32	4	Frank Sinatra	Capitol	*You're Sensational		4									10					1																							18
32A	26	7	Eileen Rodgers	Columbia	†Miracle of Love		6		4					10			7																											17
32B	..	1	Tracey Twins	Reserve	*Tonight You Belong to Me																					4	3		9															17
34A	19	14	Teresa Brewer	Coral	*Sweet Old-Fashioned Girl	10																	4															6			8			16
34B	45	14	Ames Bros	Victor	*Hurts for a Little While									4																								2						16
36A	21	7	Eydie Gorme	ABC-Par	*Mama, Teach Me to Dance					5																																		15
36B	29	16	Chordettes	Cadence	*Born to Be With You																														9				9		6		15
36C	37	14	Perry Como	Victor	*More																	10													5		7			6			15
39	..	1	Platters	Mercury	†Heaven on Earth											4																						5	3				15
40A	..	2	Billy Ward-Dominos	Decca	†St. Theresa of the Roses	7			4																9													4					14
40B	..	1	Carmen MacRae	Decca	†You Don't Know Me											8																											13
42	..	1	Larry Adler	Capitol	Le Rififi																9															1							13
43	..	5	Ella Fitzgerald	Verve	*A Beautiful Friendship																5		8																					12
44	..	1	Gogi Grant	Era	†You're in Love									9	10							10																	10					10
45	26	7	Don Cherry	Columbia	*Ghost Town																				6																8			9	9
																																																								10	10											7

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Hound Dog / Don't Be Cruel / I Want You, I Need You
2	2	**PLATTERS** (Mercury)	My Prayer / Heaven On Earth
3	3	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be
4	4	**HUGO WINTERHALTER** (Victor)	Canadian Sunset
5	6	**PATTI PAGE** (Mercury)	Allegheny Moon
6	9	**PATIENCE & PRUDENCE** (Liberty)	Tonight You Belong To Me
7	5	**BUCHANAN & GOODMAN** (Luniverse)	Flying Saucer
8	7	**GENE VINCENT** (Capitol)	Be-Bop-A-Lula
9	8	**MITCH MILLER** (Columbia)	Song For A Summer Night
10	..	**JERRY VALE** (Columbia)	You Don't Know Me

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	***WHATEVER WILL BE, WILL BE**	Artists
2	2	***MY PRAYER**	Shapiro-B
3	3	†**CANADIAN SUNSET**	Meridian
4	4	***ALLEGHENY MOON**	Oxford
5	6	†**HOUND DOG**	Presley
6	5	†**DON'T BE CRUEL**	Shalimar-P
7	..	***TONIGHT YOU BELONG TO ME**	BVC
8	7	†**WAYWARD WIND**	Warman
9	10	***SONG FOR A SUMMER NIGHT**	April
10	8	**FLYING SAUCER**	Luniverse

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	***Whatever Will Be** (Artists)	1	1	2	2	5	1	1	1	1	1	2	1	1	123
2	2	***Allegheny Moon** (Oxford)	2	2	4	3	1	3	..	2	2	2	1	4	2	104
3	3	***My Prayer** (Shapiro)	5	..	3	1	4	2	3	4	3	3	4	2	4	94
4	3	†**Canadian Sunset** (Meridian)	3	3	1	4	3	6	..	7	4	5	3	5	5	83
5	5	†**Wayward Wind** (Warman)	7	8	8	5	10	8	6	..	6	4	6	3	3	58
6	6	***On Street You Live** (Chappell)	..	..	5	6	9	4	8	..	5	..	..	6	..	34
7	9	†**Soft, Summer Breeze** (Regent)	6	..	..	9	2	..	4	..	..	7	8	..	..	30
8	12	***Song for Summer Night** (April)	4	4	..	..	..	..	..	..	10	9	10	7	10	23
9	7	***Old-Fashioned Girl** (Valor)	..	7	..	7	..	7	7	5	..	..	..	..	..	22
10	8	†**Almost Lost My Mind** (H&R)	..	..	..	8	8	9	..	..	7	6	..	..	8	20
11	14	***Don't Be Cruel** (Shalimar-P)	8	..	..	..	..	..	..	..	8	..	8	..	7	13
12	12	***True Love** (Buxton Hill)	..	..	..	..	6	..	10	..	..	..	..	..	6	11
13	15	***More** (Shapiro-B)	..	..	..	..	..	5	..	10	..	..	..	..	9	9
14	..	***You Belong to Me** (BVC)	9	..	8	..	7	..	..	..	..	..	..	..	..	10
15	10	***Moonglow** (Mills)	..	..	10	..	..	10	..	..	..	..	9	10	..	5

Music Biz Gets Religion

Continued from page 1

ment and the Catholic Testament in 16⅔ rpm.

Since that is half the speed of the conventional 33⅓ rpm, there is a simple gadget distributed by outfits such as the Audio Book Co., of St. Joseph, Mich., which, when placed over the 33 rpm turntable in a certain manner (quite simple), cuts the speed in half.

As "Audio Book" indicates, this type of wax works is literally a book-in-sound, designed for the blind, schoolrooms, text treatises, and for recording long works like the Bible, etc.

The three Bible editions are all on 7-inch platters because, if longer, the sound would become distorted, hence the Old and New Testaments, retailing at $30 each, comprise 26 disks (52 sides) and the Catholic Bible, which runs longer, retails at $35 and has 30 disks, also in the 7-inch size at 16 rpm.

Abner Levin, g.m. for Sam Goody, in New York, who is perhaps the world's largest record retailer, and who does a worldwide business, noticed of late how his south and southwest mail order business picked up in the religiosos.

The sacred, gospel or "popular" version of a religioso (a VARIETY coinage) is as much a postwar manifestation as such offbeat tempos as cha-cha-cha, merengue and even rock 'n' roll. Where these are "heated," the reljgiosos have a sacred fervor all their own, and some of them—notably the Mahalia Jackson brand—are replete with a rhythmic beat that stems from the revivalist tradition.

Whatever the tempo, Miss Jackson generates not only hyper-enthusiastic disciples but also sales. Incidentally, amidst some high-powered pro-Democratic talent at the recent convention in Chicago Miss Jackson's gospel chirping of "I See God," heralded as "a tribute to Alben W. Barkley," was a scene-stealer.

Always a Demand

Retailers of gospel, hymnal and other sacred music aver that there always has been a demand for this sort of music merchandise, but it usually requires something special to spark a peak highlight but then it usually settles back into a steady trade. However, this type of music and/or combination music-book-store dealer, at the retail level, has come to realize that there is excitement—and coin—in the Biblical cycle.

For one thing, the packaged goods—albums, EPs, and the like—are giving it the same stature—and more—as books and kindred bulk merchandise. For another, the wave of "positive thinking," moral rearmament, "name" minister-authors, either with radio-tv or important key city pulpit reps, have put religion on a "popular" level. (The tv angle, incidentally, is sensitive to the sky pilots who claim "miracle healing" or have box numbers, which they pump over the air in solicitations for contributions "to carry on the Lord's work." In fact, there is a militant antagonism to this specie within ministerial circles).

Incidentally, there are contradictions in the clerical readings. Where Bishop Fulton J. Sheen, who was figured to be a natural, especially since his tv renown, has been a disappointing seller on Decca, Charles Laughton's "Christmas Carol" and kindred readings do well. In the same paradox, Claude Rains' Xmas seasonal readings (also Decca, as is Laughton) are not selling. But religiosos when sung, even including Gregorian and kindred sacred music, do much better on wax.

The hymn and gospel song as we know it today, borders on the hillbilly or country & western idiom in song, and with the mushrooming of the c&w vogue, the solemn, sonorous, ofttimes nasal twang of the religiosos have clicked in the same market. This accounts for the Red Foley (Decca) vogue with hymns and spirituals. Same is true also of Ernest Tubb and the Mills Bros., both also Decca artists in the gospel idiom. The Mariners' "Hymns" (Columbia) and George Beverly Shea (RCA Victor), who is particularly big, are in the same idiom.

Pop Songs and Pop Artists

But the real impetus has come from such "popular" artists as Jane Froman with her "I Believe" Capitol LP, Al Hibbler's "He" (Decca), Perry Como's "Somebody Up There Likes Me" (Victor), et al.

A reprise of some current and recent artists pop artists and selections speak for themselves: Roberta Sherwood's "Faith Unlocks the Door" and "My Heart Is A Chapel" are on Decca, as are others by Caterina Valente, "There But For The Grace Of God Go I," Billy Ward and His Dominos, "St. Theresa of the Roses," the Dream Weavers' "Give Us This Day," the Sunday School Church Choir, "Don't Send Your Kids to Sunday School (Get Up and Take 'Em Yourself"). Bill Haley's Comets' "The Saints Rock 'n' Roll" also qualifies, albeit rather raucously and loosely into Decca's religioso cycle.

RCA Victor offers currently, besides Como's "Somebody," Tony Martin's "Walk Hand In Hand" and Sunny Gale's "Try a Little Prayer."

MGM has Joni James with "Give Us This Day," Roger Coleman's "Only The One," Danny Knight's "Beachcomber, Beachcomber," Kay Armen's "Tenderly He Watches."

From Coral comes Lawrence Welk's "Faith Unlocks The Door," Tom Glazer's "The Fourth R—Religion."

Kapp's biblical belt tunes: Russ Miller's "One God," Denny Vaughan's "Walk Hand In Hand," and Lucille Watkins' "His Hand In Mine."

Still others: Frankie Laine, "Make Me A Child Again" (Columbia); Russell Arms, "Is There A Heaven?" (Era); Gordon MacRae, "I Ask The Lord" (Capitol); Oscar McLollie, "God's Green Earth" (Wing); The Ravens, "Kneel and Pray" (Argo); Andy Williams, "Walk Hand In Hand" (Cadence); The Masters, "I'm Gonna Have Supper With My Lord (Choice).

Still other pop entries include such titles as "I Believe," "One Little Candle," "You'll Never Walk Alone," "Suddenly There's A Valley," "It Takes Time," "There's Never A Prayer Unanswered," "Only One," "I Found A Friend," "Somebody Bigger Than You and I," "Cross Over The Bridge" (Patti Page, Mercury), "This Ole House" (Stuart Hamblen who specializes in these religiosos but Rosemary Clooney on Columbia had the version) "Crying In The Chapel," "It Is No Secret," "Bless This House," "I Passed Your House" and "Thanks Be To God."

Himber, Schaefer Team For Wax 'Oscar' Awards; RIAA Cool to Event

Rudolph J. Schaefer, head of the beer company which bears his name, has joined Richard Himber in the sponsorship of the Apollo awards for "the 10 all-time great recording stars." The Apollo Awards Committee was set up in conjunction with the Disk Jockey Salute to the Diamond Jubilee of the Recording Industry, promoted by Himber, which begins a run at the N. Y. Coliseum Friday (7).

The awards will be presented at New York's Harwyn Club this afternoon (Wed). Artists in N. Y. will be presented the Apollos personally while others will receive them by proxy. Those up for statuettes are Perry Como, Bing Crosby, Ella Fitzgerald, Benny Goodman, Al Jolson, Glenn Miller, Frank Sinatra, Kate Smith, Rudy Vallee and Paul Whiteman.

Tag for the exhibition was originally The Diamond Jubilee of the Record Industry but was turned into a disk jockey salute since Himber received no official sanction from the Record Industry Assn. of America. To date the only major diskery to take a booth at the Coliseum has been Decca Records.

Dr Sigmund Spaeth, w.k. music pundit, has been added to the guest lineup to discuss the pros and cons of rock 'n' roll.

Jones Joins Columbia As Editor of Catalog

David Howell Jones has joined Columbia Records as catalog editor. The new post entails preparation and supervision of all catalogs and listings of record product of Columbia and its subsid label, Epic Records.

Jones will headquarter in diskery's New York offices.

Hansen Music Adopts New Marketing Techniques in Sheet Music Sales Push

Hansen Publications is taking its cue from record companies' marketing and merchandising methods to promote the sale of its sheet music catalog. First step in the new drive is the launching of Hansen outlets in Dallas and Miami.

Firm's prexy Charles H. Hansen attributes the decline in the sale of music publications to the fact that there have been no new selling techniques or experimentations.

The Miami and Dallas branches have been set up to broaden Hansen's distribution network and to get its inventory into the dealers' markets. Experimentally initiated in early summer, both branches have now been fully personelled and fully stocked for a big fall drive.

Primarily a standard and education operation, Hansen, will saturate the schools and teachers in the branch areas with promotion materials, yet act only as a selling force, spilling all business into the various music dealers in the areas. Firm also acts as selling agent for a flock of other publishing houses.

Wilfrid Bulzing, long associated with Carl Fischer and music jobbers Walter Kane & Son, has been named general manager of the Florida outlet while John Houdek, former instrumental teacher, will top the Texas operation.

To test its new merchandising ideas, Hansen has just published a piano method by a piano educator. The author is currently lecturing and demonstrating the method only in Texas and Florida. As well as introducing the method, it affords a chance for experimentation and improvement in the edition before the volumes are released to the national trade.

As an additional exploitation-promotion gimmick, Hansen has equipped a Volkswagon truck mobile unit with music racks, browsing desk and promotion pieces to tour the dealers around the country. The mobile unit will be manned by Frank Hackinson and will have its shakedown cruise in the New York area before touring the eastern territory. A cross-country trek will be set at a later date.

Muzak Sues N. J. Firms, Charging Unauthorized Use of FM Music Service

Muzak Corp. filed suit last week against rival background music firm, Tel-A-Tune Music Systems in Elizabeth, N. J. charging unfair competition in selling special radio receivers designed to pick up the Muzak program service broadcast by a New York FM station. Action was filed in New Jersey Federal Court.

The suit charges that Tel-A-Tune is providing Muzak background service without consent, license or authorization from Muzak. Latter transmits its music service in many areas of the nation via two systems: leased telephone wires and FM radio broadcasts. The FM broadcasts consist of background music programming plus public service programs, announcements, commercials, vocals and other material. For Muzak subscribers all material other than the music is eliminated by a special beep receiver.

Also named in the complaint was Quality Market, of Westfield, N. J. Suit contends that the Market gave public performance for profit of tunes owned and copyrighted by Muzak without payment of royalties. Three tunes and their copyright numbers are specified in the action, and Muzak requests that Quality Market be restrained and enjoined from using the selections, pay damages of $250 per tune, plus costs and be stopped from publicly performing them.

Capitol Adds Stoky to Roster

Hollywood, Sept. 4.

Capitol Records scored its biggest coup yet in the classical field signing Leopold Stokowski to conduct for the label's expanding classical program. Richard Jones will produce his sessions.

Initial recordings will be made early in 1957. Stokowski most recently recorded for RCA Victor, but he has not been active in the disk field recently.

Camden Goes Jazz

Camden Records, RCA's line of low-priced disks, is dipping into the Victor archives for a new jazz series. First release due shortly will be a set with the Chamber Music Society of Lower Basin Street, with vocals by Dinah Shore and Lena Horne and featuring Sidney Bechet's horn.

Camden is also readying a half-dozen other jazz sets spotlighting topflight piano, reed and drum soloists.

Band Review

MAYNARD FERGUSON ORC (12)
Birdland, N.Y.

Maynard Ferguson is first up in Birdland's new "Jazz Workshop" format. He's fronting a new group created especially for the spot and it looks like both he and the room have gotten hold of a fresh and interesting musical idea.

Although he's laboring under the pretentious tag of "Maynard Ferguson and the Dream Band of Birdland," the maestro-trumpeter manages to lay down some clear and concise musical conceptions. It's a swinging outfit that leans towards the progressive groove showing a lot of Ferguson's incubation with the Stan Kenton orch but the sound is always bright and exciting.

In the Birdland preem last week, the orch had only a few days rehearsal time behind it and that showed up in its work. It wasn't yet a well-oiled musical machine, but once the boys get comfortable with each other, the band could really move out in the areas of modern jazz.

The equipment for the breakthrough is there in the sidemen assisting Ferguson. He's latched on to some of the top jazz tootlers around and if he can control any prima donna instincts that usually come to the fore with such an "all-star" group, he'll be able to whip it up into a smooth-flowing crew. For the record, the sidemen surrounding Ferguson are Al Cohn, Herb Geller, Hank Jones, Nick Travis, Joe Ferranti, Jimmy Campbell, Milt Hinton, Jimmy Cleveland, Sunny Russo, Al De Risi, Ernie Wilkens and Budd Johnson.

Orch is already pencilled in for three albums by the Vik label and it's sure to build a solid following via the wax and in-person route.

Gros.

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
GIVE US THIS DAY
and
HOW LUCKY YOU ARE
MGM 12288 K 12288

ART MOONEY AND HIS ORCH.
"TRIBUTE TO JAMES DEAN"
IN AN ATTRACTIVE SLEEVE
Featuring
"THEME FROM EAST OF EDEN"
"THEME FROM REBEL WITHOUT A CAUSE"
MGM 12312 K 12372

ART MOONEY AND HIS ORCH.
GIANT
(From Last James Dean Film)
and
ROCK AND ROLL TUMBLE WEED
(From MGM Film "Opposite Sex")
MGM 12320 K 12320

DEAN JONES
THIS LAND
(From TV Production "The Lord Don't Play Favorites")
and
YOU CAN'T RUN AWAY FROM IT
MGM 12323 K 12323

BETTY MADIGAN
WHERE IN THE WORLD
and
TEST OF TIME
MGM 1231C
K 1231[illegible]

Introducing
TONI CARROLL
THINK TWICE
and
GOODNIGHT, MY LOVE, GOODNIGHT
MGM 12322
K 12322

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ROBBINS MUSIC CORPORATION

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RCA Victor
JACK LEWIS
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CAHN MUSIC CORP.

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WKYW

FOSTER BROOKS
WAVE

CLIFF BUTLER
WLOU

ED COOK
WLOU

PAUL COWLEY
WKLO

JOE COX
WINN

TOMMY DOWNS
WKLO

CHARLES "CHUCK" FINNEY
WKYW

BEECHER FRANK
WGRC

BILL GLADDEN
WAVE

THOM HALL
WKYW

BOB KAY
WAVE

RED KIRK
WKLO

KEN KNIGHT
WKYW

CARA LEWIS
WLOU

JOHNNY MARTIN
WINN

PAT O'NAN
WINN

JIMMIE OSBORNE
WKLO

BILL GERSON
WINN

BILL SUMMERS
WLOU

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*Sales Management, "Survey of Buying Power", 1956.

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

Joe Hyder switching his platter spinning chores from WADK, Newport (R.I.) to WMDO, Milford (Mass.) Oct. 1 . . . Thrush **Betty Wells** opening at the Elegant, Brooklyn, Friday (7) . . . **Erroll Garner** set for five weeks at Chicago's London House beginning Sept. 12 . . . **Cathy Carr** opens at St. Louis' Casa Loma Ballroom today (Wed.) . . . **Ferrante & Teicher**, who etched the album "Soundproof" for the Westminster label, guest on the Ernie Kovaks' show Sept. 10 . . . **Cissie Rose** back in New York after a European singing stretch with The Globetrotters, managed by her uncle **Abe Saperstein** . . . Thrush **Peggy Connelly** starts a two-weeker at the Blue Angel tomorrow (Thurs.) . . . Major Artists (Jerry Rappaport and Jim Tyson) pacted Joan Roberts to a management deal . . . **Buck Ram's** "Happy Music Show" booked into the N.Y. Coliseum's "Diamond Jubilee of the Record Industry" for 10 days beginning Friday (7).

Mello-Larks into the Park Lane, Denver, for two frames beginning Oct. 26 . . . **Bruce Mitchell** profiles cool keyboarder **Phineas Newborn** in the October issue of Esquire mag . . . **Dick Gersh** handling publicity for Major Artists Representatives . . . **Eddie V. Deane** penned a special calypso number, "It's An International Language," for **Lael Jackson**, Miss New York State, to warble in Atlantic City's Miss America contest this month.

Thrush **Ann Gilbert** takes off on a tour of the midwestern deejays after her bow on the Frankie Laine CBS-TV show tonight (Wed.) to plug her kickoff Groove platter . . . **Rene Touzet** winds up a summer run at Roseland Ballroom tomorrow (Thurs.) . . . **Terri Stevens**, RCA Victor warbler, set for the Riverbeach Frolics, Boston, starting Sept. 23.

Hollywood

Liberty Records signed composer-conductor **Skip Martin** to cut an album of his original compositions after he finishes his arranging chores on "Best Things In Life Are Free" at 20th . . . Music director **Paul Sawtelle** bicycling between final scoring on "Outlaws Are Back in Town" at 20th, and "54 Washington Street" for Allied Artists . . . **Bernard Hermann** has been set to score Alfred Hitchcock's "The Wrong Man" at Warners.

Kansas City

Don Cornell heads for the Club Morrocco, Montreal, following his current stand at Eddy's Restaurant. It's a two-week stand in the Canadian city, opening Sept. 14. Then its to Florida for a night club stand . . . Singer **Eileen Rodgers** to New York for some Columbzia recording work after her stand in the Hotel Muehlebach, ending Sept. 13. . . . **Bon Bons** (3) and **Leo Reisman's** orch set for the Terrace Grill Sept. 14 . . . **Carmen Cavallero** back to Eddy's for two weeks opening Sept. 6 . . . **Dick Noel, Bennie Meroff, Kathleen McLaughlin** and **Frankie Trent** on the Labor Day weekend bill at Wildwood Lake . . . **Ray Anthony** orch into Pla-Mor Ballroom for one-nighter Sept. 1. **Les Harding** orch holding the regular assignment in the spot . . . **Joe Reichman** orch out of Hotel Muehlebach Sept. 13 after eight weeks and returns to Dallas homebase.

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
BLUE BLUES (Peter Schaeffers) HELMUT ZACHARIAS (Decca)	72 (Good)	Sleeper of the Week	
COLORADO MOON (Kahl) THE FOUR WINDS (Vik)	73 (Good)	B+(Excellent)	
CRAZY ARMS (Pamper) KAREN CHANDLER & JIMMY WAKELY (Decca) RAY PRICE (Columbia)	78 (Good) C&W Best Buy	C+(Good) C&W Bullseye	
THE GOOD BOOK (Starstan) KAY STARR (Victor)	83(Excellent)	Disk of the Week	Good
THE GREEN DOOR (Trinity) JIM LOWE (Dot)	81(Excellent)	Sleeper of the Week	Excellent
HONKY TONK (Billaco) BILL DOGGETT (King)	Best Buy	Sure Shot	
KA-DING DONG (Greta) THE HILLTOPPERS (Dot) THE DIAMONDS (Mercury)	78 (Good) Spotlight	C+(Good)	
LET THE GOOD TIMES ROLL (Aladdin) SHIRLEY AND LEE (Aladdin)	R&B Best Buy	R&B Sure Shot	
MARIA ELENA (Peer) BOB CARROLL (Bally)	78 (Good)	Best Bet	
ONE FINGER PIANO (E. B. Marks) DICK HYMAN TRIO (MGM)	85(Excellent)	Sleeper of the Week	Best Bet
SOLDIER OF FORTUNE (Wemar-Progressive) THE DRIFTERS (Atlantic)	R&B Best Buy	R&B Sure Shot	
STREET SYMPHONY (Zodiac) RAY MARTIN (Capitol)	78 (Good)	B+(Excellent)	Very Good
SUMMER SWEETHEARTS (E. B. Marks) THE AMES BROTHERS (Victor)	83(Excellent)	Disk of the Week	Excellent
TAMBOURINE (Piccadilly) RAY MARTIN (Capitol)	75 (Good)	B (Very Good)	Very Good
THE THINGS I NEVER HAD (Starstan) KAY STARR (Victor)	83(Excellent)	Disk of the Week	Good
WHERE IN THE WORLD (BMI) BETTY MADIGAN (MGM)	77 (Good)	Best Bet	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.

Decca Releasing Leningrad Symph LPs

First disks made by the Leningrad Orchestra outside of the Iron Curtain will be issued by Decca Records this fall. LP sets, made for the Deutsche Grammophon label in Germany, were cut on the orch's recent tour of Berlin and Vienna and represent the first time that this noted symph organization was recorded with western hi-fi techniques.

The orch, under Eugen Mravinsky's baton, will be heard on Tschaikowsky's Symphonies, Nos. 4, 5 and 6; and on Rachmaninoff's Second Symphony, conducted by Kurt Sanderling. Leningrad Symphony disks have been available in the U.S. on selections recorded in Russia and licensed through Leeds Music.

Mills Music

Continued from page 35

catalogs of the Handy Folio Music Co., Milwaukee firm. Their publications consists of 50 books devoted to vocal and choral music with two teaching aids. Mills is republishing the folios with new covers and Carl W. Vandre, teacher-composer, is currently developing new folio ideas for the firm.

Mills will also push its newly acquired publications from the catalog of Modern Accordion Publications, Ltd., London firm. The catalog has already produced several popular compositions, including Francisco Chavez's "Tamboo."

For the elementary music and music education field, Mills will launch a new text by Alice M. Snyder, supervisor of the San Bernadino School System. The text, tagged "Creating Music With Children," will utilize references to modern children's repertoire.

Piano Market

In the field of piano literature, the new Michael Aaron "Note Spelling Game," a pre-school aid to piano instruction, will get an added promotional push via the author's current tour of key cities for clinical demonstrations of the "Michael Aaron Piano Course."

In line with the upbeat in organ music, Mills will keep in step this season with a drive on various publications in this field.

The firm's composer lineup is also being readied for the seasonal drive. Leroy Anderson's new composition, "Alma Mater," has been released for concert band and will soon be available for orchestra as well. In addition, a number of other Anderson pieces are now being made available for band and orch.

Mills is also awaiting the completion of Don Gillis' new work "The Coming of the Week." The composition is being written in collaboration with Dr. Norman Vincent Peale and is based on latter's upcoming book of the same title. Several new compositions are also being prepped by Alfredo Antonini, CBS conductor.

Firm's prexy said: "Our plans for this season represent the most ambitious in our history." The firm is now in its 37th year.

Larry Newton Joins ABC-Par's Sales Staff

Larry Newton has joined the ABC-Paramount label as eastern sales supervisor. He takes over the newly created post Sept. 10 reporting to Frank Hobbs, diskery's sales manager.

The creation of the new post will enable Hobbs to concentrate on the development of syndicate stores and supermarket package sales. Newton plans to make an immediate tour of the label's eastern distribution network. A couple of years ago, Newton had headed up his own indie Derby label.

Lion Music Sues Arc Over 'Home' Copyright

Lion Music filed suit against Arc Music in N. Y. Federal Court last week, claiming ownership of the tune, "I'll Be Home," written by Ferdinand (Fats) Washington. Lion contended that it had a three-year deal with Washington to publish all of his tunes after June 15, 1955.

Plaintiff charges Arc with publishing a Washington tune without permission and licensing disks. Brief states that "I'll Be Home," which Arc published, is identical to a number, "Away From Home," which Washington wrote and assigned to Lion.

Small Combos

Continued from page 33

well as audio values. The small-towners prefer acts that move as well as sing or toot. The agency scouts are also on the lookout for young vocal talent to fortify their spread into new areas.

McConkey plans to hold on to its present smalltime spot operation but it's now launching a program to move into the recording and tv fields. In the past, McConkey would develop a singer or a musical unit along the smalltime circuit until one of the larger agencies would step in and buy up the contract to push the performer in other show biz areas. (Johnnie Ray is an example of a performer who branched into the bigtime via General Artists Corp. after playing the McConkey circuit).

McConkey now plans to keep a tighter hold on the act it develops as it builds its liaison with the diskers and tele producers.

Welk

Continued from page 33

For each stand, Welk gets a flat $10,000 against 70% of the gross.

Expenses for the trek, including transportation for 34 people, will run to around $50,000. Included in the troupe this time will be the Lennon Sisters, making their first trip with the band.

Meantime, after five years as an across-the-board operation, mounting television activity is forcing Welk to cutback his stands at the Aragon Ballroom, Santa Monica, to three nights weekly. New schedule goes into effect next week.

Welk launches a second tv show for Dodge-Plymouth on Oct. 8. He will continue the current Saturday night show for the car dealer. In view of the added show and the rehearsal time needed, Welk has been forced to drop two nights and will henceforth work only Friday, Saturday and Sunday.

Columbia Disk Club Adds Weck as Exec

Norman E. Weck moves into the Columbia LP Record Club picture this week as director of operations. It's a newly created spot pegged to handle the expanding activities of the club.

He previously had been veepee of Management Systems, Inc. and had been associated with Montgomery Ward as head industrial engineer. Weck will headquarter in New York reporting to Norman A. Adler, Col v.p. in charge of the disk club.

Pop Diskers For London's Wales

London, Sept. 4.

Popular music is getting a big break in connection with the negotiations by Val Parnell and Bernard Delfont for the forthcoming variety season at the Prince of Wales Theatre, London.

Mel Torme opens the bill next Monday (10) for a fortnight and is followed in succession by David Whitfield and Joan Regan (24), Billy Daniels (Oct. 8) and Dickie Valentine and Jerry Colonna (Oct. 22), each bill for two weeks.

It is understood that negotiations are in progress to try to secure the Ames Bros., Vic Damone and Guy Mitchell for this spot.

KRAFT JOINS SHAW AGENCY

With a view to bolstering its location department activity, Shaw Artists last week added Lee Kraft to its New York staff. Kraft previously had been associated with Mercury Artists and the McConkey agency.

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Minn. State Fair Tops $1,000,000 Gross; Television a Plus Factor

Minneapolis, Sept. 4.

One form of amusements here, the Minnesota State Fair, figures it actually has been and is being helped by television. Ever since video's advent the Fair has been drawing more people and earning more money. And the management believes that the additional effective exploitation and publicity made possible by tv have been attendance stimulants and a factor in the gains.

Despite bad weather, this year's Fair, ending yesterday (3), has been outdrawing the 10-day 1955 exposition which pulled 1,001,000 customers and earned $186,814. The gross again this year was in excess of $1,000,000 with an attendance of 1,034,970.

This year's attendance undoubtedly was helped by the fact there were nine days of auto racing instead of eight and three thrill shows, one more than ever before. These are great daytime grandstand attractions, pulling overflow crowds up to 31,000. There was the usual Barnes & Carruthers' night grandstand revue which drew audiences of from 12,000 to 16,000. Grandstand top is $2.50.

For the 25th consecutive year the Royal American Shows provided the Fair's midway and it topped its previous high gross, $285,000, chalked up last year. This midway, which Carl Sedlmayr started 30 years ago on a shoestring, has attained a new bigness with 50 shows and rides in addition to a new kiddyland comprising 10 more rides. It presently represents a $2,500,000 investment and travels on its own train of nine cars.

Royal American plays 19 dates from early May through late November, mostly state fairs, and will gross an estimated $3,000,000 for the season. This year's business has been the best in the show's history, running about 10% ahead of 1955, according to Sedlmayer.

R. A.'s current new principal attraction is "Watercades," combining a swimming and the former girl-vaudeville shows and featuring the 50 or more years old Lottie Mayer's disappearing ballet of 11 girls. But year in and out the sideshow of freaks is the Midway's biggest draw and 1956 is no exception.

Like the Minnesota State Fair, the R. A. Midway hasn't been hurt by tv and probably has been helped by it, according to Sedlmayr. He estimates that at least two-thirds of the people attending fairs visit his Midway which affords once-a-year "participating" entertainment.

Aerialist Killed

German aerialist Ranz W. Stosch, 60, billed as "Great Frederico" and member of the Barnes & Carruthers unit, plunged 65 feet to his death during the grandstand show yesterday afternoon (3). Accident occurred when elasticized cord, clenched in his teeth with mouthpiece, came loose as he reached for anchor-shaped perch. His wife and 12-year old son witnessed the fall.

Henri Salvador Due To Make Yank Debut At Waldorf This Fall

Henri Salvador who, like Yves Montand, Charles Trenet, Jean Sablon and, of course, Maurice Chevalier, is among the top male Gallic diskers in his homeland, may make his Yank debut at the Waldorf-Astoria's Empire Room, N.Y., this fall. It would coincide with the two guest-shots that Ed Sullivan has lined up him on his CBS-TVer.

Salvador would follow Harry Belafonte, who reinaugurates the Empire Room Sept. 20. Thereafter Almaya Rodriguez, the Portuguese "fado" songstress who has been in the U.S. at New York's La Vie and Hollywood's Macambo, would follow, and Eddie Fisher looms likely as the Christmas attraction. Milton Blackstone, personal manager for Fisher, handles Miss Rodriguez who will use her full billing instead of the "Amaya" she favored at one time. The Waldorf's vice-president Claude C. Philippe caught her at the Olympia, Paris variety house, this summer and was impressed with her mass impact.

Honolulu Film House Turns Into Strippery

Honolulu, Sept. 4.

Honolulu theatre, which has specialized in Japanese films, is being renovated and will be converted into a burlesque house under Tom Melody's operation. Melody operates the Orchid Room in Kaikiki.

Downtown showcase will be geared to compete with the Beretania Follies, which attracts substantial Armed Forces patronage.

Las Vegas Solons In Powwow After Downbeat Crack

Las Vegas, Sept. 4.

Governor Charles Russell and key members of the Nevada Tax Commission and the State Gaming Control Board will meet here Friday (7) with local liquor and gambling licensing agencies to discuss the Las Vegas economic picture.

Talks were called by Board of Directors of the Las Vegas Chamber of Commerce who last Wed. (29) voiced indignation over remarks attributed to Control Board Chairman Robbins Cahill about the prospects of the Vegas resort scene.

Cahill questioned stability of the Las Vegas economic structure after he and Board Member Bill Sinnott successfully voted to defer a license for the Hacienda Hotel, new gaming hotel on the Strip. Cahill says gaming licenses for new Vegas resorts should be spaced out to avert a repeat of last year's el foldos (Royal Nevada, Moulin Rouge and the original Dunes operation) caused when Vegas' casino row became overcrowded.

Stinger in Cahill's remarks that caused C of C protest was the Control Board chairman's theory that state agencies should determine the financial status of Las Vegas and issue resort gaming licenses accordingly.

Chamber board director Tom Campbell, who moved for Friday's meeting, charged Cahill's "uncalled for remarks" raised undue skeptical eyebrows across the country over economic conditions here. Campbell's motion followed telegrams to the governor, Tax Commission and Control Board stiffly demanding the forthcoming parley. Russell's reply in the affirmative was issued promptly.

Cahill is on vacation at present and is not expected to attend. However, Russell says he will lead a coterie of Control Board and Commission members, including Sinnott, to the conference table. In addition to Chamber members, Las Vegas will be represented by the County Licensing Board, the City Council and Mayor C. D. Baker.

NEW MALEY CIRCUS NOW HAS ITS TROUBLES

Stroudsburg, Pa., Sept. 4.

The new Maley's 3-Ring Circus, which got its start here from the bankrupt King Bros. and Barney Bros. circuses, ran into a lot of trouble after it gave its opening performance here Aug. 25. All last week's engagements had to be postponed as the circus trucks broke down, a tractor-trailer with seven horses overturned, and there were not enough drivers.

Paul M. Conaway, attorney for the circus, said the outlook is "very dim." Department heads were lacking and the circus could not get "over the road" he said. Four performances were cancelled in New Jersey last week. Circus heads hope some performances will be given this week.

At Penns Grove, N.J., when the circus arrived there Wednesday (29), merchants and the SPCA provided food for the animals. The circus was organized in Stroudsburg after the King Bros. Circus became stranded there.

Book Frank Parker Into Pierre Hotel, N.Y.

Frank Parker will play his first New York cafe date in some time with a stand at the Cotillion Room of the Pierre, starting Feb. 12. Room, currently being redecorated, will preem Oct. 23 with Caterina Valente. Lilo is set for a January stand.

Parker has been playing nitery stands since he was let out of the Arthur Godfrey show.

Ringling Circus' July-Aug. Hiatus

John Ringling North's plans for the indoor season of the Ringling Bros.-Barnum & Bailey Circus may call for a summer hiatus as an interruption between the spring and fall-winter season. The interval would be the July-August semester when anything indoors is unproductive, he says, and since he is committed to the new concept of the Ringling show under hardtop, his schedule, as presently constituted, shapes up as follows:

Madison Square Garden, New York, opening April 5, for 5½ weeks; then Boston, Philadelphia, Baltimore, Washington and Charlotte, N. C., for one-week stands (actually six days each), and possibly one or two other eastern cities before returning, for the summer, to the Sarasota (Fla.) winter quarters.

Tour would resume with the cooler weather in September for the fall-winter season.

Just how many weeks is a matter of personal caution because he again stresses "it's easier to add on as we go along rather than knockoff if conditions are unpropitious."

Charlotte is a personal surprise to him because of its recent development as a huge shopping center with a drawing population of 1,000,000, says he.

North, contrary to original intentions, plans a European quickie in a month or so, to see what his roving Continental agent, Umberto Bedini, "has whipped up" because the accent will be on "real circusy acts."

North reiterates that it will be a three-ring super-duper as heretofore.

Akron Still Feeling Effects of Liberace's July 6 B.O. Floppola

Akron, Sept. 4.

When Liberace was rained out of Akron's municipally-owned Rubber Bowl on July 4, and remained to give a performance two days later to a scant 5,000 persons, it not only lost a reported $65,000 for the promoters, Gorgie & McCombe Enterprises, but also has put the city of Akron in an embarassing position.

The Treasurers & Ticket Sellers Union, Local 756, is threatening to picket the Rubber Bowl unless 11 ticket sellers are given full pay for the work they did at the July 4 performance which was called off because of the weather.

City Council enacted an ordinance last January setting the rate for ticket sellers at $9 an event. The city paid half of that, $4.50, to the sellers for the July 4 date. Robert Shuff, attorney representing the union, said: "unless the city pays the difference, it will be necessary to place the Rubber Bowl on the unfair list."

The added expenditure would be more than covered if the city were able to cash a $600 "guarantee" check from Gorgie & McComb Enterprises. The check, supposed to be a guarantee that Gorgie & McComb would stage eight stock car race shows at the bowl this summer, bounced.

Liberace and his brother, meanwhile, in another action brought suit against the Youngstown pair, claiming they were not paid $17,500 of their $35,000 contract for playing in the bowl. Several other Akron firms and the Race Drivers' Assn. are also reported to be "stuck" with tabs in the fiasco.

Paul Taubman will reopen his Penthouse Club, N.Y., Saturday (8), after summer layoff utilized for a refurbishing.

Esther Williams Aquashow Tour K.O.d After British Flop; NBC Takes the Rap

The Esther Williams Aqua Show tour has been cancelled. Miss Williams, who was to have started a run of arenas and auditoriums two days after doing a spec on NBC-TV, Sept. 29, has cancelled out of these dates. NBC-TV takes the loss for the expenses of the show so far.

There are several reasons for the cancellation, but who exercised the option of calling off the show isn't clear. Those who could have cancelled were Miss Williams, NBC, and the Arena Managers Assn.

Miss Williams, current at Wembley Stadium, London, is playing to losing houses, which automatically gives NBC an out, since contract calls for the proviso that NBC wouldn't back the road tour in the U. S. if show didn't meet all its expenses during the London run. At the same time, Miss Williams was under pressure from the AMA which gave Miss Williams an Aug. 24 deadline to sign all contracts for their member arenas. No pacts having been signed by that date, deal was automatically cancelled. However, whether refusal to sign was Miss Williams' choice isn't known as yet.

Miss Williams opened to SRO houses in London, but notices which were on the sour side, caused a drop in payees, and business has been languishing. Manie Sacks, RCA veepee who was in on the original negotiations, indicated that show would be revamped and put onto the fair circuit next season, and with it, all would be in position to hit some tall coin. NBC will assume the losses on the British tour, which will include the cost of constructing the tank, which holds more than 200,000 gallons of water and which takes about eight hours to fill; sets, and routining the chorus.

One of the criticism aimed at the show was the failure by Miss Williams to make more than three appearances during the 2½ hour show, and one them in dry-dock. It's felt that with revival of the show in fairs, the kinks will be ironed out and its use as a spec can be continued on a regular basis.

Dancing Waters Unit Gets Solo Billing

A Dancing Waters unit will comprise the stageshow at the Radio City Music Hall in Montreal. House, which formerly had full-scale stagers, has been converted to an art house with a French film policy, and the fountain display between pix.

Theatre is currently being redecorated and opening is slated for late this month.

Borscht Belt Mops Up Over Long Weekend

The borscht belt's Labor Day holiday is a prolonged affair. Business at near capacity over the weekend continues in the same vein and will be so until the next weekend. Situation came about because of the fact that the Jewish New Year, which star's at Sundown tonight (Wed.) fell during the same week, and bulk of the hoteliers refused to make Labor Day reservations and booked only 10-day stays. Majority of the hotels were filled through this process.

Holiday came off without a hitch, as far as talent was concerned. With hotels doing capacity or near capacity biz that was booked in advance, shows were booked in the non-name category generally, although the Concord at Kiamesha Lake, N.Y., played the Will Mastin Trio starring Sammy Davis Jr. on Sunday (2). Davis played that date as a result of an arbitration held a couple of weeks ago at the American Guild of Variety Artists. Will Mastin, who acts as business manager for the trio, had claimed that he had signed no contract citing as proof the fact that stipulated salary was far below their usual stipend. It was claimed that one of the William Morris Agency salesman had inked the contract on their behalf, although he had no authorization to do so. At the arbitration, union suggested that the salary be brough up to $3,000, which was accepted as a suitable compromise.

The Mastin unit hadn't been taking on any club dates lately as a regular policy because they're toplining in "Mr. Wonderful" at the Broadway Theatre, N.Y. Deal is on for them to play the Copacabana, but that would hinge on the run of the legit revue.

HUB CAFE SEASON BOWS WITH FOUR MAIN SPOTS

Boston, Sept. 4.

Blinstrub's opening Labor Day night marks the kickoff of the Hub nitery season and again the only supper clubs with live entertainment shows here will be Blinstrubs, Bradford Roof and Steuben's in the Hub and the Frolic across the harbor on Revere Beach, which will run year round. Nothing has happened with the shuttered Latin Quarter despite negotiations by several interested parties.

The Statler Hotel will continue with an orch for dancing and girl vocalist in its Terrace Room. The Oval Room at the Copley Plaza has been given over to convention functions and private parties. The Mayfair, one time top supper club, now has a continuous show policy similar to the Showbar and other drinkie grind establishments. Of the intimers, only one of style is Guy Guarino's Moulin Rouge in the Hotel Vendome.

Blinstrub's, with Jan Arden current, has signed Marguerite Piazza, opening Sept. 17; Helen O'Connor (24), and Teresa Brewer, Oct. 15.

Steuben's opens Sept. 15 with Frank Fontaine and Don Dennis back as singing emcee. At the Bradford Roof, boniface Al Taxier plans again this season to bring in personalities a la Rudy Vallee, Lillian Roth and Gilda Grey, as he did last season.

Stripper Sequin Drops G-String & Top $ For Fling as Cafe Singer

Graduation from burlesque to the variety circuits is generally a long and gradual process, and with it has normally come a great hike in salary. However, process is being reversed in the case of Geraldine Garner, who has been around the epidermis emporia for several years under the nom-de-strip of Sequin.

Miss Garner, who has been hitting a comparatively high salary on the burlesque wheels, is giving up her stipend and the comparative security of the burley circuits in favor of cafe work. In addition to giving up her high take-home pay, Miss Garner will be dipping into reserves heavily for arrangements, material, etc. in preparation for her career as a single singer.

Miss Garner's adieu to burlycue was accomplished last Thursday (30) at Minsky's, Newark, with a party for newspapermen in New York, and a gettogether after the show at a Newark pub. As a clincher to her farewell to the peel-parlors, Miss Garner distributed some of her G-strings to those covering the event.

MASS. FAIRS BANK ON NAME VOCALIST DRAW

Boston, Sept. 4.

Massachusetts fairs are off on a name singer kick this season.

Topsfield Fair opened Sunday (2) for a week with Eydie Gorme and her "Fair Time Frolics of '56" and Dancing Waters featured. Brockton Fair opens Sunday (9) with Pat Boone, Joan Weber, Tony Pastor orch, Midwestern Hayride, Lillian Briggs, Carl Burnette, the Johnny Burnette trio and the Mariners.

It marks the first time both fairs have gone all out on name songsters.

Las Vegas' Social Status Bid

Continued from page 1

verse publicity on gambling to the vanishing point.

Another major step is the integration of the strip hotels into the regular Las Vegas community. Contrary to what was once a popular belief, the city of Las Vegas is a highly religious city which is still considered a stronghold of Mormonism. The older elements have now accepted the strip and Fremont Street spots as part of its community, even if it isn't representative of its religious cultures.

Indication of the integration of both factions of the city was seen at the recent benefit held by the local Variety Club 37 at Cashman Field for the benefit of various local charities. The entire town pitched in to aid this venture. Even the president of the Junior Chamber of Commerce acted as a stagehand for this shindig. A "Shirtsleeve Symphony and Chorale" was organized by Sands Hotel bandleader Antonio Morelli, with singers comprising voices recruited from churches and schools. About 6,000 townsfold attended this show at prices ranging up to $10.

Even troops from the nearby Nellis Air Force Base, and tars from the Lake Mead Naval station came to participate in this pageant, thus indicating an ever-widening circle of respect being accorded the resort.

Las Vegas Float

However, one of the surest indications of its growing stature is seen in the acceptance of a Las Vegas float in the forthcoming Atlantic City Miss America beauty pageant, and the permission by the pageant authorities to permit the winner to appear at the Flamingo Hotel there for 10 days at $5,000. A Vegas' goodwill ambassador, Abe Schiller, worked out the details. Until this year, the activities and endorsements by Miss America were carefully guarded. Appearances had been banned in all spots where liquor was served. This season, pageant authorities felt that Las Vegas had become sufficiently respectable for young Miss America.

Yet, the quest for respectability by Las Vegas is not considered to be a bid to become a mass resort such as Atlantic City and Miami Beach. The unofficial line placed on hotels by the Gaming Commission precludes any attempt to get everybody in on the act. As a matter of fact, the bulk of the Route 91 inns are still highly choosey as to whom they'll permit to register, especially during the summer season, when every available bit of space is commandered.

The Sands Hotel and the Desert Inn are probably more than any other inn, able to take its pick of the clientele. The New Frontier is able to expand its operations by virtue of its leasing of the next-door Royal Nevada, which is in the process of changing hands. The addition of the RN rooms, plus the draws of such attractions as Judy Garland, and current Roberta Sherwood and Mickey Rooney, has taken this hospice over a fairly high hurdle.

Bid for Mass Trade

At either end of the Route 91 strip, evidence of bid for mass trade is seen. Bill Miller at the Dunes is apparently romancing the motel trade with his $1.25 chuckwagon (buffet style supper) starting at 7 p.m. At El Rancho, the chuckwagon starts at $1, but its at the usual time of shortly before midnight.

However, bonifaces such as Jack Entratter at the Sands, while approving bids for everybody to come to Las Vegas, is likely to maintain a constant vigilance of who stays at his spot. He pointed out that there are approximately two employees for every room in the hotel, and in order to operate on such a class basis, they must necessarily cater to wealthier elements, even if the room and menu rates are on the moderate sides.

The next hotels slated to open are The Tropicana which is being aimed for an October completion, and the Hacienda which was recently turned down by the Commission.

The quest for respectability is also considered logical outgrowth of the process of "orderly development" which is said to be the unofficial policy of the Gaming Commission. "Orderly development" would eliminate the trio of folderoos which hit Vegas last year when three hostels, the Dunes, since taken over by Miller, the Royal Nevada and the Moulin Rouge bit the dust.

Letting hotels open indiscriminately, it's believed might attract undesirable elements, either playing at casinos, or in hidden ownerships.

The Stardust with its 1,200 plus rooms, is still languishing in litigation, before the Commission will pass on it. The Hacienda is still waiting and the Tropicana, one of the lush developments, must also wait its turn for a casino license.

At this point Las Vegas is being heralded as a city of fun with morality, acceptable to the entire family, and a mecca for motorists on their way to and from Hollywood. It has become a city in which the school system, charities, churches have become direct beneficiaries of the greenfelt activities and hotel operations. As a resort it provides the bulk of employment for the biggest city in Nevada on a 24-hour basis, and has become an integral factor in the economy of the southwest. It's growth has become so great that even a university is being planned for the area. The University of Southern Nevada is expected to be on the outskirts of Las Vegas.

Now that Las Vegas has been accepted by the older elements in the immediate community, it's now aiming, and seemingly sucessfully, for acceptance by the country as large as the country's first major outpost built upon name entertainment and games of chance.

St. Louis' Chase Hits AGVA Strike With Court Writ

St. Louis, Sept. 4.

Harold Koplar, impresario of the W. Chase Club here, last week won a bout from the St. Louis chapter of AGVA when a temporary restraining order was issued by Judge William Buder against Murray Becker, head of the local AGVA branch, and an order also was issued requiring Becker, George Hopkins, a comic, and Enzo Sturati, a warbler to appear in court Sept. 11 to show cause why an injunction sought by Koplar should not be made permanent.

In the meantime a suit asking for $250,000 damages against the trio and the Guild remains on the docket. The hassle erupted Friday (24) when Becker demanded that the club contribute to the union's welfare fund during the time entertainers were employed. Koplar refused and Hopkins and Stuarti, obeying Becker's order, refused to continue their acts. Becker had been in the Zodiac Room for about a week and Stuarti had just opened a two week stint.

Koplar countered with his suits and his petition charged the Guild threatened to induce all performing members to refuse to work in the hotel and club. Hopkins remained in the city during the hassle, but Stuarti went to New York and returned after the court's action Thursday (30) was made.

O'Seas Scouts in U.S.

Kathleen Williams, operator of the Blackpool Circus, Blackpool, Eng., is currently scouting around for talent in the U.S.

Another looking around for acts eligible for European bookings is Brian Roxbury, who is in charge of Continental bookings for the Lew & Leslie Grade Agency, London.

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New Acts

JAN PEERCE
Songs
30 Mins.
Desert Inn, Las Vegas

Unlike his predecessors who have each earned a niche in the bistro firmament via nitery trouping flourishes, Jan Peerce is not showcased in an act designed specifically for cafe entertainment as such. Instead, he turns in an extremely pleasing concert performance. The attention nonetheless is immediate and the kudos for each vocal recital is justifiably long and loud. Lone production touch employs subtle lighting and dresses Peerce in a clown's blouse for his tune-up of "Pagliacci."

Aside from that familiar aria, Peerce stands up and belts away in an unpretentious manner. His glossy tenor larynx glides through the scales of "Mattinata" and other w.k. operatic pieces. Peerce stays away from pops, but does relieve the heavier vein with a line of standards, balladeering "Yiddisha Mama," "Because" and "Bluebird of Happiness." Capper is a vibrant "You'll Never Walk Alone." *Alan.*

FOX QUARTET
Vocal Group
45 Mins.
Hotel Radisson, Mpls.

Making their supper club debut here after a number of lesser nitery tryouts, the two youthful couples comprising this Fox Quartet have fashioned a firstrate singing act that pleasantly carries auditors down the musical comedy lane from "Student Prince" to "Fair Lady." Individually and collectively, the voices rate above par and the offering is effectively routined. The performers have a seemingly inexhaustible repertory of surefire show hit tunes, old and current familiar numbers that one can hear repeatedly with pleasure.

Solo, duet and ensemble chirping reflects the sparkle, good humor and verve of the two clean-cut girls and like number of young men. Accompanying bits of cleverly devised business are in the groove. There's only an infrequent wandering away from musical comedy to, for example, a medley of Irish favorites, but this absence of vocalistic variety apparently isn't detrimental in the present swanky surroundings. Further polish and smoothness undoubtedly will be attained with experience.

Originally inked, for a fortnight in the leading Twin Cities' bistro, the Hotel Radisson Flame Room, the act was held over for an additional two weeks and has been booked for a return engagement next April. *Rees.*

SUTTON'S BOMBSHELLS (5)
Acrobatic
7 Mins.
Palace, N.Y.

Sutton's Bombshells, a youthful femme quintet with a well disciplined routine of acrobatics, work rapidly with an act that is paced exceedingly well. They give the impression of constant activity with time outs for solo slottings, particularly by a blonde member of the company who does some good contortion routines.

The girls do a lot of tumbling all over the stage, showing good precision stuff with some of it paced in the manner of a dance act. The kids can contribute to theatre and outdoor situations and certain niteries for good effect. *Jose.*

HARRY & HARRIET KING
Acrobatic
7 Mins.
Palace, N.Y.

Harry & Harriet King are hand-to-handers with a set of tricks fairly standard to this category. There is one section of their act, however, that merits attention. The male handles the girl in a variety of turns. Otherwise, the duo makes too much of comparatively easy tricks.

Fault, perhaps, is the overemphasis on an oldtime brand of showmanship and a set of gestures that may have some meaning to readers of the physical culture mags. Latter does much to eliminate the pacing. One of the team's top assets is the bikini-clad blonde who puts a dash of s-e-x into the turn. *Jose.*

TONY MILO
Comedy
45 Mins.
Bradford Roof, Boston

Tony Milo, around for some time on the Coast, but not documented in VARIETY's New Acts file, is a zany comic who works carbons, chants, terps, knockabout antics and gimmicks into a strong session for heavy spontaneous yocks. Standout of his rousing 45 minutes of unrestrained comedy jinks is a smash takeoff on Elvis Presley which panics the aud and will undoubtedly be picked up by a segment of the comic fraternity this season. Milo dons a black Presley wig and sideburns, picks up an oversized guitar with special elastic band down its string portion, for "Heartbreak Hotel." He's got the torso-twitching singer down pat and proceeds to build the bit in serio fashion with a boff rendition of the number using the EP writhings and following the orch beat with snaps on the broad elastic on the guitar.

Milo is a speedy dispatcher of comic stuff and from fast walkon, he commands attention. The short, stocky, dark haired personable comic, with a nice flair for miming, sets the stage for a slick impresh of old time comic with hat over ears, slams into mike loosing a mouthful of teeth and sings a monotone of gags ending with terps, acro jumps, and transforming a rolled newspaper into a flowering tree. He segues into carbons of The Ink Spots, Liberace, George Gobel and Johnnie Ray. For clincher, he has an okay medley of Jolson tunes, working it straight, using only a straw hat and cane for props. Piping is in the rich Jolie vein netting big aud reaction. Milo could go it alone on voice to make it as singer. Looks to hit comedy top ranks for tv, niteries and stage. *Guy.*

THE REVELERS (4)
Songs
8 Mins.
Palace, N.Y.

The Revelers tag has been a hallowed name in entertainment since the early days of radio. It was this quartet that produced such singles as James Melton, Frank Parker and Wilfred Glenn, the first two of whom are still in circulation today and in the name category.

The new foursome seems to be based on the same kind of format, with an accent on tenors, which gives the group a higher pitch than is normally heard today. The lads are hard-working, the arrangements are good, and all their tunes have a theatrical flair which is okay for work in most situations. As yet, the boys have still to develop a polished stage presence.

Vocally, they go over well, although the sound (perhaps consciously developed) is reminiscent of a former era. Catalog includes "Lonesome Road," "Falling Leaves," a spiritual and a western. *Jose.*

Vaude, Cafe Dates

New York

Puppeteers **Walton & O'Rourke** return to the U.S. on the Queen Frederica Sunday (9) after a series of European engagements which included a tour of Spain.

Rowan & Martin signed for the Copa show on the bill topped by Nat (King) Cole, Nov. 1 . . . **Phil Foster,** who shifted to the William Morris Agency, goes into the Sans Souci, Miami Beach, in two shifts, first starting Jan. 4 for a week and another week beginning Feb. 1 or 15 . . . **Henny Youngman** set for the Sans Souci, Jan. 11 . . . **Peggy Connelly** to the Blue Angel, N. Y., tomorrow (Thurs.) . . . **Terri Stevens** tapped for the [illegible]lics, Revere Beach, Mass., Sept. . . . . **Yvonne Moray** booked for the Riverside, Reno, Oct. 11, and the Sahara, Las Vegas, Dec. 4 . . . **Irene Perry** an addition to the Polka Dot, N. Y. . . . **Joe E. Lewis** to work the Balinese Room, Nov. 15, following his run at the Copacabana, N. Y.

Hollywood

Bobby Short holds over for another week at the Castle . . . **Nat ('King') Cole,** current at the Cocoanut Grove, opens a nine-day stint at the Latin Casino, Philadelphia, Oct. 19 . . . **Charlita** will be the first vocalist in the 16-year history of the Palladium to get co-star billing . . . **George Shearing** quintet set for a three-week stand at the Macumba in San Francisco following his three week stand at Sardi's Nov. 17 . . . **Paul Gilbert** starts two-week stand at the Balinese Room in Galveston, beginning tomorrow.

Roy Rogers Nets 94G in Ohio Fair

Columbus, Sept. 4.

Roy Rogers got a huge $94,592 for a five-day appearance at the Ohio State Fair, here, during its recent run, according to figures released by James A. Rhodes, state auditor. Total grandstand receipts during the show were $122,780. State's share was $28,197.

Contract between the fair and Rogers called for the first $10,000 to go to the fair, and the next $40,000 to Rogers. All over $50,000 was to be split 75% to the cowboy and the remaining 25% to the fair.

Paid attendance for the five days of Rogers' run was 261,474 an increase by 74,858 over last year with a total of 186,616. For the same period in 1954 paid attendance was 171,751, while 1953 figures went to 212,010.

ROBERTA SHERWOOD INTO 5G WKLY. CLASS

Within a few months, the weak three-figured salary of Roberta Sherwood has jumped to $5,000 and indications point to a further climb. The fortyish singer, virtually an unknown a short time ago, zoomed from her stand at Murray Franklin's cocktail lounge, Miami Beach, to a national figure, through the plugging by Walter Winchell, who seems to have made Miss Sherwood's career a personal cause.

Miss Sherwood, current at the New Frontier, Las Vegas, follows with the Riverside, Reno, Sept. 15; Mocambo, Hollywood, Sept. 28; Elmwood, Windsor, Ont., Oct. 25; Town Casino, Buffalo, Nov. 19; Latin Casino, Philadelphia, Dec. 3, and the Chez Paree, Chicago, Jan. 10. William Morris Agency is working on further bookings for next year.

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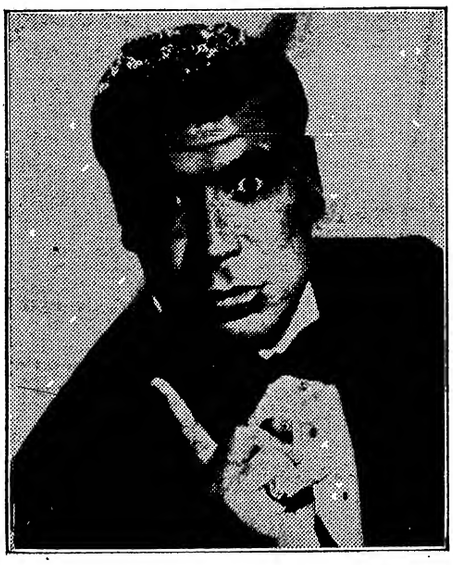

WALTER WINCHELL, New York Daily Mirror
"Al Bernie's mimicry of Roberta Sherwood (at the Copa) signals hefty applause. Meaning New Yorkers rate her a star. His Presley bit is his best."

VARIETY
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Herm.

LEE MORTIMER, New York Daily Mirror
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ROBERT W. DANA, New York World Telegram & Sun
". . . gives a splendid overall performance at the Copacabana . . . there are few persons in show business with a better knack for mimicry than Al Bernie."

GENE KNIGHT, New York Journal-American
"Good! . . . Bernie writes his own material, which is brighter than most gag writers can dream up."

FRANK QUINN, Sunday Mirror
"AL BERNIE GREAT AT COPA . . . A new Al Bernie is born . . . a routine which is a bright long howl."

BILL SMITH, Show Business
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Desert Inn, Las Vegas

Las Vegas, Aug. 28.

Jan Peerce, The Szonys (2), *Somethin' Smith & The Redheads* (3), *Art Johnson, Donn Arden Dancers* (14), *Carlton Hayes Orch* (13), $2 *minimum.*

As far as Las Vegas is concerned, a Metopera billing on a saloon marquee no longer is significantly paradoxial to effect the excitement engendered by past, and otherwise rare, longhair bows on this circuit. The signal successes on the nitery boards of Helen Trauhel, Patrice Munsel, Marguerite Piazza, Robert Merrill, et al, has, however, fostered an aura that now paves an easy entre for any cafe newcomer whose talent finds source in a set of cultured pipes. Hence, Jan Peerce's very presence, aided by word of mouth, should spur satisfactory traffic into the Painted Desert Room during the tenor's four week engagement. (See New Acts).

Adding impact to the marquee power of Peerce is the familiar name of The Szonys. Absent as a team for too long, their return to this market receives unanimous approval. One af the slickest adagio terp acts in the business, The Szonys unfold their w.k. repertoire with a new found verve. Initial "Autumn Leaves" is arresting and sets the stage for followup toe dynamics registered with a tango. Expressive dance patterns soar to the top plateau as the duo executes its electrifying lifts, splits and other fave tricks. Poignant recreation of "The Sleeping Beauty Ballet" climaxes their performance, and they exit on rafter shaking salvos.

Somethin' Smith & The Redheads are no strangers here either. They scofe well with their spright routines involving comedy and harmony and a keen savvy of rhythm instruments. "Refugees From Music" cues a satire on current music trends and is good for yocks. Smith stops the show with his banjo twanging. Begoff sees act lead a community sing inspired by "It's A Sin To Tell A Lie."

Art Johnson vocals the Donn Arden Dancers through opening and center production choreos, holdovers from the previous show. Carlton Hayes capably holds up the music end, handing baton to Warner Bass for Peerce's operatic segment. *Alan.*

Fontainebleau, M. B'ch

Miami Beach, Aug. 31.

June Valli, Henny Youngman, Tun-Tun, Sacasas Orch, Murray Schlamm, Al Navarro Orch; $2.50-$3.50 *minimum.*

End-of-summer package in the La Ronde is of mid-winter calibre. Pace set is a breezy one, the blend scoring all the way via accent on comedics and June Valli contribbing potent song-balance.

Miss Valli played this room several months ago, but shows marked improvement as a cafe songstress. Her new staging is a smoothly devised one which accents a warmth missing in her last showing. She's matured rapidly in styling and deportment, now working with an ease and assurance to grab attention quickly.

The attractive brunet inserts only her latest waxing early in her canto, "I've Got Something In My Eyes," then settles down to a varied catalog that shifts from "Mad About the Boy," through "I Could Have Danced All Night," to a clever medley from the speakeasy era with clincher a takeoff on Helen Morgan. Tasteful gowning adds eye appeal to solid vocal impact.

Henny Youngman, a staple on the beach, has played every top hotel but this and the Eden Roc. He opens fast, leading into series of barbs about this hotel, topical lines anent travel patterns, standard wife routine with fresh lines to add zing, then his always strong winder, the violin playing, oneliner bit. Overall impact garners a warm payoff from the tablers.

Tun-Tun is a semi-annual returnee here. The four-feet high Mexicano kicks up a Latin-dance, song and comedy-impression wingding that sets a fast pace for things to come. Most hilarious item at show caught was his carbon of Liberace at a moppet piano—with his subject there in person, laughing it up and taking a bow. *Lary.*

Beverly Hills, Newport

Newport, Ky., Aug. 31.

Buddy Lester, The Lancers (4), *Raul & Eva Reyes, Donn Arden Dancers* (10), *Dean Campbell, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

Returns by three acts that rank among favorites of Greater Cincinnati regulars at this class northern Kentucky nitery give the current two-framer high floorshow value.

Buddy Lester scores in the laugh department. A smoothie all the way, his material is fresh and masterfully delivered. His standby novelties are gags stringed to assorted hats, a Ted Lewis takeoff and trumpet clowning. A socko 32 minutes.

The Lancers, who made a smash bow here less than a year ago, bid to fortify their rooting section this trip. Tuxed college type male foursome is plenty deep in personality and harmony. Two mikes serve advantageously for superb vocal blendings. Physical routining is above average. Half-hour cycle highlights "Joey." "Mr. Sandman" and solos by Corky Longdon, bass, and Dick Williams, top tenor.

Raul & Eva Ryees give the proceedings a fast 11-minute start with their standard Latin American dance routine which retains the "Hole in Her Head" comedy tune and a bull fight travesty.

Donn Arden Dancers, with Dean Campbell as emcee, and Gardner Benedict's band supply strong backing. *Koll.*

Frolic, Revere B'ch

Revere Beach, Mass., Aug. 23.

Jerry Vale, Jack Soo, Gene Cooper, Buddy Thomas Line (11), *Bob Warren, Cliff Natalie Orch* (5); $3.50 *minimum Fri. & Sat.,* $3 *weekdays.*

Jerry Vale, a fave in this 375-seater on the beach across the harbor from Boston, is pulling the biggest crowds of the season for bonifaces Mike Della Russo and Jimmy Cella.

Vale belts with a strong lyric baritone for big returns. Top number is his Columbia disk, "You Don't Know Me." Bowing with "Top of the World," he does a winging "Just One More Chance" and then, with expert guitar backing by Don Rodney and the Natalie tooters following, he gets off a nostalgic "Granada" for boff returns. Changing pace, he does "Somebody Loves Me" and a flock of others for a begoff.

Jack Soo, comic, gets over a slick routine with jungle film script, using Tarzan and Jane as leads in his drama tale. The tall, personable comic runs a rapidfire gag line of topical subjects spiced with carbons of Vaughn Monroe and Billy Eckstine. Customers like his humor.

Gene Cooper opens with nice layout of taps and softshoe work winding up with well received succession of leaps and spins. Buddy Thomas line is a click and solo work big baritone voiced Bob Warren, especially his "Autumn Leaves" in French, adds greatly to presentation. Cliff Natalie batons the show with neat beat. *Guy.*

Thunderbird, Las Vegas

Las Vegas, Aug. 30.

Johnny Desmond, Tippy & Cobina (2), *Steiner Bros.* (3), *Barney Rawlings, Thunderbird Dancers* (8), *Al Jahns Orch* (11); $2 *minimum.*

With Johnny Desmond in for a four-week tenure in the Navajo Room, the hospice can look forward to okay biz during the post-Labor Day season. Desmond blends his infectious personality and big voice with a lineup of w.k. ballads and pops for sock response. Opening "It's Nice To Be Your Neighbor" gives him room to patrol the ring and get chummy with his audience. Intimate communication with the customers is repeated with the accent aimed at the distaff side during his lyric parlay to a tune called "Women." Serious balladering directs him to "On The Street Where You Live," "Prisoner Of Love" and the begoff "Return To Sorento."

Tippy & Cobina are a pair of matched monkeys who respond gingerly to the commands of trainers Manuel & Marita Viera. Act is geared for comedics and is solid success. The monks are well schooled and offer refreshing diversity in cafe entertainment. Best tricks are centered about their ability to play various instruments, i.e. bongos, guitar and piano. Wrapup has one of the monks nimbly tuning a serious piece on the electric organ.

Steiner Bros. are three teenagers who, their youth notwithstanding, are pros. They hoop and sing and their routines snare salvos for the talents displayed, not out of consideration of what might otherwise be termed a youthful effort. They've had good tutoring, as evidenced in their precisioned tap numbers, which anchor the act. Harmony of "Darktown Strutters Ball" and followup hoofing is a stand-out number.

Barney Rawlings fires up the vocals during a pair of eye-arresting production numbers neatly toed by Thunderbird Dancers. Al Jahns, as usual, keeps his tootlers well abreast of the cues for excellent musical backdropping. *Alan.*

Hotel Muehlebach, K. C.

Kansas City, Aug. 31.

Eileen Rodgers, Joe Reichman Orch (8); $1-$1.50 *cover.*

This is the farewell fortnight for Joe Reichman winding up a run of eight weeks in the Terrace Grill of the Muehlebach, and for the show session Eileen Rodgers is in for her first stand in the room. Miss Rodgers is in here just as her Columbia recording of "Miracle of Love" is ascending on the disk and the booking is timely all around.

A tallish brunette, Miss Rodgers has a voice with some power that registers well in the lower range, handles herself well at the mike and is apt at phrasing. She warbles a variety of tunes from "I've Got the World on a String" through "I Won't Cry Anymore," "Our Town," "Learning the Blues," "You Made Me Feel So Young," and "Fine and Dandy," as well as her platter hit. Customer approval rises as show progressed, and she closes to a strong hand.

With Reichman on the stand it has been a dancing summer in the Grill, and one that has hypoed biz through the warm months. *Quin.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 30.

Wally Griffin, Don McGrane Orch (8); $2.50 *minimum.*

Appearing in Minneapolis for the first time and probably an unknown here, Wally Griffin, billed as "the singing humorist," proves more of a singer than a humorist. With a good set of pipes and a robust delivery, he shows to best advantage in this spot when he foregoes patter and devotes himself to warbling.

Especially outstanding in the chirping line are a Calypso with the accompaniment tapped out at the keyboard and a chanted English ballad, the latter also sans instrumental assistance. His rendition of "Autumn Leaves" strikes a responsive chord, too.

By this swanky Flame Room's sedate standards some of his sallies are in questionable taste. Also, little of the humor is sufficiently fresh or funny. But whatever Griffin lacks as a comedian, handicapped as he is by inferior material, he compensates for vocally.

Don McGrane's topnotch orchestra plays the show and for customer dancing in usual superb fashion. *Rees.*

Statler-Hilton, Dallas

Dallas, Aug. 27.

Roger Williams, Bob Cross Orch (12); $2-$2.50 *cover.*

In his first outing here, pianist Roger Williams scores with a versatile 40-minute sesh that's a good trailer for his concert data Oct. 16 in the Texas State Fair's Cotton Bowl Oct. 16. Williams has a fast getoff with "Bumble Boogie." From there he reprises a brace of his Kapp Records waxings, including "Autumn Leaves" and "Tumbling Tumbleweeds." Response builds on "Warsaw Concerto" for heavy mitting. Williams trots out lotsa savvy via novel gimmicks to even out a slick show. Simultaneous digiting of "Merry Oldsmobile" and "You Tell Me Your Dreams" by left and right hands also scores. Clincher is "Whiffenpoof Song" and "For You" by left and right hands while he whistles "Doggie in the Window." Added gimmick untilzes his miniature electronic piano in a musical duel which includes a "Sabre Dance" duet with the tiny grand, "Sebastian." Clever bit of biz awes ringsiders as the midget piano is removed to reveal no fires attached.

Bob Cross orch, a fixture in the Empire Room, keeps the floor filled for terp turns, and the seven "singing strings" are faves as strolling serenaders prior to show time. *Bark.*

FACELIFT CASINO-IN-PARK

Casino in the Essex House Hotel, N.Y. at one time a stronghold of name bands, will get a new decor and alterations to the extent of $300,000 for a Sept. 14 opening.

Martin Burns, formerly of the Harwyn Club, N.Y., will preside at the piano.

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10 GIRLS—SCHAUGHTICOKE, N. Y. (WEEK OF AUG. 31)
10 GIRLS—SMETHPORT, PA. (WEEK OF SEPT. 3)
10 GIRLS—GREAT BARRINGTON (WEEK OF SEPT. 10)
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Direction
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SIBYL BOWAN
JOE FLAUM, Rep
PALACE, New York, Sept 7th

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New York Sunday Enquirer

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GENE KNIGHT,
New York Journal-American

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ROBERT W. DANA,
New York World-Telegram & Sun.

"So smooth is each mood, motion and expression that the numbers are musical jewels that seem to sparkle at each other . . . The singing of Pepe Lara and Luis Tamayo is soft, romantic and persuasive."
FRANK QUINN,
New York Daily Mirror.

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October 22 (3rd Return Enagement)
STATLER HOTEL
Detroit

November 8th (Return Enagement)
PERSIAN ROOM
Plaza Hotel, New York

March 15th (4th season)
MONTMARTRE
Havana, Cuba

RCA VICTOR Records

SECCO Records

Personal Manager: **CARLOS GOMEZ** *Direction:* MCA

Freed Reprises '55 B'klyn Par R&R Click With Plenty of Kids, Cops, Coin

Still big on th disk bestseller lists, rock 'n' roll is still also packing a tremendous boxoffice wallop. For the second year in a row, disk jockey Alan Freed is jamming the Brooklyn Paramount to capacity at virtually every show despite a highly uneven troupe of performers. With tickets going at $1.50 and $2, the gross should about equal last year's recordbreaking $204,000 even though this year Freed is in for nine days as against last year's 10. (See separate boxoffice story.)

Freed himself is undoubtedly one of the chief reasons for the big draw, since the same type of show at the Apollo Theatre in Harlem, for instance, will pull nowhere as much as a package identified with the WINS jockey. Freed crusaded for this type of music and now he's cashing in on it. Like most crusaders, however, Freed tends to be deadly serious. There's a good deal of pomposity about his gab and he's capable of saying something like "Rock 'n' roll and the youth are the good citizens of tomorrow," whatever that means. The kids, however, seem to dig him or, at least, the music that he plays.

The sociology of rock 'n' roll always comes to focus at such a show. At the show caught last Thursday night (30), no important "incidents" occurred. One kid did manage to wander on stage only to be dragged off by the cops, but otherwise there was no disorder.

There were, however, cops in every aisle to nip any highjinks in the bud. There's no doubt that without the cops, the tough juve element that's attracted to this type of show would have turned the place into pandemonium. All around this reviewer some of the kids were trying to "start something," all in the spirit of good clean fun, but were only put down by the prompt and persistent actions of the police. Lots of nice kids were there too, of course, but there was a large sprinkling of juve hoods waiting for a spark to set the dynamite off.

The rock 'n' roll music supplies the right explosive atmosphere. The opening number by the band, with a driving sax solo by Jimmy Wright, was hot and loud with the mob latching on to the steady beat via handclapping, whistling, etc. It was the same type of stuff that Illinois Jacquet used to dish out at the early "Jazz At The Philharmonic" bashes.

The routining of this show, however, militates against temperatures getting too high. Each turn comes on for a quick number or two and then exits. It's not exactly showmanship, but it permits a billing a lot of names within a 60-minute layout.

Some of the performers are first-rate. Frankie Lymon, a 13-year-old Negro boy, is a sensational talent and his performance with his Teenagers combo could go anywhere. Fats Domino and Joe Turner come on with some fine blues shouting in the old jazz tradition and supply the solid foundation for this package.

The vocal combos on the bill, including the Penguins, the Harptones, the Cleftones, the Bowties and the Teenagers, go through the same routines with slight variations. They are all imitating some original group whose name nobody knows. There's the same note breaking and bending and virtually the identical choreographic routines.

Others on the Brooklyn Paramount bill are Jean Chapel, a femme Elvis Presley; the Shepard Sisters, a mediocre trio; Mabel King, an excellent blues songstress; Jimmy Cavello's Housewreckers, much in the Bill Haley groove, and several instrumentalists, including Al Sears, Freddie Mitchell, Panama Francis and Sam (The Man) Taylor.

Freed, incidentally, also brings his wife on stage as the one who helped to make all this possible.

Herm.

Palace, N. Y.

Harry & Harriet King, Cook & Brown, Senor Cortez, Helen Halpin, Rigole to Bros. & Co. (3), *The Revelers* (4), *Frank Marlowe, Sutton's Bombshells* (5), *Myron Roman Orch; "A Cry in the Night" reviewed in* VARIETY *Aug.* 15, '56.

Salient features of the new Palace card are its brisk pacing and a series of strong acts strategically spotted. In fact, this is one of the better specimens of the Palace brand of stagecraft.

Best aspect of the layout is its comedy. Frank Marlowe's zany brand hits it off with the clientele. He gets familiar with the customers immediately, and then pounds them with a series of good bits. He's a highspot in the show on his next to closing slot.

Another important cog in this section is Helen Halpin, who debuted at this house some years ago, and having made the rounds of the plushier spots, is giving this house another whirl. Miss Halpin hits it well with some strong special material which encompasses some good impressions, with an Elvis Presley bit as its standout. She winds up with her carbon of Judy Garland sitting on the apron doing "Over the Rainbow."

Also in a comedy vein, the Rigoletto Bros. (2), with an assist from an unbilled femme, presumably a remnant of the Aimee Sisters, do their hoke magic and an acro impression that hits its mark strongly.

In the deuce, Cook & Brown give pace to the bill with their tapstering. Negro duo exhibit a lot of energy and come off well. Senor Cortez, on the banjo mandolin, strums his way into house favor with a series of Latin airs, and good novelty tunes for a strong bowoff.

Under New Acts are Sutton's Bombshells, The Revelers and Harry & Harriet King. Myron Roman showbacks sharply. *Jose.*

Roxy, N. Y.

Robert C. Rothafel presentation "Magic of the Stage" with Joe Givens, Nicky Powers, Leslie Sang, Robert Saccente, Joyce Carto, Roxyettes (24), *Skating Lads* (8), *sets, Bruno Maine; costumes, Winniford Morton; Bob Boucher Orch; "Bus Stop"* (20th) *reviewed in* VARIETY *Aug.* 15, '56.

The Roxy has concocted a good central idea for the icer accompanying "Bus Stop." Basic theme is showing a production number from conception to execution and as such results in a practical lesson in the creation of illusion. No great secrets are bared and future entertainments will not be spoiled by this viewing; in fact, it tends to show how imagination and knowhow can invigorate any set of stage proceedings.

Managing director Robert C. Rothafel has carried out this theme nicely. Of course, there could have been some greater use of midterm punches in the show, and perhaps more applause winning specialties might have been employed, but generally the prevailing theme and production provides a satisfactory setto.

There are various specialties in the show, as the mild hula by Cissy Trenholm, and the trick glides by Nicky Powers and Robert Saccente and the adagio by Powers and Leslie Sang. Latter was spoiled by the collapse of a strap on Miss Sang's costume during show caught. Joe Given is the conferencier of the proceedings and the single production vocal by Joyce Carto comes off nicely.

With this show, the Roxy is attempting to present its stage and the house facilities as the star of the show. Perhaps having the only permanent theatre icestage carries its responsibilities and new forms of expression must be contrived for greater effect. Rothafel is apparently trying to carry out this concept, and he seems to be hitting a format.

The line of 24, and an octet of boys provide a lot of color on the ice, and the costumes create a great splash, especially in the finale with its great waltz theme. However, the proceedings can be sharpened considerably with some punchier specialties in various parts of the program, and perhaps even a good dosage of comedy, budget permitting. With these additional items, this layout could have been probably the best in its iceshow career.

Orch is batoned expertly by Robert Boucher, the sets by Bruno Maine, and costumes by Winniford Morton, give good assists to the card. *Jose.*

FRESHMAN IN HOSPITAL

Fort Wayne, Sept. 4.

Because of the illness of Ross Barber, the Four Freshmen were forced to cancel their Sunday night Sept. 2, dance date at the Tippecanoe Gardens at nearby Lake Tippecanoe.

Barber, emcee and vocalist with the Four Freshmen, collapsed on tour and is now hospitalized.

U. S. Sues Saxony Hotel, Miami Beach, in Row Over Dinner Tab 0.0.

Miami Beach, Sept. 4.

Refusal by Saxony Hotel operators, Sax Enterprises Inc., to allow Internal Revenue agents a spot check of dinner tabs of Pagoda Room guests, led to filing this week of civil court complaint by the Government against the corporation.

The complaint alleges that revenue agents were turned down when they requested permission to scan tabs to find if there had been any failure to comply with the 20% cabaret tax. The Saxony has been using weekend shows this summer with newspaper display ads carrying message anent no minimum, cover or tax for dinner guests before 9 p.m.

It is believed this is the first such charge to be levelled against a hotel in years, although there have been a number of liens and claims filed against indie night clubs after winter-runs, when the "current" operators folded. In all such instances, however, the spots were taken over by new owners with permission of, or settlement arrangement with revenue reps.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 4.

Lindsay MacHarrie, author-producer, after discharge here will be connected with "CARE" organization.

George Martin, author and playwright, recently sold one of his stories.

Allan Zee, songwriter and producer, looking at time tables; he has progressed that much.

Ida DeMarco took one year to regain her health here.

Lee Klemick, Republic Pictures, in for her annual vacation and general checkup.

Write to those who are ill.

Unit Review

B&C's No. 1 State Fair

Minneapolis, Sept. 1.

Sky High Sway-o-Rama (4), *Harmonicats* (3), *"Nip" Nelson, Brunos* (2), *Lou Breese, Arren & Broderick, Frederico & Erne, McKay & Charles, Wazzan Troupe* (9), *Ving Merlin & His Violin Beauties* (3), *Sciplini's Chimps, Carl Marx, Dorothy Hild Dancing Girls* (24) *Boys* (4), *Hild Singers* (6), *Izzy Cervonne Orch* (28); *producer, Sam J. Levy; director-choreographer, Dorothy Hild; at Minnesota State Fair, Aug.* 24-*Sept.* 3; $2.50 *top.*

This Barnes & Carruthers' No. 1 state fair show, providing the Minnesota exposition's night grandstand entertainment for audiences of from 12,000 to 16,000 at a slightly higher scale than previously ($2.50 top), fills the bill well, giving a good money's worth.

Except for new performing faces, the show, as far as format and type of entertainment are concerned, varies little, if at all, from its very successful predecessors here, which also had the B. & C. label. It provides a melange of circus thrills, stage revue production numbers, comedy, song and music—a wide variety of the tried-and-true sort of fare desired and relished by the particular type of clientele attracted. Revue also boasts fast pacing, plenty of pretty girls in flashy and colorful costumes and even a clown. Lineup comprises established acts. Lack of big names seems no handicap.

For a bit of circus, the Four Sky High Sway-o-Rama young men; the Brunos, a man and girl, and Frederico & Erne perform perilously on the high poles, and there's Carl Marx, the clown. Also, the Wazzan troupe of nine Algerian acrobats who hit a whirlwind tumbling pace.

Funmaking is entrusted to emcee "Nip" Nelson who also contributes impressions; the clown Marx, Sciplini's Chimps and Arren & Broderick who lampoon opera. Music finds capable representatives in the persons of the Harmonicats trio of mouth organ musicians; banjoist Lou Breese, a former local orchestra conductor, and Ving Merlin and three pretty girl fiddlers.

The 75-year old Gordons, husband and wife, step in lively fashion, the Merlin violinists also do some limb shaking, and the Hild ensemble of 24 girls and four boys terpers appear in four production numbers. Six Hild singers are on the ball with their vocalistic accompaniments. *Rees.*

VARIETY BILLS

WEEK OF SEPTEMBER 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 7
Kirby's Ballet
Tamara Mancokian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Corps de Ballet
Rockettes
Glee Club
George Sawtelle
Elliott Reid
Albert Sturm

Palace (P) 7
Mac & Lorraine
Fred Lowery
Manhattans
Pigmeat & Co.
Joy Hodges
Ben Beri
Sybil Bowan
Edwards Bros.

LOS ANGELES

Paramount (P) 6
Lionel Hampton Co.

AUSTRALIA

SYDNEY

Tivoli (T) 3
Katherine Dunham Co.

NEWTON

Elizabethan (T) 3
Philip Stainton
Percy Marmont
Noel Howlett
Richard Reynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Esmond Wenham
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

NEW ZEALAND

TIMARU

Royal (T) 3
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
3 Gipsys
Salici Puppets
Neal Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

BRITAIN

ASTON

Hippodrome (I) 3
James Crossini
Elroy
Rondart
Campbell & Rogerson
Checker Wheel
Ladd West
Johnny Dallas
Sherry Leigh

BLACKPOOL

Palace (I) 3
Albert Modley
Edna Savage
M & B Winters
F Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
Arthur Summer

Winter Garden (I) 3
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Warren
Devine & Sparks
Sonny Boy
Margaret West
12 Daydreams
4 King Tones

Opera House (I) 3
G & B Bernard
Eve Boswell
Freddie Frinton
Tiller Girls
Melody Makers
6 Mayfair Models
Patricia Dahl
Lane Bros.
Hall, Norman & Ladd
Ghezel Bros.

BIRMINGHAM

Hippodrome (M) 3
Smith Bros.
Billie Anthony
Jimmy Paige
Bessie Fiddess Girl Friends
Rolf Hansen
Mallini Bros.

BRADFORD

Alhambra (M) 3
Johnny Stewart
Francois & Zandra
Maxine Daniels
Lorraine
Don Fox
Ron Scott
Dolores Ventura
Bobby Limb

BRIGHTON

Hippodrome (M) 3
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
Skylons
Orly Trio
Belles & Beaux
Jack Simpson
Una Stubbs
Mitchell Singers

BRISTOL

Hippodrome (M) 3
Brough & Andrews
Jimmy Wheeler
Ronald Chesney
Shirley Eaton
Arthur Haynes
Ossie Noble

BRIXTON

Empress (I) 3
Mitchell 3
Monty Norman
Diana Coupland
Hackford & Doyle
Babette & Reoul
Gilbert
Peter Raynor
Serences
French & Joy

CHELSEA

Palace (I) 3
Billy Stutt
Manderinos
Russ Hansen
Cleo du Peont
Renoir
Gaye
Cuban Models
Havana Lovelies

FINSBURY PARK

Empire (M) 3
Deep River Boys
Ballet Montparnasse
Billy Baxter
3 Warrens
George Meaton
Mereaux & Lilliane
Donald Stuart
Eddie Ash

GLASGOW

Empire (M) 3
Al Martino
Cherry Wainer
Johnny Silver
Benson Dulay Co.
Tex McLeod
Burt 2
Joan Kayne

LEEDS

Empire (M) 3
Lita Roza
Dorothy Reid
G & A Doonan
Johnny Brandon
Darban & Wendy
Don Arden
Fred Atkins
Rosinns

LIVERPOOL

Empire (M) 3
Dorothy Squires
Les Traversos
Earle & Vaughan
Jose Moreno
Kentones
Nat Goneilla
3 Rethlems

LONDON

Metropolitan (I) 3
Jean Raymond
Regoldi Bros.
Tommy Godfrey
Billy Livingstone
Pietro & Giovanni
Ross & Ramaya
Coral Gaye
Lyndons
Terry James

MANCHESTER

Hippodrome (M) 3
Golden Gate 4
Rima Rudina
Crawford 3
Jeffrey Lenner
Fran Dowie
Tumbling Tomboys
Candy
Zodias

Palace (M) 3
Jimmy Young
Stan Stennett
Jon Pertwee
Joan Turner
Schaller Bros.-Valerie Tandy
Devine & King
Damura Ballet
Mitchell Singers
20 Dancing Stars

NEWCASTLE

Empire (M) 3
Mel Torme
Kay & Kimberley
White & Ann
Courtneys
Connor & Drake
Shipway 2
Peter Glanton
Mongadors & Ann

NORTHAMPTON

New (I) 3
Jimmy French
Simmy Russ
Violet Tye
Muldoon & Grey
Grayson Cousins
Michael Agar
8 Girls

NORWICH

Hippodrome (I) 3
Peaches Page
Scott & Foster
Podeste Bros.
Alan James
Caruna & Rodo
Joe Ruggles
Page Lovelies

NOTTINGHAM

Empire (M) 3
The Hilltoppers
Miles
Alan Clive
Mumford's Puppets
Cox 2
Len Young
Lotus & Josie
Richman & Jackson

PORTSMOUTH

Royal (M) 3
Jimmy Gay
Lana Laverne
Prince Sisters
Don Dillon
White & Simone
E & J Romano
Eve Williams
Honey Duprez
Jessica Hargreaves
French Models
Jack Whiteley
Valento & Dorothy

SOUTHSEA

Empire (M) 3
Freddie Sales
George Gee
Sally Rogers
Desmond Ainsworth
Aleta Morrison Co

SUNDERLAND

Empire (M) 3
Lee Lawrence
Pauline & Eddie
Walter Niblo
3 Sparkos
2 Boris
Jack Beckitt
Sharpe & Iris
Madrigal & Ptnr

Cabaret Bills

NEW YORK CITY

Chardas
Anny Kapitanny

Lili
Bela Babai Orc

Tibor Rakossy
Bill Yedla
Dick Marta

Chateau Madrid
Trio Anahuac
Antonia, Blonda & Pepe Malero
Bonita Sisters
Carlos Valadez

Copacabana
Romo Vincent
Roberta Linn
Jones Boys
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Ore
Frank Marti Ore

No. 1 Fifth Ave
Cedrone & Mitchell
Liz Williams
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Ore
Jani Sarkozi Gypsies
Quintero Rhumbas

Hot'l H'nry Hudson
Joan Bishop

Hotel Roosevelt
Eddie Lane Ore

Hotel Taft
Vincent Lopez Ore

Hotel St. Regis
Milt Shaw Ore
Ray Bari Ore

Hotel Statler
T & J Dorsey Ore

Latin Quarter
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Jo Lombardi Ore
B Harlowe Orc

Park Sheraton
Alan Logan
Eddie Layton

Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Lugbert
Eugene & Sonya
Andrei Hamshay

Versailles
Lou Nelson
Nancy Donovan
Bergman & Mimi
Salvatore Gloe Ore
Panchito Orc

Viennese Lantern
Margarita Sierra
Luc Perel
Ernest Schoen Ore
Harold Sandler
Paul Mann

Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Ore
Irving Harris

Waldorf-Astoria
Los Chavales
Trini Reyes
Emil Coleman Ore
Mischa Borr Ore

Village Vanguard
Enid Mosier
Steel Band
Johnny Mathes
C Williams Trio

CHICAGO

Black Orchid
Fran Warren
Dave Gardner
Fred McKenzie

Blue Angel
"Carapso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Ore

Blue Note
Duke Ellington Ore

Chez Paree
Spike Jones
Helen Grayco
Chez Paree Ad'rbls
Ted Flo Rito Ore

Cloister Inn
Lurlean Hunter
Pat Moran 4
Dick Marx
Johnny Frigo

Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torjanis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Ore

London House
Teddy Wilson 3

Mister Kelly's
Connie Milano 3
Beverly Kenny
Audrey Morris

Palmer House
Harry Belafonte
Charlie Fisk Ore

LOS ANGELES

Ambassador Hotel
Nat (King) Cole
Rowan & Martin
F. Martin Ore

Bar of Music
Elsa Orla
Dick Curtis
Carlos Noble
Ruben Moreno Ore

Biltmore Hotel
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Ore

Ciro-ette Room
Nejla Ates
Skeets Minton
Felix Martinique
Geri Galian Ore

Crescendo
Moore & Lessy
Tony Martinez Ore

Mocambo
Arthur Ellen
Carmen D'Antonio
Carl Carelli Trio
Paul Hebert Ore

Moulin Rouge
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Ore

Statler Hotel
Lillian Roth
Eddy Bergman Ore

LAS VEGAS

Desert Inn
Jan Peerce
The Szonys
Something Smith Redheads
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Jazz At Philharmonic
Buddy Rich
Oscar Peterson
Ray Brown
Herb Ellis
Roy Eldridge
Illinois Jacquet
Flip Phillips

El Cortez
Mary Beth Hughes
Bobby Pinkus
Jimmy Brown
Taffy O'Neill
Cirquettes
Sterling Young Ore

El Rancho Vegas
Barbara Kirk
Myron Cohen

El Rancho Ore
Renee Molnar Dncrs

Flamingo
Ritz Bros.
Estelita
Half Bros.
Don Kirk
Mary Menzies
Flamingoettes
Lou Basil Ore

Fremont Hotel
Ish Kabible
4 Gems
Mike Sarge & His Sargents

Golden Nugget
Harry Ranch Ore
Poly Possum
Joe Wolverton
Eddie Gomez

New Frontier
Mickey Rooney
Robert Sherwood
Joey Forman
Dick Winslow
Wilder Bros.
Garwood Van Ore

Riviera
Blackouts of '56
Ken Murray
Marie Wilson
Royal Guardsmen
Anthony & Allyn
Martin Bros.
The Shyrettos
Little Buck
Nancy Wynne
Gene Pellicci
Barry Gordon
Riviera Dancers
Ray Sinatra Ore

Sahara
Edgar Bergen
Mindy Carson
SaHarem Dncrs
Cee Davidson Ore

Sands
Peggy Lee
Sue Carson
Clark Bros.
Copa Girls
Antonio Morelli Ore

Showboat
Joaquin Garay
Marlene
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Fawzia Amir
Halim
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh Slipperettes
G. Redman Ore
"Haller Girl"

Thunderbird
Johnny Desmond
Tippy & Cobina
Steiner Bros
Barney Rawlings
Thunderbird Dncrs
Al Jahns Ore

MIAMI-MIAMI BEACH

Ball & Chain
Gene Krupa Orc

Ciro's

Eden Roc
Bobby Van
Diahann Carroll
Mal Malkin Ore
Chuey Reyes Ore

Fontainebleau
Phil Foster
Marion Colby
Tun Tun
Sagasas Orc

Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atomn

Malayan
Rivero Quintet
Bimini Mama
Pierre Duval

Murray Franklin's
Don Rickles
Bobby Sherwood
Luke Solem
Peggy Lloyd
Murray Franklin
Cookie Norwood

Nautilus
Nancy Ford
Antone & Ina
Syd Stanley Ore

San Souci Hotel
Ricki Dunn
Rosita Ashton
Sammy Walsh
Freddy Calo Ore

Seville
Maxie Rosenbloom
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Ore

Saxony
Larry K. Nixon
Norm Dygon

(Continued on page 55)

Actress Mary Orr Goes Backstage In New Novel, 'Diamond in the Sky'

Mary Orr, legit-tv actress and author, has written a backstage novel, "Diamond in the Sky" (Crown; $3.95), which may be of moderate interest to stage aficionados (including the Sardi's crowd) and film story editors.

Having appeared in various Broadway plays and network television shows, collaborated on several plays (including "Wall Flower," a modest hit of 1943-44) with her director-husband Reginald Denham, Miss Orr knows her way around a theatre, a tele studio and the after-hours haunts of the homothespians. As an easy-to-read yarn with the standard eroticisms, it's a slick job. But it's not likely to be mistaken for literature.

"Diamond in the Sky" is a novel with a gimmick. It quickly establishes the milieu and principal characters with an initial chapter titled "The Curtain Rises," out front and backstage at a Broadway theatre just prior to an opening night. It then goes into a series of flashback chapters, each devoted to a key individual or element in the production, gradually bringing the plot up to the present and then quickly finishing it off with a melodramatic flurry.

This ingenious narrative method enables the author to reveal considerable backstage (and offstage) lore about legit and its denizens. But it may also be at least partly responsible for the failure to focus strongly on any one central character. Also, while the heroine, Brenda Hale, is a colorful and interesting star of the show, she's too much of a moral alley cat to be very likeable. But then, Miss Orr is apparently more interested in expose excitements than sympathy.

Such a novel obviously invites speculation as to possible real-life identification of the rather stereotype characters. The dedication, "To my husband, Reginald Denham, whose resemblance to the character of Ian Bartlett is strictly intentional," is clear enough. A casual reader may also be pardoned for identifying Bartlett's actress-wife, Chrystal Corbett, with the authoress. Beyond that, despite the usual disavowal of "any resemblance," etc., various well-known-in-the-trade people seem suggested, mostly as composites.

It may be noted that "Diamond in the Sky" reflects Miss Orr's familiarity with the backstage and offstage facets of Broadway legit, but touches only slightly on front-of-the-house aspects. Thus, the show's business manager is a sketchy figure, and there's virtually nothing about pressagent, box-office crew, house manager, etc.

No coincidence, either, is the fact that the only really lethal portrait in the yarn is the show's electrician (agents get off a trifle better). If non-pro readers aren't already aware of it, this angle of the novel will give them an accurate idea of the bitterness of most show people toward stagehands.

Hobe.

WESTERFIELD OUT OF 'INHERIT' FOR SURGERY

Hollywood, Sept. 4.

James Westerfield, top-featured actor in the touring "Inherit the Wind," was forced out of the cast for an emergency appendectomy Saturday (1), and will remain at St. Joseph's Hospital here for further surgery. He's expected to be out of the Jerome Lawrence-Robert E. Lee drama about four weeks.

His role as Matthew Brady, originated on Broadway by Ed Begley and patterned on the character of the late William Jennings Bryan, was taken over by his understudy, Leon Stevens, for the final performances Saturday at the Huntington Hartford Theatre here. Stevens will continue to play it for the scheduled engagements in Portland, Seattle and Kansas City.

Fest Seeks Juliet

"Romeo and Juliet" is being considered for Stratford (Ont.) Shakespeare Festival for next summer, but director Michael Langham so far hasn't found a Juliet.

Festival company is currently presenting "Henry V" and "Oedipus Rex" at the Edinburgh Festival.

'Harmony,' New Musical Skeds Pre-London Bow

London, Sept. 4.

A new British musical entitled "Harmony Close," with book and lyrics by Charles Ross and music by Ronald Cass and Ross, is being presented in London this fall by Stephen Mitchell. The production opens a tryout run in Glasgow next Tuesday (11).

Leading roles are being played by Dennis Lotis, Carol Raye, Rose Hill and Patricia Lancaster. The tuner is being staged by John Fernald and choreography is by Hazel Gee.

Hawkins Out As Critic for W-T; Resented Editing

Resignation of William Hawkins as drama critic of the N. Y. World-Telegram & Sun is understood to have stemmed from dissatisfaction with the editing of his copy. Although the resignation apparently was submitted some time ago, it became generally known only last weekend.

Hawkins, currently vacationing in Europe, has not been available for comment since the story broke, so his plans are not known. However, several times in recent months he has mentioned plans for writing a book, apparently fiction. It's also figured likely that he will do some magazine writing.

Dissatisfaction with the handling of his copy is reportedly a long-standing matter with Hawkins. He has explained to friends that editorial changes and cuts in his show reviews, critical columns and interviews have in many cases altered the sense of his writing and made him appear ridiculous to informed readers.

Presumably he might have made an issue of the situation, since his late father was a top executive and major stockholder and his family is understood to retain sizable holdings in Scripps-Howard, which owns the World-Telly and various dailies in other cities. However, he apparently preferred to step out.

There has been no indication who will be Hawkins' successor as critic. One of the editors declined over the weekend to comment on a rumor that someone in the Scripps-Howard organization would be assigned to the spot, although Omar Ranney, of the Cleveland Press, is figured a possibility. In any case, the job has seen heavier traffic in recent years than the critic's post on any other New York daily.

In the last 20 years or so W-T critics have included the late Robert Garland, John Mason Brown, the late Sidney B. Whipple, the late Douglas Gilbert, Burton Rascoe and, for the last six or seven years, Hawkins.

Ward Morehouse, who had been legit critic and columnist for the old N.Y. Sun, continued merely the latter stint when that sheet was taken over several years ago by the W.-T. After being of the W.T. for a year or so, he has just become critic-columnist for the Newhouse papers, including the Newark Star-Ledger.

Goodman Vice Freedman For 'Night' Column Plugs

Frank Goodman has succeeded Leo Freedman as pressagent for "Middle of the Night," which reopened last week at the ANTA Playhouse, N.Y., after a summer layoff, with Edward G. Robinson as star.

Freedman, who had handled publicity for the show since its opening last winter, is understood to have resigned after producer-director Joshua Logan, reportedly at the urging of author Paddy Chayevsky, expressed dissatisfaction over the amount of gossip column mentions for the play.

Want Keel for 'Bells'

Howard Keel is reportedly being dickered for the male lead in "Bells Are Ringing," opposite Judy Holliday. The film singer-actor would play the role which John Raitt turned down in favor of repeating his top-starring stint in the screen version of "Pajama Game."

"Bells," by Betty Comden, Adolph Green and Jule Styne, is scheduled to start rehearsing in two weeks, with Jerome Robbins directing.

Hub Gets Going; Philly Lagging

Boston, Sept. 4.

Hub is readying for the legit season which gets underway Sept. 17 with the opening of Linda Darnell and Robert Alda in the tryout of "Harbor Lights" at the Wilbur. It will be the only production of the season for the theatre, which is being given up by the Shuberts.

Opening week of the season will find three shows on the boards. "Sixth Finger in a Five Fingered Glove" relights the Plymouth on Wednesday (19) and "Too Late the Phalarope" reopens the Colonial the following night. Next production in will be Shaw's "Apple Cart" at the Plymouth for a fortnight beginning Oct. 1. "Major Barbara" follows at the Opera House for two weeks opening Oct. 8.

"Li'l Abner," first musical of the Hub season, is due Oct. 3 at the Shubert for three weeks. "Separate Tables" is booked for Oct. 8 at the Colonial for two weeks. "Best House in Naples" is skedded for Oct. 15 at the Plymouth.

Philly a Slow-Starter

Philadelphia, Sept. 4.

Although Philly has an unprecedented number of bookings, mostly tryouts, already listed for October and November, present indications point to a light opening month of September, with exactly three shows so far officially set.

The season is not set to open Sept. 17 at the Walnut with "Loud Red Patrick" following the show's breakin at Wilmington. Next show will be "Reluctant Debutant," due Sept. 24 at the Locust. Third of the trio will be "Happiest Millionaire," starring Walter Pidgeon, Sept. 27 at the Shubert.

"Millionaire" is an appropriate opening here, as it is based on the book, "My Philadelphia Father," the life of Philly's fabulous character, Col. Anthony Drexel Biddle. Its booking in the large, musical-comedy house, the Shubert has caused quite a surprise in local legit circles. Only other show skedded for September is "Build With One Hand," a Playwrights' production, due late in the month.

As of now, October has eight definite bookings and November a like number. Shows and dates include "Auntie Mame," Forrest, and "Best House in Naples," Walnut, Oct. 2; 'Happy Hunting," Shubert, Oct. 22; "Bells Are Ringing," Shubert, Nov. 12, and "Pajama Game," Forrest, "Sleeping Princess," Walnut, Oct. 15.

Revive GBS Dual Bill For Multiple Showings

Edinburgh, Sept. 4.

Henry Sherek presented two short Bernard Shaw pieces, "Village Wooing" and "Fanny's First Play," at Lyceum Theatre here last week. Plays opened at Grand Theatre, Leeds, last Monday (27).

British Broadcasting Corp. will televise the latter piece Sept. 11. Plays will later go to the Berlin Festival, and will tour Holland for a week, returning Oct. 1 to the Royal, Brighton.

John Beal in Pageant

St. Louis, Sept. 4.

John Beal has been signed for the male lead in "Heartland USA," a pageant to be presented nightly during the 30-day Mid-American Jubilee to be presented on the local waterfront. He will head a cast of 350 in a version of the development of St. Louis.

The legit-film actor is a native of Joplin, Mo.

Flash! Jayne Mansfield's Tapering Off on Cheesecake—Well, a Little

By HOBE MORRISON

Jayne Mansfield is tapering off. Having built herself as a name and gotten star billing in a Broadway show, she has cut down on posing for cheesecake pictures, and is now getting only a large (in contrast to the former newspaper-glutting) volume of free publicity.

"I'm refusing all requests to appear and have my picture taken at public functions," the actress declares firmly. Then, in the face of a skeptical response, she concedes. "Well, I'm refusing *nearly* all; anyway, a good many." Then she adds, earnestly, "I couldn't refuse *all* publcity requests, of course—it wouldn't be fair to the show."

By the show, Miss Mansfield means "Will Success Spoil Rock Hunter?", the comedy at the Shubert, currently in its 48th week on Broadway. The play, generally regarded as a synthetic effort by the author of "Seven Year Itch," owes its unexpected longevity primarily to Miss Mansfield, as even playwright-director George Axelrod frankly admits.

Although Miss Mansfield had a small (if vivid) reputation in Hollywood trade circles prior to the Broadway opening of "Success," it was her appearance in cheesecake pictures in the dailies, (including a cover and picture-feature spread in Life) and in more lurid fashion in the sensation publications, that established her as what she calls a "sex symbol."

And Also MM

Perhaps this is the appropriate place to mention Marilyn Monroe. It had better be emphasized immediately, however, that Miss Mansfield does not enthuse at references to the former Mrs. Joe DiMaggio and the present Mrs. Arthur Miller, who's something of a major league (or Pulitzer Prize) sex symbol herself.

Although Miss Mansfield avoids criticizing Miss Monroe, and apparently makes a point of expressing admiration for her, she denies and clearly dislikes the general assumption that her role in "Success" and her performance (including what's been taken as an imitation of the celebrated wiggle and what unkind people have described as a sort of babytalk reading of lines) are intended as an impersonation or even caricature of Miss Monroe. Any resemblance to Miss Monroe, she insists deadpan, is incidental to an original characterization.

One City Room Directive

Before swearing off unlimited publicity appearances and cheesecake photos, Miss Mansfield set what must be a circulation record for such personal exploitation. The actress' figger and, incidentally, face appeared in newspapers and magazines to such a saturation extent, in fact, that the editors of one New York daily (the World-Telegram & Sun) actually felt it necessary to post a bulletin in the city room to the effect that, until further notice, her picture was not to be used in the paper.

Also indicative, perhaps, was a recent incident when a theatrical reporter's car broke down in upstate N. Y. During the lengthy repair job, the conversation inevitably turned to show biz, and the local garage owner displayed interest in television and films, but expressed utter unconcern about legit. "I'd sure like to see one play, though," he remarked with sudden animation. "I'd give any-

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Playhouse at Oxford U. Reopens as Eggheader

London, Sept. 4.

Oxford Playhouse will reopen on Oct. 1 with Giradoux's "Electra," the rights of which were recently secured by the company's new director, Frank Hauser.

The Playhouse was taken over in July by a new company headed by members of the university staff, and given a new lease of life under the cultural banner. Dudley Fitts' new translation of "Lysistrata," by Aristophanes, is also set for staging.

Local 802 Nears New Showdown With Meyer Davis

Although once slapped down by American Federation of Musicians' prexy James C. Petrillo, New York's Local 802 is once again aiming a shaft at Meyer Davis, a w.k. bandleader and a prominent investor in legit shows. Via resolution due to be voted on this month, Local 802's exec board is again pushing a new move to bar the local's members from investing in a legit show in which they are working.

Same move was made almost four years ago by Local 802, but Davis appealed the union's stand to Petrillo who upheld the bandleader. This time, Davis has again indicated that he will appeal any such resolution to the AFM leadership, and, if that fails, to the courts.

Motivation behind the Local 802 resolution is that a tooter-investor gets an unfair advantage by way of getting and holding his job. It's generally understood that Davis is the prime target of the resolution since he is the most prominent Local 802 member who is also a big show backer.

At the present time, Davis has money in nine shows. He has put $2,000 in "Candide"; $2,000 in "The Ghost Goes West"; $2,000 in "Major Barbara"; $1,800 in "Happiest Millionaire"; $800 in "Long Day's Journey"; $1,500 in "Loud Red Patrick"; $3,500 in "Apple Cart"; $1,500 in "Auntie Mame"; and $2,000 in "A Very Special Baby."

Davis is also an active contractor in supplying orchs for the legit shows.

JEAN STAPLETON CAN PAY JUDY COMMISSION

Jean Stapleton, who's set for a featured lead in the forthcoming Broadway musical, "Bells Are Ringing," got the part because Judy Holliday, star of the show, remembered her performance in a supporting comedy role two seasons ago in "In the Summer House." Miss Holliday had not seen Miss Stapleton's current portrayal of the baseball-daffy spinster in "Damn Yankees."

When Miss Holliday arrived east a few weeks ago for production confabs prior to rehearsals of "Bells," one of the huddles concerned casting for the Betty Comden-Adolph Green-Jule Styne musical. At the star's suggestion of Miss Stapleton for the featured role in question, Theatre Guild executives more or less shrugged off the matter with the statement that the comedienne was one of several dozen possibilities they'd already auditioned.

That didn't satisfy Miss Holliday. "I remember her well in 'Summer House';" she declared. "She was absolutely wonderful in it. Anyone who could give a performance like that would be perfect for the part in 'Bells'." Thereupon, Miss Stapleton was promptly called back and, without further auditioning, was signed for the show. She will leave "Yankees" to take the assignment.

Betty Ebert Is Slugged In Holdup of Strawhat

Augusta, Mich., Sept. 4.

Betty Ebert, actress-wife of producer Jack Ragotzy, was treated at Kalamazoo Hospital for head injuries Sunday night (2) after being slugged with the butt of a gun wielded by one of a pair of armed, masked bandits who held up and robbed the Barn Thea're here during a performance of "Where's Charley?"

The hoodlums invaded the strawhat boxoffice about 9 o'clock, as Ragotzy and Miss Ebert were checking the night's receipts, which amounted to $952.

Pre-Holiday Exodus Crimps B'way; But 'Yankees' $48,100, 'Faces' $27,600 'Diary' $20,700, Robinson-'Night' 23G

Broadway had the expected relapse last week, as the holiday eve exodus crimped attendance at the final three performances Friday-Saturday (31-1). Receipts were still slim Monday night (3) in the usual Labor Day calm, and are due to remain light for the current week, which includes two Jewish holidays.

Business should begin to perk up at the end of the week, however, and the traditional autumn climb is due to get under way next week. Capacity shows last week were "My Fair Lady," "Most Happy Fella" and "No Time for Sergeants."

Last week brought the reopening of "Middle of the Night," and next week brings the resumption of "Inherit the Wind," both after summer layoffs.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (76th wk); 604; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicoli). Previous week, $23,100; last week, over $21,800; due to close Dec. 1 to tour.

Damn Yankees, 46th St. (MC) (70th wk; 556; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $47,800; last week, nearly $48,100.

Diary of Anne Frank, Cort (D) (48th wk; 381; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $22,100; last week, over $20,700; George Voskovec playing male lead this week while Schildkraut vacations; Susan Strasberg resumes this week as costar, after vacation).

Fanny, Majestic (MD) (96th wk; wk; 764; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $29,300; last week, over $30,300 on twofers.

Hatfull of Rain, Lyceum (D) (43d wk; 341; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $15,000; last week, nearly $14,000 on twofers.

Matchmaker, Royale (C) (39th wk; 312; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week $17,500; last week, nearly $14,600.

Middle of the Night, ANTA (D) (22d wk; 173; $5.75; 1,185; $39,116) (Edward G. Robinson). Relighted last week after an eight-week layoff, getting almost $23,000 on the resumption stanza.

Most Happy Fella, Imperial (MD) (18th wk; 140; $7.50; 1,427; $57,875). Previous week, $58,400; last week, same.

Mr. Wonderful, Broadway (MC) (24th wk; 188; $7.50-$6.90; 1,900; $71,000). Previous week, $50,600; last week, over $48,800.

My Fair Lady, Hellinger (MC) (25th wk; 187; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Last week, nearly $65,200 again.

New Faces, Barrymore (R) (12th wk; 92; $6.90-$5.75; $38,577). Previous week, $24,700; last week, over $27,600.

No Time for Sergeants, Alvin (C) (46th wk; 364; $5.75-$4.60; 1,331; $38,500). Previous week, $38,700; last week, $38,800.

Pajama Game, St. James (MC) (121st wk; 964; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $33,900; last week, nearly $32,400.

Will Success Spoil Rock Hunter, Shubert (C) (47th wk; 372; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $16,400; last week, almost $14,200.

OFF-BROADWAY

Dorian Gray, Bleecker St. (8-16-56).

Iceman Cometh, Circle in Square (5-8-56).

Man of Destiny, Downtown (5-21-56); closes Sept. 16.

No Exit, Theatre East (8-14).

Nobody's Child, Open Stage (8-22).

Threepenny Opera, de Lys (9-20-55).

Uncle Vanya, 4th St. (1-31-56).

Closed Last Week

World's My Oyster, Actor's Playhouse (7-31-56).

JULIE'S 'LARK' $33,100, CENTRAL CITY WINDUP

Central City, Col., Sept. 4.

Julie Harris in "The Lark" grossed a lyrical $33,100 last week in the windup stanza of her three-week engagement at the Opera House. That brought the total take to almost $125,300 for the stand.

The Kermit Bloomgarden production opens tomorrow night (Wed.) at the Geary Theatre, San Francisco.

'Show Boat' Fast $60,600 Finales Dallas Season

Dallas, Sept. 4.

State Fair Musicals 12th and final week of the 15th season ended Sunday (2) with "Show Boat" tallying a potent $60,600 for seven performances in its holdover week. First week drew $52,400. Jerome Kern revival, produced here by managing director Charles R. Meeker Jr., starred Shirley Jones and featured William Tabbert, Betty Colby, Margaret Hamilton and Lawrence Winters.

Good weather, with temperatures below 100-degrees most of the week, aided the b.o. at air-conditioned State Fair Auditorium.

The Phoenix Theatre and the American Shakespeare Festival Theatre of Stratford, Conn., will jointly sponsor the fourth and fifth productions to be presented this season at the former showcase. The two entries will be Elizabethan plays and will run for five weeks each starting Jan. 22.

Holdover 'King' 60G, K. C.; Season Ended at Loss

Kansas City, Sept. 4.

Starlight Theatre wound up its summer season of musicals Sunday night (2) in the big open air theatre in Swope Park with a second-week gross of $60,000 on "King and I," with Jeanette MacDonald and Leonard Graves. Holdover stanza repeated the take for the opener. It was the only two-week stand in the season of 10 productions.

Total of $120,000 for the fortnight was handsome biz, but under the pace of the final super productions of recent seasons. Final tabulation isn't in yet, but it looks like the Starlight failed to recoup its budget, originally set around $550,000. It may have been as much as $30,000 under, the first time in the six-year history of the operation.

'Witness' $23,700, 'Teahouse' $22,600, 'Yanks' 50½G, S.F.

San Francisco, Sept. 4.

"Damn Yankees" set a new Curran gross record at the current scale last week, and business in Frisco's other two legit houses bounced back from depressing levels of the Republican convention.

"Witness for the Prosecution" improved $2,200 at the Alcazar, and the last week of the second Geary run of "Teahouse of the August Moon" jumped $3,500.

"The Lark" opened at the Geary last night (Mon.).

Estimates for Last Week

Damn Yankees, Curran (2d wk) ($5.40; 1,752; $52,000) (Bobby Clark). Over $50,500; previous week, $43,500.

Witness for the Prosecution, Alcazar (4th wk) ($4.95; 1,147; $32,929) (Francis L. Sullivan, Patricia Jessel). Nearly $23,700; previous week, $21,500.

Teahouse of the August Moon, Geary (6th wk) ($4.40; 1,550; $37,000). (Lary Parks). Over $22,600; previous week, $20,500; exited town Saturday (1).

'Boy' Wow $62,300, 'Wind' $28,600, L.A.

Los Angeles, Sept. 4.

Opening of "Little Hut" tonight (Tues.) puts the town back on a two-show basis following the weekend departure of "Inherit The Wind" after a seven-week run. Next week, the Biltmore relights with "Teahouse of the August Moon" and "Chalk Garden" rekindles the Huntington Hartford.

Estimates for Last Week

Boy Friend, Philharmonic Aud (MC) (2d wk) ($4.95; 2,670; $64,000). Over $62,300 (including tax); previous week underquoted, was $58,600; exits town Sept. 15.

Inherit the Wind, Huntington Hartford (D) (7th wk) ($5.20-$4.95; 1,024; $31,000) (Melvyn Douglas). Walloping $28,600 on finale; previous week, $27,100.

'PAJAMA' THIN $26,400 FOR TORONTO REPEAT

Toronto, Sept. 4.

Opening the new season at the Royal Alexandra here, a repeat of "Pajama Game" grossed a meagre $26,400 last week in the 1,525-seater, at $5 top. It holds over this week.

Last March, at $6 top, the musical sold out at $95,200 for fortnight's engagement.

'Kismet' 45G on 2d Week, Finales St. Loo Summer

St. Louis, Sept. 4.

"Kismet," grossed a satisfactory $45,000 last week on its holdover in the Municipal Theatre Assn. 10,000-seat alfresco theatre in Forest park at $3-top. That ended the summer season for the spot.

That gave the musical a total take of $95,500 for the 14-performance stand. Cast for the show included Norwood Smith, Margot Moser, Jacqueline James, William Colvis and Henry Calvin.

Carney's $16,300 Record at Ivoryton; 'Pinafore' $6,225 New Mark; Corning

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Doctor in House, Vic. Pal. (7-30-56).
Dry Rot, Whitehall (6-31-54).
For Amusement Only, Apollo (6-5-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Mr. Bolfry, Aldwych (6-30-56).
Night of 4th, Westminster (6-29-56).
No Time Sgts., Her Maj. (8-23-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de Ma Tante, Garrick (11-3-55).
Quare Fellow, Comedy (7-24-56).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Seagull, Saville (8-2-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Towards Zero, St. James's (9-4-56).
Waltz of Toreadors, Criterion (3-27-56).
Young & Beautiful, Arts (8-15-56).

SCHEDULED OPENINGS

River Breeze, Phoenix (9-5-56).
Children's Hour, Arts (9-19-56).
Under Milk Wood, New (9-20-56).

CLOSED LAST WEEK

Family Reunion, Phoenix (6-7-56).
Gigi, New (5-23-56).
Long Echo, St. James's (8-1-56).

TOURING

Arcadians
Bed
Can-Can
Creep Shadow Creep
Daughter of Desire
Dead on Nine
D'Oyly Carte Opera
Dry Rot
Free Love
Girl Called Sadie
Happiest Days of Life
King and I
Kinloch Players
Lilac Time
Ring for Catty
Teahouse August Moon
Too Young To Marry
Trial of Mary Dugan
Twinkle
Under Milk Wood
Waiting for Godot
Water Gypsies
Women of the Streets

Touring Shows

(Sept. 3-16)

Boy Friend—Philharmonic Aud., L.A. (3-15).

Chalk Garden (Judith Anderson, Gladys Cooper)—Lobero, Santa Barbara (6-8); Hartford, L.A. (10-15).

Damn Yankees (2d Co.) (Bobby Clark)—Curran, S.F. (3-15).

Harbor Lights (tryout) (Linda Darnell, Robert Alda)—Shubert, New Haven (12-15).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Aud., Portland (5-8); Moore, Seattle (11-15)

Lark (Julie Harris)—Geary, S.F. (5-15).

Loud Red Patrick (tryout) (Arthur Kennedy, David Wayne)—Playhouse, Wilmington (13-15).

No Time for Sergeants (2d Co.)—Erlanger, Chi (13-15).

Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Royal Alexandra, Toronto (3-8); Community Aud., Hershey, Pa. (10-15).

Teahouse of the August Moon (Larry Parks)—Granada, Santa Barbara (5-6); Harvey, Bakersfield, L.A. (7-8); Biltmore, L.A. (10-15).

Witness for the Prosecution—Alcazar, S.F. (3-15).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-3).
Harbor Lights, Playhouse (10-4).
Sixth Finger, Longacre (10-8).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Belasco (10-11).
Double in Hearts, Golden (10-16).
Apple Cart, Plymouth (10-18).
Old Vic, Winter Garden (10-22).
Separate Tables, Music Box (10-25).
Happiest Millionaire (10-29).
Major Barbara, Beck (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (11-1).
City Center Drama Season (11-7).
Long Day's Journey, Hayes (11-7).
Best House in Naples, Lyceum (11-8).
Child of Fortune, Royale (11-12).
Very Special Baby, (11-14).
Li'l Abner, St. James (11-15).
Girls of Summer, Longacre (11-19).
Candide, Beck (11-22).
Build With One Hand (11-28).
Bells Are Ringing, Shubert (11-29).
Uncle Willie (12-3).
Happy Hunting, Majestic (12-6).
Hole in Head (12-12).
Visit Small Planet, Booth (1-9).
Waltz of Toreadors (1-17).
13 Daughters, Wint. Gard. (Wk. 2-18).

OFF-BROADWAY

Saint Joan, Phoenix (9-11).
Rendezvous Vienna, Barbizon P. (9-13).
Camille, Cherry Lane (9-18).
Arms & Man, Downtown (9-25).
Take a Giant Step, Jan Hus (9-25).
Absalom, Fischer Hall (9-27).
Sea Gull, 4th St. (10-9).
Hamlet, St. Ignatius (10-17).

Ivoryton, Conn., Sept. 4.

Milton Stiefel's Ivoryton Playhouse closed its most successful season in recent years Saturday night (1), with Art Carney in "Seven Year Itch" the top grosser of the nine-week summer schedule.

After two earlier bills, Beatrice Lillie in "Beasop's Fables" and Tallulah Bankhead in "Welcome Darlings," had neck-and-necked it at smash dittoes of $16,000, the Carney show cracked the spot's all-time record with $16,300.

G. & S. $6,225, Corning

Corning, N. Y., Sept. 4.

"Pinafore," the final production of the season at the Corning Summer Theatre, set new gross and attendance records last week. The Gilbert & Sullivan operetta grossed $6,225 in the 600-seat house, easily topping the previous week's record of $5,175, set by "Solid Gold Cadillac." The tuner drew 3,413 attendance, as compared to the previous high, 3,004, set by "Bus Stop."

The season was the most successful in the four years co-producers Omar K. Lerman and Dorothy Chernuck have operated the strawhat in the Corning Glass Center. Total gross for the summer was $45,766, as compared to last year's high of approximately $32,000. Total attendance was up from 18,700 to 25,278.

During the winter, Lerman and Miss Chernuck operate an arena-style stock theatre in Rochester.

'Kismet' $19,500, Detroit

Detroit, Sept. 4.

"Kismet" continued strong in its second week at Melody Circus, grossing $19,500. First week take was $18,400. At the area's other tent theatre, Northland Playhouse, the touring revue, "Sticks and Stones," starring Hermoine Gingold, did a poor $14,500.

The breakevens are $13,000 at the 1,400-seat Playhouse and $12,000 at Melody Circus, a 1,500-seater. Potential capacities are $25,678 at a $3.60 top less discounts at Northland, and $41,982 at a $4 top less discounts at Melody Circus.

Current offerings are tryout, "Sudden Spring," starring Celeste Holm, in for a fortnight at Melody Circus, and "Nina" starring Edward Everett Horton at Northland Playhouse.

$26,500 at Stratford, Conn.

Stratford, Conn., Sept. 4.

Slight dip in the season's penultimate stanza brought the gross of the American Shakespeare Festival Theatre to $26,500, healthy figure considering the weather and holiday traffic. "Measure for Measure" and "Taming of the Shrew" were still neck-and-neck. "King John" gave its last performance Saturday (1).

Season winds up Sunday (9).

Spa Season Was O.K.

Saratoga, N.Y., Sept. 4.

Closing his 10th season as producer-operator of the Spa Summer Theatre here, John Huntington estimated that business was 16-18% above last year. That did not take into account the gross for the 10th and final week, when Lillian and Dorothy Gish starred in "Chalk Garden."

Despite the sharp improvement in receipts, profits were a bit below Huntington's top season of 1954. Heavier production costs spelled the difference.

This season saw the house record broken twice. First, Billie Burke set a new mark with a $10,306 gross in "Solid Gold Cadillac," but Beatrice Lillie in "Beasop's Fables" topped that with $14,250. Miss Burke's figure was established at the regular $3,30 top and Miss Lillie's at $4.

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Legit Bits

Morton Gottlieb switches from the general manager job for the American Shakespeare Festival Theatre, Stratford, Conn., to be company manager of "Sleeping Prince."

Lyn Austin and **Thomas Noyes** have added the musical, "Copper and Brass" to their production sked, which includes another tuner, "Crystal Heart," **Gladys Cooper** and **Dilys Lay** have been set for the latter property, which will have a pre-Broadway presentation in London, with **Roger L. Stevens** participating in the sponsorship, probably in association with the West End management of **Toby Rowland.**

Barbara Joyce has joined "Fallen Angels" for its post-Broadway strawhat tour.

Film producer **John Bash** plans making his Broadway managerial debut with **Orin Borsten's** "Fever for Life."

Robert B. Sinclair is returning to Broadway after an absence of five years to direct "Gordy."

William Harrigan and **Russell Hicks** have landed feature assignments in "Build With One Hand."

Menasha Skulnik, who'll star in the forthcoming Broadway production of "Uncle Willie," has been working with author **Julie Berns** on revamping the property, with **Joseph Fields** also involved in the doctoring.

John Scott and **Lo Hardin** will assist **Robert Downing** with the stage management of "Happy Hunting."

Theron Musser will do the lighting for "Long Day's Journey Into Night."

John Kellogg has succeeded **Gerald Hiken** in "Uncle Vanya" at the 4th Street Theatre, N.Y.

Klaus Holm will design the sets and lighting for the Phoenix Theatre, N.Y., production of "Saint Joan."

Report from the Coast last week that **Carol Channing's** contract with RKO had been terminated and that the comedienne-singer is considering a Broadway revue this season drew a few toasts among the Sardi set.

Omitted from the list of announced Broadway productions, printed in last week's issue, were **Norman Ginsbury's** "First Gentleman," to be presented by **Alexander H. Cohen,** with **Tyrone Guthrie** staging and **Walter Slezak** as star; **Lenard Kantor's** "Salt Air," to be presented by **Yvette Schumer,** and a revue, "Love Is King," by **Leo Ross** and **Laura Manning** and others, to be presented by **Jim Downey Jr.** & **Al Gorta.**

Randolph Hale has three open weeks at his Alcazar, Frisco, between the scheduled Sept. 15 close of "Witness for the Prosecution" and the opening of "The Chalk Garden." So he's reviving "Anniversary Waltz," which closed at theatre Aug. 2 after 38 weeks. **Marjorie Lord** and **Richard Eastham** will resume the comedy's leads.

Benefit performance of "Little Hut" will be given Sept. 25 at the Carthay Circle, Hollywood, for the widow and two young children of **Milton Luban,** veteran trade paper critic and publicist who died Aug. 10.

Louis Sheaffer and **Anne Sloper** are associates to pressagent **Arthur Cantor** for the current "Most Happy Fella" and the incoming "Long Day's Journey Into Night," "Aunti Mame" and "Very Special Baby."

Ted Goldsmith is associate to **John L. Toohey,** pressagent for the current "Will Success Spoil Rock Hunter" and "Mr. Wonderful" and the incoming "Bells Are Ringing."

Anthony Buttitta, pressagent for the San Francisco Civic Light Opera, has finally shed the cast he was wearing for a fractured spinal disc, and is due east in the next

(Continued on page 52)

Stock Tryouts

(*Sept.* 3-16)

Aesop's Fables (Beatrice Lillie), revue —Ogunquit (Me.) Playhouse (3-8).

Career, by James Lee—Alley Theatre, Houston (3-16).

House in the Country, by Sheridan Gibney—Pocono Playhouse, Mountainhome, Pa. (10-15).

Rhom Affair, by Larry Ward and Gordon Russell—Westport (Conn.) Country Playhouse (3-8).

Saint Joan (Siobhan McKenna)—Playhouse in the Park, Philadelphia (3-9).

Secret Concubine, by Aldyth Morris—Murray Theatre, Princeton (10-15).

Spa (Gloria Vanderbilt, Turhan Bey, Violet Heming) adapted by Edward Chodorov from Ferenc Molnar's "Olympia"—Pocono Playhouse, Mountainhome, Pa. (3-8).

Sudden Spring (Celeste Holm), adapted by Elihu Miner from Halstead Welles' "Temporary Island"—Melody Circus, Detroit (3-8).

Bil and Cora Baird On B'way with Marionette Production of 'Ali Baba'

Perhaps it's an overdose of video viewing, or maybe it's just the age of automation taking over, but Bil and Cora Baird's marionette show doesn't really get into high gear until the Bairds come to the forestage and show how the strings are pulled.

Although "Ali Baba and the Forty Thieves" is the intended piece de resistance, the youngsters from the traditional six to 60 tend to accept the Baird's puppet artistry with mere politeness, getting really with it only in the second part when, oddly enough, Bil Baird is demonstrating how to make a puppet with just a handkerchief or a fist or a pair of gloves.

The Bairds would be made of super-stuff if this didn't frustrate them slightly, their marionette management and mounting being accomplished in many instances with exquisite detail. The adaptation that Baird (Bil) has done with Allan Stern of the Grimm Fairy Tale, however, has the flaw of seeming long, even though it runs a scant 50 minutes.

For the moppet trade, there isn't enough yock-type humor, nor, to offset this, enough tension in the story to get identification or involvement. With the exception of a couple of awkward scene waits, however, this is expert marionetteering.

It's after the interval that Baird demonstrates with handkerchief, glove and fist. Sandwiching himself between a mildly satiric hula number and a tepid sabre dance, he gives dimension by sitting on the edge of the marionette stage and casually (almost too casually for audibility) explaining that it all began when an ancient ancestor donned an animal's skull to show off in front of his friends.

A couple of mechanical abstractions serving as puppets highlight the afterpiece, going through geometric convolutions that defy the eye and take on surprising personality. Then there's the svelte feline which, to "C'Est Si Bon," swallows its prey. The victims are men, natch.

Geor.

Jayne Mansfield's Tapering Off

Continued from page 49

thing to have a front-row seat at that Jayne Mansfield Show."

Contrary to widespread belief in the trade, Miss Mansfield has achieved this publicity-created eminence at only moderate expense. Virtually all the buildup has, in fact, been free. It has stemmed from the actress' readiness to "cooperate" not only for practically every and any publicity project, but to pose willingly for virtually any cheesecake that might appeal to the physique-conscious male eye.

A Well-Stacked Chick

Beyond serving as a sort of clearing house and traffic expediter for this mass-production response to erotic public appetite, John L. Toohey, pressagent for "Success" and son of the late, noted Broadway p.a. John Peter Toohey, has largely confined his efforts to the show itself. He has, however, a proper appreciation of how his star's graphically earned celebrity has kept "Success" running and thereby extended his weekly salary.

Most of Miss Mansfield's publicity projects have been unsolicited, coming primarily from her "cooperative" attitude. Most freelance pressagents, it's explained, think in terms of tieups, inevitably trying to arrange attention-getting cheesecake stunts for relatively prosaic ventures like supermarket and gas station openings. Among this hustling fraternity and the single track-mind photogs they employ, Miss Mansfield quickly earned a reputation as a good sport.

Specifically, Jayne Mansfield is understood to pay only 10% of her $500-per-week salary for personal publicity. That goes to Coast pressagent Jim Byron, who is represented in New York by Virginia Wickes. In addition, of course, the actress pays the customary 10% personal representative commission to talent agent Arthur S. Lyons.

That's her total expense for what is unquestionably one of the biggest publicity buildups in years. The outlay covers such matters as photos, telephone charges and postage. There have been other publicity efforts, to be sure, such as by an enthusiast named George Bennett, of the Milton Blackstone agency, but they have been unofficial and purely gratis.

Run-of-the-Play

There has been talk, from time to time, of the possibility of Miss Mansfield leaving "Success" for a Hollywood assignment. The most recent such speculation has involved the 20th Century-Fox film adaptation of John Steinbeck's "Wayward Bus."

But Jule Styne and silent coproducer Axelrod have their star under contract until July 1 of next year. And with their managerial eye not only on Broadway (possibly with two-for-ones as a run-extending hypo), but also on a subsequent road tour, they are holding her to the terms of the agreement.

Much as she itches to get to Hollywood and cash in on her cheesecake notoriety, Miss Mansfield appears resigned to working out the balance of her "Success" contract. Meanwhile, 20th-Fox is also biding the time when its term contract with her will become effective.

Possibly the professional actor attitude toward Miss Mansfield and her energetically-won prominence is expressed by a veteran player in her company. Crossing the street from the theatre the other night after a performance, he was greeted by a fellow-actor at Sardi's bar. "After all your years in the theatre," he was asked, "how does it feel to owe your continued employment to an out-size bosom?"

"Well, it's a job and a good one," Miss Mansfield's colleague answered. "Anyway," he added with a smile, "it's in a great theatrical tradition."

Daniel S. Brown will be production stage manager, **Brooks Clift** stage manager and **George Simonian** production assistant for "Harbor Lights."

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ROBERT COLEMAN, *Daily Mirror.*

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WALTER KERR, *Herald Tribune.*

"RUTH ALTMAN understands precisely the effect that is desired."
WOLCOTT GIBBS, *New Yorker.*

"RUTH ALTMAN is both decorative and droll in her subtly satiric impersonation of Mme. Dubonnet."
ROWLAND FIELD, *Newark Evening News.*

". . . Remarkably funny."
ELLIOT NORTON, *Boston Post.*

"RUTH ALTMAN gives a humorous and outstanding performance."
WILLIAM McDERMOTT, *Cleveland Plain Dealer.*

"RUTH ALTMAN gets a good many laughs."
ALBERT GOLDBERG, *Los Angeles Times.*

"Tops as a satirizing comedienne."
GEORGE DAVID, *Rochester Democrat & Chronicle.*

"Some of the best moments are furnished by RUTH ALTMAN."
WALTER O'HEARN, *The Montreal Star.*

"Devastating . . ."
HELEN DOLLAGHAN, *Denver Post.*

"Madame Dubonnet is wonderfully realized by a real expert."
HENRY HUMPHREYS, *Cincinnati Times-Star.*

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Least Illiteracy, Temperate Clime Make Argentine, Uruguay, Chile Cream of Latin Concert Dates

By PAUL PIMSLEUR

Concerts and geography go hand in hand in South America. The countries where the concert biz thrives are the temperate ones, Chile, Argentina and Uruguay. The capitals of all three are farther from the equator than Los Angeles is.

All three countries are populated mainly by Europeans and their descendants, so European ways prevail, in art as in other things. Add to this the lowest rates of illiteracy in South America (30, 15 and 20%, respectively), and, to clinch the picture, the existence of a large economic middle-class. All this is what distinguishes Chile, Argentina and Uruguay from their neighbors, and makes them fruitful concert terrain. A guy looking for a moral to the story might also point out that two of these countries, Chile and Uruguay, are the solidest democracies on a continent loaded with military dictatorships.

Chile is a remarkable country, known among other things for fine wines and ski slopes. It is a melting pot, like the U. S., with large doses of Orientals, Arabs and Europeans all fully integrated into Chilean life and living together without friction.

The capital, Santiago (pop. 1,500,000) has a rich and varied musical life. Most of it centers around the Instituto de Extension Musical, a branch of the U. of Chile. The Instituto has charge of the symphony orchestra, the university chorus (S. A.'s best), the national ballet, a chamber orch, a string quartet, and many activities in the provinces. They also act as impresario on occasion, presenting artists in recital. Most artists are booked through Quesada (Conciertos Daniel), with whom they have a booking agreement. But they also book independently from Buenos Aires managements Iriberri, Gerard, Barry, etc. The Instituto was founded in 1941; its director is Vicente Salas Viu. Concerts are given in the Teatro Municipal, seating 1,500.

The currency in Chile has been fluctuating as the country passed through a difficult economic period. The Chilean peso rose from 800 to 500 per dollar in the past year, and now appears fairly stable at around 500.

Santiago actually supports two orchestras. The older of the two is the Orquesta Sinfonica de Chile, conducted by Victor Tevah. It engages two guest conductors and three or four soloists per season The new group is the Orquesta Philharmonica, which is just finishing its first season. They've booked about five medium-priced foreign soloists. Both orchs sell series subscriptions.

A novelty: in Santiago, they sell series tickets for practically all events. If a pianist gives three recitals, for example, they push subscription to all three. Naturally, the programs must differ.

Although certain provincial cities do present artists, people from outside Santiago frequently drive or fly hundreds of miles to attend concerts of special interest in the capital. The audience in Santiago is very discerning, though generally appreciative of all artists who come there.

The City Hotel in Santiago is comfortable and reasonable.

B.A. Truly Competitive

Neighboring Argentina is, culturally speaking, the most influential country in South America. There are many more artistic events of all kinds in Buenos Aires (pop. 4,000,000) than anywhere else on the continent. A truly competitive concert management situation exists there, with some half a dozen managements duelling to book artists direct with New York and Europe. The most important managements are Daniel, Iriberri, Gerard, Omar, Barry. (The B.A. managements, of top importance in the panam concert picture, were described in detail in article 2 of this series.)

There's plenty of concert coin in Buenos Aires, judging by the number of thriving concert series and musical organizations. Three managements (Daniel, Iriberri, Gerard) each present a series of 10 or 12 events in the Teatro Colon (cap. 3,300). The majority of the artists on these series are imported from the U.S. or Europe.

While the artist is performing on the series, the management naturally books him for as many other engagements as possible. The opportunities are quite varied, both in Buenos Aires and in the neighboring countries. Here are some:

Buenos Aires boasts a number of excellent societies that book artists. The Asociacion Wagneriana is one of the world's largest, with around 4,000 members. They have their own orchestra and chorus, and book a large number of foreign artists as soloists. They can pay anybody's fee. The Asociacion Wagneriana, now in its 45th year, has little to do with Wagner except its name. They present each event twice, once on the afternoon series and once on the evening series.

Book Uruguay, Too

Other concert organizations are: the Asociacion de Conciertos de Camara, the Amigos de la Musica, the Orquesta Sinfonica Nacional, the Radio del Estado (State Radio), the Mozarteum de Buenos Aires, and the Teatro ed Opera da Camara, without forgetting the Teatro Colon's famous operatic season, for which they book the world's top singers and conductors.

B.A. managements also have a fruitful field in neighboring capitals. They supply most of the artists for Santiago (Chile), Montevideo (Uruguay), and Asuncion (Paraguay), and also venture forth on occasion into Brazil, Peru and Colombia.

Troubles beset the B.A. concert biz in the past year, due to the devaluation of the Argentine peso following Peron's downfall. The peso went down from 20 to 40 per dollar, making it twice as hard to make ends meet when artists had to be paid in dollars. A recent healthy rise has driven the peso back to a rate of about 30 to the dollar.

For the foreign artist, Buenos Aires is paradise. The stores are stocked with excellent merchandise, especially leather and cloth. Hotels are excellent, and the food out of this hemisphere. (The Claride is top-notch in both respects.) Best of all, everything is dirt cheap because of the favorable exchange rate. A steak equal to Stampler's $5 filet mignon costs around 75c.

Separated from Buenos Aires by only an hour and a half of flying time is Montevideo (1,000,000), capital of Uruguay. The cultural aspirations of the country are attested by the fact that the governmental budget contains an item of 4,000,000 pesos for subsidizing the arts. This is more than $1,000,000 in U.S. terms.

The agency that handles this money is the SODRE (Servicio Oficial de Difusion Radio-Electrica). They run a 96-man Orquesta Sinfonica, the ballet, a chorus, and a chamber orch. Concerts are given in their own Sodre Theatre (cap. 2,000). Sodre concerts are cheaper than any others, due to the subsidy. Director of Sodre is Maestro Hugo Balzo.

While Sodre specializes in big orchestral events, individual artists and group attractions are presented by the Centro Cultural de Musica, a society with 1,000 members. From May to October, they present a concert every Wednesday evening, plus two extra events monthly. The members get one gratis concert per month, and reductions to the others. They usually use the Theatro Solls, which seats 2,000. The president of the Centro is Roman Fresnedo Siri.

Tours in the interior of Uruguay are booked by Odeca (Organizacion de Espectaculos Culturales y Artisticos), whose director is Alberto Lizardo Lopez. Since the highest fee in the interior is about $400, they use mainly local artists.

Although Sodre sometimes brings an attraction direct from the U.S. or Europe, most of the Uruguayan booking is done through the Buenos Aires managements. Quesada's representative in Montevideo is Alfredo Scelza.

The solid Uruguayan peso is worth just under a quarter.

K. C. in Drive to Raise 191G for Philharmonic

Kansas City, Sept. 4.

The Kansas City Philharmonic Orchestra is out to raise $191,000, as announced in its annual funds drive which opened last week. That is what is needed to erase a deficit of $66,000, accrued from the past two seasons, and to provide money for the operating fund in the coming year, according to George Morgulis, business manager.

A number of new measures are being tried to come by the money, as announced by C. Y. Thomas, president of the association. The orch will try to get extra one-time contribs from regular contributors, try to extract contributions from firms and individuals heretofore untouched, stage a special membership drive by the women's committee and another junior membership drive in the public schools.

The orch's regular subscription season opens Nov. 6 with Hilde Gueden, soprano, as soloist. There will be a dozen concerts in the subscription series, and an opera festival at the season's end in March with "Carmen" and "Il Trovatore" as the productions.

Nora Kaye Brit. Click In U. S. Ballet's 'Streetcar'; Ditto de Mille in 'Rodeo'

London, Sept. 4.

Nora Kaye's vivid dancing in "A Streetcar Named Desire" on Thursday (30) was the standout performance in the ballet presented at Covent Garden Opera House by the American Ballet Theatre. The season, produced by Lucia Chase and Oliver Smith in conjunction with the American National Theatre and Academy, wound last Saturday (1) to make way for the Sadler's Wells season.

The lurid atmosphere of the dance version of "Streetcar," with music by Alex North and choreography by Valerie Bettis, was an effective vehicle for Miss Kaye, who excelled in the macabre madscene. John Kriza gave a virile interpretation as Kowalski, especially good during the tenement crap game. Though the work was warmly received, the audience seemed more in awe of the brilliance of the two principals than by this clever but gloomy adaptation.

On her first appearance at the Opera House Agnes de Mille was in her element dancing to her own choreography and the syncopated rhythms of Copland in "Rodeo" Two lightweight divertissiments, "Pas des Deesses," music by John Field and choreography by Robert Joffrey, and "Theme and Variations," Tchaikowsky-Balanchine, represented the classics, with Lupe Serrano, Ruth Ann Koesun, Sharon Enoch, Scott Douglas, Rosella Hightower and Erik Bruhn. Joseph Levine conducted. *Pete.*

Carl Rosa Opera Playing Cinemas, Legiters in Brit.

London, Sept. 4.

The Carl Rosa Opera Co., specialists in taking opera to the musically starved areas of Britain, this week launches its fall program. Performances will be given in picture theatres where legit houses are not available.

Repertoire will comprise "Pagliacci," "Boheme," "Cavalleria Rusticana," "Manon Lescaut," "Trovatore," "Rigoletto," "Don Giovanni," "Tales of Hoffmann," "Barber of Seville" and "Tannhauser." Company's season at Sadlers' Wells next year will feature the first English revival for 100 years of Berlioz's "Benvenuto Cellini."

Dailey N. O. Symph Mgr.

New Orleans, Sept. 4.

Jack F. Dailey, newly appointed manager of the New Orleans Philharmonic-Symphony Orchestra, assumed his duties here Friday (31), He succeeds Thomas A. Green, who resigned recently.

Dailey resigned as manager of the Rochester (N.Y.) Philharmonic Orchestra to accept the post here. Prior to that he was manager of the Oklahoma Symphony Orchestra and at one time was coordinator at Radio City Music Hall, New York.

Beacham's Edinburgh Beef

Edinburgh, Aug. 28.

Sir Thomas Beacham, British conductor noted for his irascibility and outspokenness, rebuked an Usher Hall consert audience here during performance of a suite of dances by Gretry from the opera "Zemire et Azor."

Beacham's rescued the opera from oblivion last year.

Program showed three movements and, at third pause, the stubholders applauded.

Conductor tapped in vain for silence, then turned round and exclaimed: "I deeply regret we have not finished this yet."

Customers laughed at the error, and when yocking had ceased, Sir Thomas carried on.

Earlier, Beacham said here publicly of Festival music audiences: "They applaud everything, and with equal indiscrimination."

Legit Bits

Continued from page 55

couple of weeks. He'll probably spend the winter in New York, working on a play, instead of going to Spain or Italy.

Jacob Ben-Ami will star in Chekov's "Sea Gull," to be revived by **David Ross**, opening Oct. 4 at the 4th St. Theatre, N.Y.

St. John Terrell, who sired the tune tent movement in 1949 with his Lambertville (N.J.) Music Circus, will be given a testimonial dinner Nov. 12 by the Musical Arena Theatres Assn.

Pat Malone has joined the cast of the off-Broadway revival of **Eugene O'Neill's** "Iceman Cometh," at the Circle in the Square, N.Y., succeeding **George Cathrey.**

Molly Picon, who played all of last season in Brooklyn in the Yiddish musical. "Forblondjete Honeymoon," opens in the show Sept. 15 at the Bronx Elsmere Theatre, N.Y., with **Jacob Kalich, Michael Michalesko** and **Jacob Jacobs** in the cast.

Sloan Simpson will star and **Lily Lodge** will be featured in **Jack Perry's** "How Happy I Could Be," which producer **Viola Rubber** plans to send on a long tuneup tour before bringing it to Broadway early in 1957.

Jack Carson will star in **Max Gordon's** production of the **Mannie Manheim-Arthur Marx** comedy, "Everybody Loves Me."

Former heavyweight boxer **Lou Nova** will have a feature role in "Happiest Millionaire," for which **Marian Byram** and **Phyllis Perlman** are pressagents.

Jean Barrere will be production stage manager and **Kermit Kegley** stage manager of "Loud Red Patrick."

Lucky Kargo, Mario Lamm, Reed Morgan, Aldo Ventura, Bob Wiensko and **Jan Gunnar** have been added to the cast of "Li'l Abner."

Dorothy Blackburn has been added to the cast of "Auntie Mame."

Charles Hohman, who recently succeeded **Andy Griffith** as male lead of the Broadway edition of "No Time for Sergeants," has been signed for a year's run-of-the-play contract through August, 1957.

Lucille Lortel, operator of the White Barn Theatre, Westport, Conn., and owner of the Theatre de Lys, N.Y., announces plans to become a Broadway producer this season with presentations of **Charles Morgan's** "River Line," in association with **Morton Gottlieb**, and **Arnold Perl's** dramatization of **Sean O'Casey's** autobiographical volume, "I Knock at the Door," in partnership with **Henry Boettcher** and **Sandy Friedman.**

Bill Zuckert, Gertrude Caplin and **Thelma Fingar** have been added to the cast of "Sixth Finger in a Five Finger Glove," for which **Samuel J. Friedman** is pressagent and **Lewis Harmon** associate.

Sam Leve will design the scenery for "Double in Hearts," with **Natalie Walker** doing the costumes.

Radio-tv actor **Bill Zuckert** has joined the cast of "Sixth Finger in a Five Finger Glove," for which **John Holden** will be production staff manager, **Richard Platt**, stage manager, **Roy Jones**, company manager and **Samuel J. Friedman** and **Lewis Harmon**, pressagents.

Fujiwara Opera's

Berkeley, Calif., Sept. 4.

Fujiwara Opera grossed $10,000 in two performances, Aug. 22 and 23, at Berkeley Community Theatre with a $3.30 top.

First night, "Madame Butterfly," did $6,000; second night, "The Mikado," $4,000. Paul Spier booked company.

Basso **Giorgio Tozzi** has replaced tenor **Jussi Bjoerling** on the Italian Festival program at the Frisco Opera House Sept. 9. Staging with Tozzi will be soprano **Renata Tebaldi.** Bjoerling withdrew because of a conflict in concert and rehearsal schedules—he opens the Frisco Opera Sept. 13 in "Manon Lescaut."

TWO OPERAS SET FOR ARTY WEXFORD FEST

Wexford, Aug. 28.

Dr. Tom Walsh, director of sixth Wexford Festival which opens here Oct. 28, announces two operas for production, "Martha" and La Cenerentola." Both have imported casts of principals from Britain and Europe. Bankrolling is on a local basis, but some aid is given to a French exhibition being sent here by the French government.

Fest, which lasts a week, includes screenings of opera and other non-commercial films, recitals (pianist Jan Smeterlin and bass Franco Calabrese), concert by Radio Eireann Symphony Orch and lectures. Personalities skedded for forum discussion include Sir Compton Mackenzie, writer Christopher Hollis and artist Osbert Lancaster. Started six years ago, the Fest has proved a firstrate art tourist gimmick for late season. It will have opera trains operating from Dublin, 80 miles north, on at least one night during week.

Europe Low, U.S. High On Summer Music Says Mimi Benzell After Trip

Albany, Sept. 4.

Music on the Continent seems to be in the doldrums during the summer months, while it is booming in the United States, Mimi Benzell said in an interview on WPTR last week. The former Metropolitan Opera singer reported that during an overseas visit from May to the end of July, she noted considerable activity of a serious musical nature in England, but little in France and Italy.

In Paris, there was "only one opera that I could attend," Miss Benzell said. In Rome, she also found "only one opera performance"; in "all of Italy, I found nothing else except an outdoor concert in Florence."

Miss Benzell mentioned that on her final night in England, she attended a performance by the Soviet Army Chorus and Dancers—from, she presumed, Moscow. She thought "this would be a most interesting thing" to view; that it was unlikely to be seen "in the United States for a long, long time."

By comparison to Europe, there is "a tremendous amount of summer music in this country," Miss Benzell commented. "Practically every town and hamlet has an outdoor theatre or a series of concerts. We just don't realize the great amount."

Joan Trimble's 2d Opera Commission From BBC-TV

London, Sept. 4.

Joan Trimble has been given the second opera commission offered by BBC-TV to compose an opera based on Donn Byrne's book, "Blind Rafferty." Cedric Cliffe, who wrote the words for the first commissioned tv opera, "Manana," by Arthur Benjamin, will again do the libretto.

No date for first performance has yet been fixed, but Miss Trimble's contract guarantees two airings.

Haage's 49th Season

Reading, Pa., Sept. 4.

George D. Haage, veteran musician, will open the 49th season of Haage Concerts here with Lily Pons Oct. 11 in the Rajah Theatre.

Also carded are the Pittsburgh Symphony, conducted by William Steinberg, Nov. 12; Vronsky and Babin, piano duet, Nov. 26; Frank Guarrera, Metopera baritone, Jan. 23, and the De Paur Opera Gala, conducted by Leonard de Paur, March 25.

Literati

'Know The Facts' Suit

Oliver M. Presbrey and his wife, Martha Rountree, have filed suit against Clendenin Ryan for allegedly defaulting on his obligation to put up $250,000 for financing the expansion of their pocket-sized magazine, "Know the Facts." The Presbreys now produce the NBC television show, "Press Conference."

Word of the suit has been given to subscribers via a letter explaining that the magazine has been suspended pending the outcome of the legal battle. Pre-trial examination in the suit is slated for Sept. 17.

Ryan, grandson and one of the heirs of the late multi-millionaire John Fortune Ryan, held a press conference in Washington last December. He announced he had purchased 40% of the "Facts" stock. The Presbreys allege Ryan agreed to furnish the $250,000 by last June but defaulted after putting up only $55,000.

Rev. Boyd's Show Biz Column

The Rev. Malcolm Boyd will write a regular column of religious interpretation of motion pictures, tv, radio and the press for Episcopal Church News, the national publication of the Episcopal Church, starting this month. Father Boyd, now an Episcopal priest and former partner of Mary Pickford and Buddy Rogers in P.R.B., Inc., also will review motion pictures regularly for The Episcopal Review, the diocesan publication of the Episcopal Church in Los Angeles, commencing Oct. 1.

Doubleday on Feb. 7 is publishing his book entitled: "Crisis in Communication: A Christian Examination of the Mass Media." Father Boyd was formerly a radio producer with Foote, Cone & Belding in Hollywood, handled radio exploitation for Republic Pictures and Samuel Goldwyn Productions, produced tv and radio shows in N. Y. and Hollywood and was president of the Television Producers Association of Hollywood.

Father Boyd returns to New York on Sept. 20. He will resume his graduate studies at the Union Theological Seminary, which awarded him the degree of Master of Sacred Theology last May 30.

Real Life Whodunit

Former N. Y. Morning Telegraph drama critic Robert Rice, latterly a New Yorker contributor, has assembled five suspenseful pieces on real-life whodunits and "The Business of Crime" (Farrar, Straus & Cudahy; $3) shapes up not only as compelling reading but packs material for pix and/or a tv series. This is Rice's first book and he evidences painstaking documentation in his reportage on counterfeiters, immigrant-smugglers, dope ringleader, sports fixers and arsonists.

It's headline stuff with a mag touch, evidencing that truth can be as strange as fiction. Two of the five pieces initially appeared in The New Yorker. *Abel.*

Anne O'Hare McCormick Book

The first general collection of columns and articles written by the late Anne O'Hare McCormick for the N. Y. Times will be published by Knopf Sept. 17, under the title of "The World at Home." Although Mrs. McCormick's column on the Times editorial pages was titled "Abroad," this book is primarily about the American scene.

Mrs. McCormick's only other books was "The Hammer and the Scythe" (Knopf, 1928), a book on her experiences while traveling in the Soviet Union. "The World at Home" has been edited by Marion Turner Sheehan, winner of a Christopher Award in literature, and contains a foreword by Timesman James B. Reston.

Curley's Autobiog

James Michael Curley, ex-Governor, ex-Mayor, ex-Congressman, and one time political boss, who has been the subject of several books, has finally written one himself, his autobiography, to be published in the spring by Prentice Hall.

Curley, now 81 and still as flamboyantly colorful as ever, says the book runs about 400 pages and was written with the assistance of his publishers. "Picture possibilities are inherent," Curley quoted the publishers as saying.

Publication of "The Last Hurrah" by Edwin O'Connor, former Boston Post tv columnist, is credited with hastening Curley's picture of himself. O'Connor's central character, politico Frank Skeffington, was seen as Curley, although O'Connor has never admitted that it was a Curley portrait.

Curley first submitted his memoirs to the company that published "The Last Hurrah" (Atlantic-Little Brown, of Boston). "They declined to publish it. They thought it was too controversial. It hit too many people in high places," he said.

Col. Jim Healey's Post

James T. (Col. Jim) Healey, former president, general manager and commentator for the company which operated WOKO, Albany, and one-time Sunday editor of the Albany Times-Union, appointed county historian, a part-time position paying $2,500 annually. He succeeded William W. Skirving, reporter for the Knickerbocker News.

Healey, who now operates a public relations consultant business in Albany, broadcast over WGY, Schenectady, for years, and also did a program via NBC.

Prolific Reyburn

Wallace Reyburn, New Zealand-born newspaperman who successively edited two Canadian magazines—Chatelaine and Liberty—a few years ago, has his first novel out. Published in London, it's called "Follow a Shadow." Now London columnist for Toronto Telegram, Reyburn has had two non-fiction war books published: "Glorious Chapter," about the Dieppe raid, in which he took part, and "Some of It Was Fun."

He was war correspondent for Montreal Standard, now Weekend Magazine.

Sortava 'Solid Gold Cadillac'?

David Karr, as head of Market Relations Network Inc., N. Y. outfit specializing on problems of stockholder relations and product promotions, is the author of "Fight For Control." It's a non-fiction business book having to do with stockholders' relations with corporate structures.

Ballantine is publishing it at $3 and also in paperback 35c edition simultaneously.

Another 'Decade' Book

Shortly on the heels of Eric F. Goldman's "The Crucial Decade" (Knopf), Harper's is bringing out "Days To Remember: (America 1945-55)" by John Gunther and Bernard Quint, latter associate art editor of Life.

The $5.95 volume will comprise 400 photographs and some 45,000 words.

'Dramabooks' Series

Hill & Wang has launched publication of a new drama series, Dramabooks. From 12-18 such paperbacks will be published each year.

They'll cover two categories, the Mermaid series of English dramatists, which will be expanded to include non-English plays, and books of legit criticism and commentary.

Science News Survey

America's tastes in science news writing will be probed by the U. of Michigan's Survey Research Center in a $60,000 study financed by the Rockefeller Foundation. Survey will be conducted under joint auspices of New York U. and the National Assn. of Science Writers.

Directed by Robert C. Davis under general supervision of Stephen B. Withey, the study will sample public opinion of science news reporting in such mass media as newspapers, mags, radio and television. Results are expected by late 1957.

Boston Post's Idea

The revived Boston Post, now being published by three court-appointed trustees, advised Hollywood filmsters to keep out of politicking and "stick quietly to what they know" in a lead editorial Saturday (1) headed "Stars Over the Ballot Box."

Said the Post: "In every election year, stars of the entertainment world swing out of their own orbits to shine more or less brightly in the political sphere. This year is no exception . . . Singers and other entertainers of the kind please the ear and relieve some of the general tedium of political rallies. On the other hand, it would be wise for most of them to work for their candidates on the entertainment level only. The mere fact that a man is a star of the stage or the movies does not make him an authority on national or international affairs, any more than it makes him a surgeon. If a singer of eminence tried to prescribe medicine we would call him a quack. There are quacks in politics too.

"During the years when it was fashionable in some circles to be a fellow traveler, some of the people of Hollywood made fools of themselves by taking public part in activities they did not fully understand. The public has not forgotten this. The stars and the lesser luminaries would do well to remember. As entertainers, they are wonderful. As citizens, they are entitled to opinions like the rest of us. But let them stick quietly to what they know."

'The Crucial Decade'

"The Crucial Decade: America, 1945-1955" by Eric F. Goldman (Knopf; $4), is a terse, literate and eminently readable summary of the 10 years following World War II. Author is a Princeton professor best known for his 1952 book, "Rendezvous with Destiny." Events in show biz and the sports world are included in Goldman's recap: Lauren Bacall's famous moment on Harry Truman's piano-top, Jane Russell, Henry Morgan, Eugene O'Neill opining on Kismet (the philosophy, not the musical), and that Latin Quarter (N.Y.) headwaiter who groused in '46 that "The geese are out there, but they ain't coming' in here and layin' them golden egs."

When rumor reached the Gowanus that Durocher was shifting to the Giants, one Flatbusher bellowed, "It's Poil Hobba for the Dodgers!" Goldman re-tells the Jackie Robinson story, and he deals with "I Love Lucy," tv quiz shows, H. V. Kaltenborn, and the effect of McCarthyism on the dignified play-publishing house of Samuel French.

"Crucial Decade" does much to popularize recent history. Thanks to financial aid from the Princeton U. Research Fund and to Goldman's diligence and style, the book also has permanent reference value. *Rono.*

CHATTER

British publisher Victor Gollancz's personal memoir, "From Darkness To Light," is slated for Harper publication this month.

Edmund C. Arnold, editor of The Linotype News, has authored a book on "Functional Newspaper Design," which Harper has just published.

Six of the 22 chapters of Stuart Chase's "Guides To Straight Thinking" have been published in Reader's Digest prior to the Harper book edition this fall.

Walter Terry, dance critic and dance editor of the N. Y. Herald Tribune, treates with "The Dance In America" (Harper) "from the minuet to the TV spectacular."

Janet Flanner's "Men and Monuments," closeups on contemporaries, will be pubilshed by Harper this fall. She's Genet, longtime Paris correspondent for The New Yorker.

Freelancer Jules Archer flew to the Coast for Macfadden Publications' assignment on an Elvis Presley story, accent of which will be his influence in curbing juvenile delinquency.

Robert Montgomery has done the foreword for Robert S. Greene's 'Television Writing,' a revised work by the lecturer on Dramatic Arts at Columbia U., and vet CBS, NBC and ABC-TV scripter.

The American Examiner is the merged operation of two Anglo-Jewish weeklies, the American Hebrew and The Examiner, first issue under the joint operation to appear Sept. 29. Herman Younglieb is board chairman; publication in N. Y.

Advertisers' Model Guide Inc. authorized to conduct publishing business in N. Y. capital stock of 200 shares, no par value. Directors are Jules J. Warshaw, Arthur Warshaw, Jean C. Dym; Max Barandes, N. Y. City, filing attorney.

Terence J. Donoghue, w.k. Gotham newspaperman, brother of former Mayor William O'Dwyer's press secretary William J. Donoghue, who headed a p.r. outfit after his City Hall stint, died of a heart ailment aged 52, at the 342 Madison Ave. (N. Y.) offices of the flackery in which he also was a partner.

Esquire editor Frederic A. Birmingham has readied an "Esquire Drink Book" which Harper's will publish for the pre-Xmas trade. In another gastronomic idiom, Vanguard is publishing Sara Kasdan's "Love and Knishes (An Irrepressible Guide to Jewish Cooking)," with illustrations by Louis Slobodkin.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Sept. 4.

How did they come out? I mean the open and free conventions at Chi and Frisco? Did they come out just the same as if they were rigged and settled by intercom directives?

We ask because the adults of the Scully Circus plunged into the novel of "War and Peace" about a week before the Demos gathered within whiffing distance of the Chi stockyards and we didn't emerge from Par's picture version of the Tolstoy classic until after the Reps had left S. F.'s Cow Palace for their uncowed palaces east of the home of Irish coffee.

But if it came out Stevenson and Kefauver versus Eisenhower and Nixon, it looks as if airconditioning and the telephone have really washed up government by smoke-filled rooms. It looks as if the electronic age is in for a long run.

Maybe a longer run than "War and Peace," which runs 3 hours and 25 minutes in VistaVision and Technicolor in the version directed by King Vidor and produced by Dino DeLaurentiis in Italy, while Mike Todd was not getting around to producing his version in Russia. The classic was dotted with more stars than you can count at the Palomar Observatory—Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Vittorio Gassman, Oscar Homolka, Anita Ekberg, Herbert Lom, John Mills, Helmut Dantine and Anne Maria Ferrero being among them.

"Jean Christophe" Vs. "War and Peace"

Billed as "the greatest novel ever written now come to life as a $6,000,000 motion picture," it's going to be a "must" for those who never finished the novel. I count myself among this army of millions. I started to read it in 1915 and have not finished it yet. Now that I have seen it briefed down to less than four hours, I'm saying to hell with fine print. I was first touted off the book by Max Schuster and Dick Simon who claimed that "Jean Christophe" by Romain Rolland, was "the greatest novel ever written." In fact with this simple point of agreement they started their publishing business with cross word puzzles, remember? Many years later they did publish a translation of "War and Peace" and honored me with a copy but guys sell me "the greatest novel ever written" only once. I got through Kip Fadiman's intro but it was so long I never got far into the longer Tolstoy's W. & P.

Condensation in 625 Pages!

There's a paperback out now for six bits and a shorter intro by the same Clifton F. Fadiman, but the print is finer than crepe de chine. Manuel Komroff did the translation and while he is a favorite contemporary I can't go for 625 pages of 8 point type—and in a condensation yet! So the 600,000 word original will never be read by Ike, me, or I fear "the 165,000,000 citizens of the most prosperous nation the world has ever known." (Joe Martin.) It's more fun watching 6,000 Italians (more fun to them, too, I imagine) dressed as French soldiers and getting kicked from summer to winter in the great Retreat from Moscow.

My most eminent contemporary places this retreat in the reign of Nicholas I. Actually it took place in the reign of Alexander I. He wasn't such a bad yegg as Russian tzars went. He had a lot to say about the disposition to be made of Napoleon at the Congress of Vienna though he knew that snow and ice, the great Russian allies, beat Nappo, not the Russian generals.

I—Trouble On the Steppes

There are two schools of thought as to how to spell the name of the author—those who spell it "Tolstoy" and scholars like Philip K. Scheuer who spell it "Tolstoi." There must be some flaw in the Russian language that accounts for this. I spell it Tolstoy because since I became a columnist years ago all my tripewriters have developed "i-trouble" and their manufacturers have advised me to go easy on the letter whenever possible.

Tolstoy wasn't around in those days but he must have heard a lot of gossip as a child about Napoleon's French leave. His own soldiering days were under Nicholas I, the guy who lost the Crimean war to England, France and Sardinia. (That's right, Sardinia!) He wrote four books about his experiences in the Sevastopol shellackings.

He was 27 when Alexander II became tzar. This Alex was the one who liberated the serfs but they seemingly haven't heard about it even yet. He even tolerated nihilists and then set up a secret police to clink them. The day before he was to announce a representative constitution, the nihilists bumped him off.

From then on government in Russia became gangsters in ermine. Alexander III figured that if he were going to be assassinated it might as well be because he was a stinker. But time, the immortal covenant, gave him a peaceful pass to the grave. In 1894 Nicholas II succeeded him. Nicky learned something from his grandfather's fate because in 1905 he let the reformers approach the palace with a petition for constitutional reform and then ordered the Cossacks to mow them down. I knew several who had survived that decimation and one of them was the fastest two-fingered typist I ever hired. He never called me a "dirty capitalist" because our villa in France had more bathrooms than all Russia at the time.

Right To Work, Early Version

Now during most of these bloody years Count Lyof Nickolievitch Tolstoy was growing up. He was 52 when Alexander II was assassinated and by then he began to see that matters of life and death were better handled by the creator of life. He began advocating nonresistance and manual labor for all (including tzars.) Possession of wealth and ownership of property were sinful, in his view. Nothing but the Sermon on the Mount was worth perpetuating, an opinion that got him excommunicated by the Russian Orthodox church and embraced by Boston Unitarians.

His literary father was Ivan S. Turgenieff who also, like Tolstoy, came from an old aristocratic family. Turgenieff wrote himself out of Russia, especially for a eulogy of Gogol (author of "Dead Souls.") After a jail sentence Ivan scrammed to Berlin and eventually to Paris where he became a courtly and gracious darling of the Left Bankers. He wrote about 20 good books.

Tolstoy met him in what is now Leningrad in 1856. Tolstoy also took a trip to western Europe and when he returned to Russia he was a changed man. He retired to his estate and tried to run an autonomous anarchist-communist community but with a spiritual base, an issue on which the Marxist Prince Kropotkin and Tolstoy split.

Satirical Comedies Even

Tolstoy wrote like mad in his self-imposed isolation. Not only "War and Peace" (which would be six novels today) but "Anna Karenina," "Resurrection" and "The Kreutzer Sonata" were among the good ones he wrote during those years. He even wrote some plays—"The Power of Darkness" and a satirical comedy, no less, called "The Fruits of Enlightenment."

Fifty years ago American publishers flooded the market with translations of Tolstoy. One house brought out 22 volumes, another 24. Copyright laws in those days didn't protect foreign authors in America even as much as Soviet practices protect American authors in Russia today. But he must have salted some dough away in foreign banks because his children lived well in this country and some of his descendants are around today doing nicely. One Alexandra Tolstoy even shilled in Hollywood for "War and Peace."

And with reason. It's a good picture. Not as good as Vidor's "The Big Parade" but good enough to stump any tv screen in the forseeable future. The hard tops and especially the ozoners will run it for years. With an intermission before the great retreat for pizzas, it should afford entertainment for millions.

Broadway

Uncle Sam made Lt. Syd Silverman (VARIETY) a civilian this week and he gets back from Germany on Friday to repoin the paper founded by his grandfather, Sime Silverman. *Syd*, has been p.r. officer at Berchtesgaden with the U.S. Army where his wife, the former Jan McNally, and their year-and-a-half old daughter, Marie Saxon Silverman (named for the musical comedy star and wife of the late Sid Silverman, father of Syd), have been with him.

Kaye Ballard went back west after a quickie visit to appear on the Ed Sullivan tv'er.

Helen Morgan (Brenon & Morgan Associates) back from the Coast over the weekend.

Sherman Billingsley's Stork Club grosses around $1,200,000 on its lunch biz operation alone.

In last week's review of the 500 Club, Atlantic City, name of June L. Walker was erratumed as Joan Walker.

Himan Brown, now on the RKO producer roster, coasted at the weekend after completing "Brave Tomorrow" in Gotham.

Max E. Youngstein, United Artists v.p., due back at home base tomorrow (Thurs.) after his annual summer stay on the Coast.

June Allyson, who recently completed "Interlude" (U-I) in Munich, arrives tomorrow (Thursday) on the Liberte after a three-month European stay.

Deborah Kerr, accompanied by husband Anthony Bartley, in from Europe yesterday (Tues.) on the Queen Mary. Also arriving was playwright William Douglas-Home.

Claudia Philippe, 15-year-old daughter of Claude C. Philippe, Waldorf-Astoria veepee, en route back from a Biarritz holiday with her stepmother, Mony Dalmes, star of the Comedie Francaise, Paris.

It's the 21st grandchild for Gladys and Frank M. (RCA prexy) Folsom by courtesy of the William Hamilton Cooks (Jeanne Folsom) at their Palm Beach home. Newest heir marks the Cooks' eighth offspring.

Oscar Hammerstein 2d bawled out colleague-songsmith Arthur Schwartz, who just became a papa, because "it shows up us other AKs; we're all grandfathers and you and Mary (Grey) (legit actress) have a new 9-lb.-12 ounce heir."

Major Albert Warner is not waiting for the WB homeoffice to move to the new Tishman Bldg. at 666 5th Ave., as is projected, as soon as the longtime homeoffice at 321 West 44th St. is sold, but has taken a Squibb Bldg. tower suite for his personal affairs. While Jack L. Warner continues actively as the new prez of the firm founded by the four freres (including the late Sam Warner), Harry M. and Major Albert Warner will now be more or less inactive on the company board.

San Francisco

By Bill Steif

Gene Lyons said he was leaving "Witness for the Prosecution" after 20 months.

Murray Lafayette, western field rep for United Artists, in Mount Zion Hospital, Frisco.

Kim Novak grabbed front-page space on strength of her hair color —she called it "lavendar champagne."

Viveca Lindfors, Sherry O'Neil and Patricia Jessel helped Eloise English open a Slenderella showcase on Union Square, Frisco.

A Mike Vogel, U-I p.a., recouped on a tough situation when an Indian cutie who was supposed to puff "Pillars of the Sky" failed to show. Vogel recalled he was born on a Choctaw reservation, donned a war bonnet and gave Frisco press a running account of his early days in Oklahoma.

Bobby Clark remarked, a bit wistfully: "Since I started 50 years ago, minstrel shows, which used to be a big business, have completely disappeared. And look what's happened to stock companies, repertory theatres, oldfashioned burlesque, the circus and vaudeville. I'm afraid baseball is next."

Las Vegas

By Alan Jarlson

Frank Sinatra into the Sands for two frames beginning Sept. 12.

Eartha Kitt and Myron Cohen's four-stanza caper at El Rancho started last night (4).

Mike Sarge & His Sargents and The 4 Gems SROing the downtown Fremont Hotel's Carnival Room.

"Dancing Waters" has passed its summer-long outdoor engagement at the Desert Inn with only two nights called because of rain.

Peggy Lee, currently at the Sands, may get the lead in "The Helen Morgan Story." Interview two weeks ago by pic's producer Joe Pasternak was followed up last week by one with director Mike Curtiz.

Dukes of Dixieland return to the Thunderbird lounge mid-October for indefinite run. Meantime, adjacent Navajo Room on Sept. 27 is turned over to Norman Brooks for a three-week tour, followed by "China Doll Revue."

Les Baxter Vegas debuts at the Dunes Thurs. (6) with a 50-piece ensemble. On deck is Les Brown who three months ago inaugurated producer Bill Miller's big band policy in the hotel's Arabian Room. Miller will experiment with offbeat revues, also, paging Larry Steele's sepia show from Atlantic City for a fortnight starting Sept. 27.

Spike Jones, originally set for two weeks at the Sahara, has been released to play the New Frontier following the current Mickey Rooney-Roberta Sherwood starrer. Jones wanted Sahara to augment his band with Cee Davidson's house orch; Sahara's Stan Irwin wanted Jones to supply his own music. Hence, amicable divorce.

Paris

By Gene Moskowitz
(28 *Rue Huchette-Odeon* 49-44)

Kid Ory due for a recital at the immense Salle Pleyel next month.

Bob Weiss, traveling Continental Capitol Records rep, off for a vacation in Palma.

A firstrun cinema, the Marbeuf, having a Marilyn Monroe week with a different pic of hers every day.

Sacha Guitry the talk of the town for going to see the Minister of Finance and complaining of high taxes.

Ray Milland on his way to the Riviera to confer with Franklin Caen, scripter of his forthcoming pic, "Estacade."

Theatre Des Champs-Elysees housed the Opera-Comique while latter's theatre was being refurbished. It reopens this week.

Ingrid Bergman to come in today (5) for gala preem of her first Gallic pic, "Elena Et Les Hommes" (Elena and the Men) of Jean Renoir.

First Gallic film house to get air-conditioning, the Madeleine, reopens this week. However, it came a little late in the season.

Charles Chaplin through town and telling the press that he's now editing his pic, "The King in New York," which he made in London.

Paul Feyder, son of Francoise Rosay and Jacques Feyder, assistant to Billy Wilder for the recently started "Love in the Afternoon" (AA).

Eddie Constantine and accompaniest Jeff Davis to Brussels for a breakin of their musichall act which heads next week's bill at the Olympia Musichall.

Dave Stein, MCA rep here, smacked into two cars before his office and confounded the policeman on the spot by telling him that all the cars were his. They were too!

Yves Montand set for 2d Russian music hall recital in November; then he heads for U.S., if the visa is in order, for tv shows and a recital under the auspices of Billy Rose.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Empress Theatre, Glasgow, reopening in December.

"Trapeze" (UA) doing top biz at Odeon Theatre, Glasgow.

Nel Oosthout, Dutch actress, to Y.M.C.A. Theatre, Edinburgh.

Griffith Jones to King's, Glasgow, in thriller "Dead on Nine."

"Five-Past Eight" revue shuttering at Alhambra, Glasgow, in October.

Deep River Boys headlining in upcoming vaude week at Empire, Glasgow.

Gaston & Andree presentation of French Folies Revue to Empire, Glasgow.

"Reach for Sky," Rank pic about flying ace Douglas Bader, set for Glasgow run Sept. 10.

Tom Arnold and agent Hymie Zahl to Glasgow to discuss Christmas revues at Edinburgh and Glasgow.

Tommy Morgan, Scot comedian, likely to join comedy gang at Empire Theatre, Edinburgh, for Christmas show.

American acts due in to Glasgow are Al Martino and Deep River Boys. Jerry Colonna topped for an Empire Theatre week.

"Reach for Sky" (Rank) had Scot preem at Playhouse, Edinburgh. Kenneth More and Muriel Pavlow planed north for p.a.'s.

"Eddy Duchin Story" (Col) doing well against competition from "Viva Las Vegas" (M-G) and "Away All Boats" (U-I) at Glasgow.

Harry Gordon home from South of England vacation and working on script for Howard & Wyndham pantomime, in which he'll star at Theatre Royal, Glasgow.

London

(*Temple Bar* 5041/9952)

Ray Milland in from Paris on a quickie.

Brian Reece current cabaret headliner at the Savoy.

Betta St. John off to Canada for location scenes on "High Tide at Noon."

Sir John Barbirolli recovering from an operation at a Manchester hospital.

John Boulting planed out to attend the Boston and Washington preems of "Private's Progress."

A 12-day season of Indian ballet by the Ram Gopal Co. opens at the Royal Festival Hall on Sept. 10.

Arlene Dahl in from Hollywood to co-star with Jack Hawkins in Launder & Gilliat's "Fortune Is a Woman."

Sidney Bechet, soprano saxist, arrived on Saturday (1), opening his British tour Sept. 2 at the Albert Hall.

Rossano Brazzi in town for his role in Columbia's "The Story of Esther Costello" opposite Joan Crawford.

Alec Clunes, actor, engaged to marry his former secretary when he was director of the Arts Theatre Club.

Soviet Army Ensemble, who have just closed a run at the Empress Hall, have cut four sides for the EMI label.

Daine Edith Evans returned to cast of "Chalk Garden," at the Haymarket, after a month's absence through illness.

Buddy Adler due in next week to work Anatole Litvak and associate producer Robert Snody on editing of "Anastasia."

John Palmer planed out at the weekend for Barbados for an advance survey on 20th's upcoming production of "Island in the Sun."

Philip Saville joined ABC-TV as drama producer. Same network also named Clive Roylance as press manager in the northern region.

Arthur Hornblow Jr. here supervising exterior lensing for "Witness for the Prosecution" which will roll in the Metro-British studios next spring.

Tennessee Williams' "You Touched Me" gets its first London airing via BBC-TV next Sunday (9) with Fay Compton and Wilfrid Lawson in the leads.

June Havoc, who recently wound a cabaret stint at the Cafe de Paris, to star in a tele version of Somerset Maugham's "Theatre" on BBC-TV tomorrow (Thurs.).

After conducting the last concert in the Promenade Concert season next month, Sir Malcolm Sargent leaves for Johannesburg to take part in the city's birthday celebrations.

Emmett Rogers, who staged the London version of "No Time for Sergeants," sailed for New York on the Caronia last week. William Douglas-Home and Deborah Kerr sailed later in the week on the Mary.

Philadelphia

By Jerry Gaghan

Sam Lerner, Celebrity Club boss, readying to go under the knife.

Billy Duke & the Dukes pacted by Sam Katzman to make first pic, "Hi Fi."

Arthur Cohn, composer and conductor, out as head of the Settlement Music School.

Benjamin Franklin Hotel is taking out its ice ring, a longtime feature of the Garden Terrace Room.

Camden's Harvey Husten was only deejay outside the N. Y. area to emcee at Randall's Island jazz festival.

Vincent Rizzo, former maestro at the Walton Roof and the Alelphia's Marguery, will head band at Jersey's Hawaiian Cottage.

Chubby's, W. Collingswood musical name showcase, plans a change for season's kickoff, with booking of Constance Bennett.

Cathy Allen has two-year pact with MGM arranged by her manager Charlie Robinson, who sparked career of Joan Weber.

Boston

By Guy Livingston

Lucille Dane current at the Mayfair.

Frank Fontaine opens Steuben's Sept. 15.

Tony Milo current at the Bradford Roof.

Erroll Garner opened Storyville's fall season Monday night (3).

George Frazier in town for Holiday mag piece on Hub eateries.

Thrush Helen Hush current at the Williamsburg Rainbow Room.

Elinor Hughes, Boston Herald legit and film critic, back from six-week trip to England.

Bill Fields, general press agent for "Too Late the Phalarope," in on advance of play which opens the Colonial Sept. 20.

Bea Lillie, current at Ogunquit Playhouse, closes Lee Falk's strawhat Boston Summer Theatre in a return engagement of "Beasop's Fables" opening Monday (10) for week.

Jan Arden, in for a week, opened the season at Blinstrub's Monday (3). Marguerite Piazza, Helen O'Connell and Teresa Brewer also have been inked by boniface Stanley Blinstrub.

Minneapolis

By Les Rees

Cathy Carr into Prom Ballroom for two nights.

Songwriter Sid Lippman in from New York to visit relatives.

St. Paul Auditorium season of summer pop concerts concluded.

Prom Ballroom had Ralph Marterie and the Diamonds for one-nighters.

Singer Rusty Draper stopped over en route to engagements in the territory.

Minnesota State Fair for first time had wrestling card for one of its attractions.

Old Log strawhatter offering "The Biggest Thief in Town," a repeat from last season.

Northwest Variety club's annual $100 per ticket heart hospital benefit dinner set for Sept. 12.

Ann Jacobs, Hotel Radisson Flame Room publicist, resigned to attend school in Switzerland.

Alvin, burlesque, reopened for fall and winter with exotic dancer Leslie Lynn and comic Manny King topping initial show.

Fifth and final of Minneapolis Symphony orchestra's first "under the stars" concert series at new baseball stadium featured Bill Tabbert and other Broadway singers in hit show songs.

Birmingham

By Fred Woodress

Jerald Scott's Dixieland Band in the Angus.

Harrison Cooper combo at Mike's South Pacific.

Chuck Murphy ends 32nd month at Essex Lounge Sat. (8).

Frank Sorrell Trio into Mirror Lounge at Dinkler-Tutwiler Hotel.

WABT (NBC) telecasting local color via film starting next week.

Bachelors Show Band, in 15th week at Carmicheal's Supper Club, o.o.'d by Mark Leddy of Ed Sullivan staff.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1A; *Tel. A*45045)

George Szell inked for Salzburg festivals 1957.

Count Basie orchestra will appear in Konzer Haus.

Explorer Ernst A. Zwilling left for Angola, Africa, to shoot cultural films.

Burgtheatre actress Susi Nicoletti signed by Reinhardt Seminary as instructress.

Dimitri Mitropoulos will conduct three "Manon" (Puccini) performances in state opera.

Herman Leopoldi and Hedy Moeslein of New York in Ronacher for opening program.

Jan Kiepura and Martha Eggerth, after successful appearances in Trieste City Theatre, to return to N.Y. the middle of September.

Nabes Cheer

Continued from page 1

a picture playing that they want to see."

Some other exhibs don't quite share Perry's enthusiasm, particularly if they play practically day-and-date with Broadway, i.e., outside the 50-mile city radius. "Take Paramount," said one. "They've got 'War and Peace' now, and then what? The Ten Commandments' may be big for the one house where it's playing. But when do you think we'll get it? And the same is true for 'Giant.' They don't even bother telling us any more when the films will become available for dating."

Many exhibs still make the point that a regular and orderly release of the top product is a vital necessity; that the distribs are "hoarding" their pictures without any realistic reference to the need of exhibition.

Spokesmen for the RKO circuit said he foresaw a very good season aided by a flock of strong potential grossers. Circuit has "Moby Dick," "Bad Seed" and "Bus Stop" pencilled in for October and is playing off "Duchin Story," "Away All Boats," etc., this month. Some of the firstrun operators said September looked thin to them product-wise, but they agreed that the overall quality of the fall-winter lineup held considerable promise.

Hollywood

Elmo Williams vacationing in Tahiti.

Al Zimbalist on vacation in the High Sierras.

Ellis Arnall in from Atlanta for SIMPP huddles.

Liberace returned from a pair of concerts in Cuba.

Sol Lesser left for a 50-day Mediterranean cruise.

Leonard Spigelgass to Honolulu for a two-week vacation.

Mervyn LeRoy returned to Warners after two months in Europe.

John Lardner to Australia to broadcast the Olympic games for CBS.

Andy Devine will function as an official in the Olympics water polo tryouts.

Anna Maria Alberghetti planed to London to start work in "10,000 Bedrooms."

Joe Cooke retired as assistant production manager after 25 years on the Metro lot.

L.A. County Fair dedicating a day to Charles A. Lindbergh in a tieup with "Spirit of St. Louis."

Mike Todd joined the Screen Producers Guild, bringing the organization's roster to 154 members.

Y. Frank Freeman and Buddy Adler hosted J. Addington Wagner, National Commander of the American Legion on the 20th-Fox lot.

Laraine Day and Leo Durocher returned from N.Y. and Durocher is readying a stint as NBC football gabber on Pacific Coast Conference games.

Miami Beach

By Lary Solloway

Dolores Hawkins, vacashing here, subbed for ailing Betty Reilly at Balmoral Saturday (1).

Miami Herald's amusement ed, George Bourke, completed historical novel, time: late 30s, with setting in Spain.

Asking price for Sammy Davis Jr. for a showing in one of the hotel-cafes is reported $15,000 per, with no takers yet.

Martha Raye, turned down by local jurist in divorce action against dancer Ed Begley, refiled in Sebring, upstate.

Andrews Sisters being paged by Versailles cafe op, Barney Barnett. And it's Ella Fitzgerald, not Sarah Vaughan, he has on his commitment list.

Murray Weinger, ex-Copa City op and ASCAPer Benny Davis dickering to take over Beachcomber, with plans calling for a Cotton Club type of operation.

Don Rickles, click at Murray Franklin's, headed north for date at Town Casino, Buffalo. He's been pacted for a long run beginning in December by Franklin.

Liberace returned from Cuban concert dates to spend week at the Fontainebleau as guest of prexy Ben Novack. He nixed all offers for appearances here during winter.

Australia

By Eric Gorrick
(160 *Castlereigh St., Sydney*)

20th-Fox is setting plans to release "King and I" over the Hoyts' circuit next Yuletide.

Katharine Dunham moves into Tivoli, Sydney, for David Martin after solid Melbourne run.

Frank Sinatra will do a repeat tour here early next year under the Lee Gordon management.

Queensland exhibitors say they will keep on fighting for right to reject British pix on a 25% basis.

Metro has been given the greenlight to build a drive-in of its own in Perth. Is now seeking permit for Adelaide.

First drive-in in New South Wales is timed to get underway next November for Hoyts-Greater Union setup.

Roger Livesey and Ursula Jeans will tour New Zealand in "The Reluctant Debutante" for J. C. Williamson Ltd.

"Kismet" off to a smash start at Empire, Sydney, for Garnet Carroll and J. C. Williamson Ltd., following solid Melbourne season.

Norman B. Rydge, chief of Greater Union Theatres, planed back to his Sydney headquarters after talks with J. Arthur Rank in London.

Chicago

Sherman Wolf upped to veepee status at Aaron Cushman & Associates public relations firm.

Les Brown has resigned as a Downbeat staffer and has taken over a piece of the Gate of Horn nitery.

Jay Schatz, of Chez Paree operating quartet, named to the advisory committee of the Catholic Interracial Council.

Willard Rutzen checking out as manager of the Sheraton Hotel. He's off shortly on a world cruise and then will take a new assignment on the Coast.

OBITUARIES

MRS. MIKE WEAR (ALICE BENTLEY)

Mrs. Mike P. Wear, the former musicomedy and legit actress Alice Bentley, died after a long illness at the Beechurst, Hospital, L. I., N.Y., Monday night (3). She had been readmitted to the hospital the day before. Direct cause of death was a stroke suffered the day before entering the hospital. She had been a victim of dropsy for over a year. She was 58.

Mrs. Wear, wife of vet VARIETY staffer *Wear* had a rich career in the legit and musical comedy theatre. She had toured in American stock for years, starred in her own company in Lynn, Mass., and headed the "Irene" company which toured Australia and New Zealand. Her career embraces several Shubert "Passing Shows," a tour with George M. Cohan's "50 Miles From Boston" (the play which followed his "45 Minutes From Broadway"), Kolb & Dill's "Lonesome Town," "Rose Maid," "The Deacon," "The Canary" (Julia Sanderson-Joe Cawthorn), "Mme. Sherry" and others. VARIETY's Mike Wear, with characteristic laconic observation, recalls that "when the theatre in Ottawa (Canada) burned down and completely wiped out her wardrobe, that forced her retirement and she married me." They were married 27 years.

Spencer Bentley, legit, radio and tv actor, a son by Mrs. Wear's previous marriage to musicomedy director Wilton Bentley, survives. Mrs. Wear was a sister-in-law of the w.k. yesteryear librettist Harry B. Smith.

Funeral services this (Wed.) afternoon at 2:30 p.m. at Walter B. Cook's, 117 West 72 St., N.Y.

PERCY MACKAYE

Percy MacKaye, 81, poet and playwright, died Aug. 31 in Cornish, N. H., after a brief illness. He was the author of 25 plays and more than 100 books of poetry.

MacKaye was born in New York. His father was Steele MacKaye, a Shakespearean actor, also active in the theatre as producer, writer and technician.

The playwright's first work was "Jeanne d'Arc," in 1905. His best known work for the stage was "The Scarecrow," adapted from Hawthorne's story of "Feathertop" in "Mosses From an Old Manse," and first produced in 1909. In its poetic conception and background of fantasy the play was typical of MacKaye's early work.

He had also written four operas and did the libretto for Reginald de Koven's "Rip Van Winkle." Among his latest works were "Poog's Pasture," published in 1951 and "Poog and the Caboose-Man," published in '52.

In 1949, he completed a tetrology titled "The Mystery of Hamlet, King of Denmark." The four full-length plays were published in a special edition and were produced by the Pasadena Players. At the time of his death MacKaye was working on a collection of poems dedicated to his late wife.

Two daughters and a son survive.

BARRY NORTON

Barry Norton, 51, screen actor, died of a heart attack Aug. 24 in Hollywood. Born in the Argentine, he came to Hollywood in 1925 and was placed under contract at the William Fox studio after playing in "The Lily" and "What Price Glory." Later he was pacted by Paramount and remained there several years.

Survivors include his mother and brother in Buenos Aires.

J. L. HODSON

J. L. Hodson, 65, playwright, journalist and broadcaster, died Aug. 28 in London. His first play, written in 1925 when he was news editor of The Daily Mail, was "The Boom" which he followed with "Harvest of the North" (1934) and "Grey Dawn—Red Night" (1936). He also authored four novels.

During World War II Hodson made official films for the government.

GIACOMINO

Giuseppe Cireni, 72, circus clown known professionally as Giacomino, died recently in Milan, Italy. Before World War I he gained an international reputation as a comedy acrobat. He later went to the U.S. and became a stand-in for Charles Chaplin in several films.

He also toured with European circuses, including the Circus Krone.

CLARA B. ABBOTT

Mrs. Clara Barnes Abbott, 82, one of the founders of Robin Hood Dell and for a time head of the Foyer of the Acamedy of Music, died Aug. 28 in Philadelphia. She had charge of the music festival "America" at the Sesqui-Centennial, with its chorus of 5,000 voices.

A daughter survives.

DOUGLAS MESERVEY

Douglas Meservey, 51, account exec with Young & Rubicam in San Francisco, fell or jumped to his death Aug. 26 from his 24th floor office.

Meservey, who had been associated with commercial film companies in Hollywood in the early days of tv, had been in ill health.

He leaves his wife and an eight-year-old son.

SIDNEY G. STEVENS

Sidney G. Stevens, 33, actor who had been appearing in summer stock in Princeton, N. J., died Aug. 29 when the motor scooter he was riding was hit by an auto near Edison, N. J.

He had also appeared in several productions at the Circle in the Square Theatre in N. Y.

JAMES BRADFORD

James Bradford, veteran Columbia Pictures salesman, died of a heart attack Aug. 27 in St. Louis while attending the annual meeting of the Missouri Illinois Theatre Owners.

Bradford recently completed 25 years with the film company.

HATTIE RICHARDSON

Hattie Richardson, opera singer of the 1890s and early 1900s, died Aug. 24 in Chicago. She had appeared for many years with the Wilbur Opera Co. of Boston.

Husband survives.

Raymond Young, 64, manager of the Fox State, West Frankfort, Ill. for years prior to his retirement four years ago, died recently in West Frankfort. His wife and son survive.

Jose Mancisidor, Mexican screen writer, died Aug. 21 in Monterrey, Neuvo Leon, Mexico. His last major screen credit was "The Young Juarez," released in 1955.

Jack Casey, 71, makeup artist for years at Metro, died Aug. 30 in Hollywood, following a heart attack. His wife survives.

Capt. F. A. Tallmadge, 69, former nightclub and restaurant operator, died Aug. 27 in San Antonio.

Yves O. Nat, 65, French pianist, died Sept. 1 in Paris.

IN MEMORIAM

Marcus Loew

September 5th, 1927

With Love and Gratitude

We Salute You

PHILIP LOEB

FRIENDS

IN LOVING MEMORY

SIDNEY G. STEVENS

From a Few of His Friends

IN MEMORY OF

WALTER GOULD

SEPTEMBER 5, 1955

MARRIAGES

Martha H. Dirickson to John C. Mullins, Las Vegas, Aug. 29. He's prexy of TV Denver Inc., owner and operator of KBTV, Denver.

Joan Fisher to Harold Komisar, Bridgeport, Sept. 2. Bride is promotion manager of WICC, Bridgeport.

Carole Triansky to Martin Colby, New York, Sept. 3. He's head of Allied Television Productions.

Juliet Byam Shaw to George Hart, Stratford-on-Avon, Eng., Aug. 11. Bride is daughter of theatre pair Glen Byam Shaw and Angela Baddeley; he's an actor.

Ann Eichengreen to Al Weisman, Chicago, Aug. 19. He handles publicity for Foote, Cone & Belding's Chicago office.

Elizabeth Ann Lynn to Anthony Newley, London, Aug. 30. Bride is niece of actor Ralph Lynn; hes appearing in the revue, "Cranks."

Ellen Christopher to Alexander Davion, Aug. 15 in N.Y. Both are actors; he's currently in the cast of "Matchmaker."

BIRTHS

Mr. and Mrs. David Hughes, son, London, Aug. 25. He's a singer; she's a former nitery dancer.

Mr. and Mrs. Dennis Maher, daughter, Hollywood, Aug. 24. Father is a film cutter; child is the granddaughter of cameraman Lee Garmes.

Mr. and Mrs. Howard Stone, son, Aug. 30, New York. Father is stage manager of "The Matchmaker," current Broadway legit; mother is Toni Cushing, actress.

Mr. and Mrs. Eddie (Rochester) Anderson, daughter, Hollywood, Aug. 28. Father is a comedian.

Mr. and Mrs. Henry Guerra, daughter, San Antonio, recently. Father is newscaster in that city for WOAI and WOAI-TV.

Mr. and Mrs. Sam Eddy, daughter, Kansas City, Mo., Aug. 30. Father is partner in Eddys', night club.

Mr. and Mrs. Les Goodwins, son, Hollywood, Aug. 31. Father is a director for CBS-TV.

Mr. and Mrs. Alex Henig, daughter, Los Angeles, Aug. 20. Mother is actress Julie Benedic; father is a publicist.

Mr. and Mrs. Charles Summers, daughter, Aug. 25, N.Y. Mother is Jean Sincere; both parents are actors.

Mr. and Mrs. Harold Stone Jr., son, Aug. 30, N.Y. Father is stage manager for "Matchmaker"; mother is Toni Cushing, an actress.

Variety Bills

Continued from page 48

Mary Alice Evans
Howard Brooks
Charles & Faye
Cortez Orch
Rodriguez Orc

5 O'Clock
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev

HAVANA

Sans Souci
Carmen Torres
D'Aida Q
Bergaza & Tarraza
Sonia Calero
Victor Alvarez
Ortega Orc

Nacional
Connee Boswell
Ray Carson
Martica Rams
W. Reyes Orc

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz

Montmartre
Blanquita Amaro
Fajarda Orc

RENO

Mardi Gras Lounge
Four Knights
Billy Duke
Buddy La Plata

Mapes Skyroom
Gene Sheldon
Skylets

Ed Fitzpatrick Orc

Riverside
Gogi Grant
Jack Wakefield

Starlets
Bill Clifford Orc

Billy Rose

Continued from page 2

Activities, had labeled the plan an "excellent" idea. Still further support came from a letter written to Rose by Leonard H. Goldenson, prez of American Broadcasting-Paramount Theatres, in which he waxed enthusiastic about the talent exchange. Goldenson said he was prepared to make ABC's facilities available to the visiting artists and expressed the belief that they would play to the largest radio-tv audiences in the history of U. S. broadcasting.

Agreement negotiated with the Soviet Minister of Culture calls for both U. S. and Russian companies to be identical in size with artists and ensembles embracing such fields as ballet, opera, puppet, concert, etc. The Soviets would be paid in rubles and the Americans in dollars. Yank performers would tour some six Russian cities as well as capitals of the four other participating countries.

Radio-TV Builderupper

Rose would pick the talent in association with Soviet impresarios. Among other things it was mutually agreed that advertising would be worked out beforehand and if economic reasons made it necessary Soviet performers could be commercially sponsored on U. S. television. Likewise, radio-tv faciliities would be made available to American artists in Russian cities.

"I think there's a sincere desire on their part to exchange artists," Rose stressed. While conceding some minor snags may arise, he doesn't anticipate that the U.S. policy of mandatory fingerprinting will be an insurmountable obstacle. "I reminded the Soviet officials that, after all, that's a law of our country and it must be observed."

Rose said he doubted that any film stars would be included in the exchange because very few motion picture people are "entertainers" in the sense that Jascha Heifetz, Vladimir Horowitz and Marian Anderson are. Required, he emphasized, are entertainers who could cross the language barrier. In line with this he cited Soviet violinist David Oistrakh whose U.S. tour last season was a resounding success.

Satchmo Yes, 'Pelvis' No

The showman appeared shocked when asked if Elvis Presley would be considered satisfactory as a goodwill ambassador. Yet he saw nothing wrong with Louis Armstrong, Harry James and Dizzy Gillespie ("who's way over my head") as show biz envoys for Soviet young people. "I'd also like to send them," he added, "a tremendous square dance troupe such as they have in Texas."

Deemed suitable for U.S. audiences are the Soviet Army Ensemble which Rose described as a "thrilling" show and the Russian Puppet Theatre. Warming to his subject, Rose rated the latter group as the "greatest puppet theatre anywhere in the world. It has nine different shows . . . is witty, sharp, satiric and could run five years in a small U.S. theatre, if it chose."

On the whole, Rose was confident the exchange program would be a self-sustaining venture "if we can sell it to tv." Such a talent array, he concluded, "could only be outdrawn by men from Mars."

Roxy Sale

Continued from page 2

reintroduced stagers. He seemingly is ready to move the stageshows in other directions. Apparently term of the lease, not disclosed, is sufficient to warrant longterm thinking regarding the house.

Rothafel's plans recall the situation at the Roxy about a decade ago when A. J. Balaban headed the house and booking was by Sammy Rauch. At that time, Balaban introduced "a glamor policy" which called for the use of top names. During that period, the entry of the Roxy into names touched off a price war among the Stem's top vauders with one of the first purchases being the Andrews Sisters at the then record price (for them) of $5,000. Policy was later discarded although it was claimed that it produced the highest profits in the history of the house.

House was originally built on the site of a carbarn at a cost of $9,000,000. After the Roxy regime left, Fanchon & Marco ran the house for a number of years, and National Theatres took over thereafter.

'Birth of Nation'

Continued from page 2

tures." What had been a struggling but promising art medium became "a business," and big business led to large studios, profit then being underlined at the expense of quality.

However, Lillian Gish saw a swing of the pendulum in the current growth of independent producers. She cited "Marty" as an example of what an independent producer can achieve. The trend to independent productions is very much to the good, Miss Lillian opined.

H'wood Scandals

Continued from page 1

raised coyly above the knee at the insistence of the press lensers.

There was a time when Hollywood kept the keyhole peepers on their toes. Juicy scandals, ranging from the sordid to the banal, would break with fair regularity and would be lapped up and enlarged on joyfully by news-hungry scribes with a flair for making fair mountains out of what often were rather insignificant molehills.

Oldtimers still remember the shocking impact of the Fatty Arbuckle incident and the more recent headlines involving Charlie Chaplin, Errol Flynn and Robert Mitchum. Some even maintain it was part and parcel of the Hollywood "myth" of high living that attracted audiences as much as anything.

Public relations men in New York, in discussing the "new" Hollywood, cite a variety of reasons why things have changed on the Coast. For one, they say, a new type of talent is gradually moving in. They're calmer, more serious-minded, more conscious of their standing with the public and of public criticism.

Also, and that's an important factor, many of the top stars now own a piece of their pix. By getting "in Dutch" with moralists, they'd only be hurting themselves.

Then, too, the studios have become tougher. "They don't stand for fooling around any more," was one comment. "Today, if a performer gets to be known as 'a bad egg,' he'll have trouble getting a job. The studios no longer have these many people in their contract lists. They can afford to be more independent in their actions and reactions.

"Assume a studio has a man appearing in a major production. The fellow goes out and gets himself headline notoriety. It'll be tough for him to get another job. The risk on the investment today is too great to allow anyone to jeopardize it through some silly pranks."

B'klyn Par's 220G

Continued from page 1

(1), Sunday and Labor Day. On Saturday, the house opened with a $2 top then at 1 p.m. went to $2.50. House did five or six shows every day. Opening day (29) was a comparatively mild $17,000, following day's take was $19,000 and on Friday the score was $22,000

Gene Pleshette, house manager, estimates an almost sure $220,000 and there's even the possiblity that the gross may climb to $225,000. Freed has generally been playing the Brooklyn Paramount as a regular holiday feature and has come up with a new house record every time. Idea of booking the troupe was conceived by Harry Levine, for many years the top booker of the Paramount circuit.

A cordon of police and ushers keep order in the house. Several youngsters attempting to "start something" have been ejected from the house and there have been no major incidents despite the fact that the walls are bulging. Long street lines have been around the house since Friday night.

'Mame' Benefit

Continued from page 1

Set" came out in front of the curtain just before the start of all benefit performances and first reassured the alarmed house that he was not there to announce Shirley Booth's absence as star, and that she would go on as usual.

Having thus broken the ice, he would express the management's welcome to the such-and-such organization (sponsor of the benefit involved) and appreciation for having selected the William Marchant comedy. He would conclude by acknowledging that the tickets for the performance were relatively expensive, but reminding them that the charity represented a worthy cause. Even the actors, who normally complain of all benefit audiences, commented at the warmth of the "Desk Set" party patrons.

It's hoped that, in addition to the welcoming speech by an assistant stage manager, the presence of Miss Russell as star will thaw any resentment of patrons who have paid premium prices for "Auntie Mame" benefit tickets.

COPACABANA INC.

10 East 60th St. New York 22, N. Y.
Plaza 8-1060

August 30, 1956

General Artists Corporation
640 Fifth Avenue
New York 19, New York

Gentlemen:

I want to take this opportunity to tell you how happy I was with the FOUR LADS engagement at the Copacabana.

They were very enthusiastically received, and business was exceptionally good during their engagement. They have definitely proven themselves to be a top New York attraction.

Very truly yours,
COPACABANA, Inc.,
JULES PODELL

JP/rfc

Thank you MR. PODELL —

The FOUR LADS

And Thank you — THE CRITICS — FOR BEING SO NICE:

ROBERT DANA
New York World-Telegram and Sun
"As stars of the tuneful, decorative Douglas Coudy revue, the Four Lads prove that their appeal goes far beyond the success of their million-sales records. Some quartets are better heard unseen. Not these boys. There is a sincerity about their work, their smiles, intros and formations, that creates a border of warmth for their clever arrangements."

LEE MORTIMER
New York Daily Mirror
"I just wanted to rave about the new Summer show at Jules Podell's wonderful Copacabana where the Four Lads tear up the audience."

GENE KNIGHT
New York Journal-American
"Those Four Lads who sing as one, are the toppers on this bill. These personable boys had the audience clapping hands with them in unison throughout. Include me in. For I rate the Four Lads as four big hits."

FRANK QUINN
New York Daily Mirror
"Youthful and excited with the success of having three of their records hit the million mark in sales, the Lads are worthy of their status."

MARTIN BURDEN
The New York Post
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VARIETY
". . . neatly staged routine. It's virtually all singing with just enough patter, comedy byplay and special medleys to supply the color and the pace." *Herm.*

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VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 204 No. 2 NEW YORK, WEDNESDAY, SEPTEMBER 12, 1956 PRICE 25 CENTS

B'WAY LEGIT'S HOT SUMMER B.O.

Hoofing Turns in Economic Spin As Cafes Have Ears Only for Disk Names

The disk influence on cafe bookings throughout the ountry has left the dance acts in very bad shape. With attention having been drawn to sounds of various descriptions, the number of spots terpers can work has dropped considerably. It used to be that a dance team was a necessity on virtually every theatre and nitery bill. It's no longer the case.

The situation is readily seen on various nightclub bills. The Copacabana, N. Y. for example, uses only production dancers. One of the reasons lies in the fact that a singing act can double in the upstairs lounge, and thus both rooms can operate with the same set of acts.

The intimeries have also set back the employment of dance teams as have the rooms employing jazz names and record singers. Latter type of operation takes the view that this isn't a dancing generation—the kids come to listen primarily, and therefore terpers of any description aren't needed.

Another factor eliminating dance teams lies in the comparatively large amount of space needed to showcase this kind of act. Since many cafes exist for the weekend trade exclusively, they

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Riesel to Get 20% Stake In AA's Biofilm; Plenty Deals for Blinded Scribe

Victor Riesel will receive 20% of the ownership of the Allied Artists feature to be based on his newspaper career, Roy Brewer, AA v.p., disclosed in New York this week. The profits split will be against the previously-reported $25,000 initial payment which the blinded columnist is to receive, plus $5,000 when a national magazine article appears on him, and another $5,000 when a book is written by or about him and if it reaches a circulation of 50,000 copies.

Riesel and Milton Krims, who's to be associate producer and scripter of "The Riesel Story," as it's tentatively titled, were vague about details of the film content in a discussion with reporters at the AA Gotham offices, where Brewer sat in.

Krims explained he had just completed the research, and thus has had no time to draw the characters or otherwise organize the screenplay. He left for the Coast yesterday (Tues.).

Riesel related that while he was hospitalized, following the acid-throwing attack upon him, he thought of writing a book but now feels it would be "premature." He added that the Saturday Evening Post breaks an article on him this week, so his initial payoff for rights to his story goes up to $30,000.

Rainier-Grace Hire P. R. Counsel; Ready for 'Mob'

Clients to pressagents: The less spotlight on us the better.

This to a large extent sums up the agreement under which the Arthur P. Jacobs Co. is to serve as public relations counsel for the principality of Monaco, including the current visit of Prince Rainier and Princess Grace.

Jacobs' reps are to consider protocol on all occasions and prevent mob scenes such as the one that took place as hundreds of reporters and photographers ganged up on Their Serene Highnesses when sailing from the U.S. prior to their marriage. They came in on the SS United States yesterday (Tues.).

Resist 'Stalag' Revise for Reich

Paramount's overseas sales reps have asked for revisions in "Stalag 17," Par-Billy Wilder version of the Donald Bevan-Edmund Trzcinski play, to make it more palatable for German audiences. Comedy-drama has been withheld from Germany right along because of its harsh presentation of Nazis as the heavies.

And chances are remote that it ever will play that country. Par officials both at the Coast studio and in New York think it's just about impossible to revise the picture sufficiently to suit the Reich market because of the bitter anti-Nazi feeling expressed throughout its footage.

Further, Wilder probably wouldn't consent to any wholesale re-editing of his production.

UA's 37-Year Peak Week, $2,403,000 in Billings

United Artists chalked up domestic billings of $2,403,000 for the week ended last Saturday (8), representing the highest gross for a single frame in the 37-year-old history of the company, according to board chairman Robert S. Benjamin. It's understood that Hecht-Lancaster's "Trapeze" accounted for a considerable part of the rentals.

On a worldwide basis, UA's gross for the period from last Jan. 1 to Sept. 8 was $6,000,000 over the level for the corresponding period of 1955. Total revenue for the full current year looks to reach $65,000,000, as compared with 1955's $55,000,000.

2ND BEST TAKE IN 10 YEARS

Broadway legit business this summer nearly equalled last year's record warm-weather take. The total gross through mid-August, covering the first 12 weeks of the season, was ahead of last semester's tally for the same period. The situation, however, was reversed during the ensuing three weeks ending last Saturday (8).

As of the 12-week mark the comparative figures were $6,265,800 (1956) against $6,263,400 (1955). As of the 15-week mark the comparative status was $7,609,400 ('56) and $7,752,900 ('55). That represents a drop of $143,500 thus far this season, which is only slight compared to the figures for the same time span in prior years.

Coinciding with the gross decline, there were also fewer shows running on Broadway this summer. Since mid-July only 14 entries have been on the boards each week, except for a fortnight when the tally dropped to 13. During the comparative period in 1955, there were 16-19 productions on tap.

The difference in active shows is reflected in the comparative number of playing weeks for both seasons. The tally thus far this semester is 254 against 287 in 1955. Top coin-getters this summer included "My Fair Lady," "Most Happy Fella," "No Time for Sergeants" and "Damn Yankees." Last season's biggies included "Cat on

(Continued on page 68)

'Rug' Pulled From Over Anti-R&R DJ

Miami, Sept. 11.

The rock 'n' rollers in this area literally scalped one of their cult's most consistent detractors last week when disk jockey Jerry Wichener had his hair-piece raised by an unknown attendee at a dance staged for the members of his fan club at Bayfront Park Auditorium.

With 8,000 members of the club in attendance, WINZ's top platter-spinner found his toupee suddenly gone.

The $300 "rug" was whisked away in full sight of the audience by an unidentified youngster, who then disappeared among the crowd. Police were unsuccessful in the hair-raising search which followed. According to Wichener's toupee-maker, J. Baldi (the name's legit), he'll be able to design a new crew-cut model for less, now that he has the spinner's skin measurements.

Wichener continued on with his program until three ayem, despite the suspected rock 'n' roller's reprisal for his stand against the beat. The fan club remained faithful throughout the night, overlooking the missing hirsute adornment.

Wanted: Only 5-10% Audience Hike To Put Near-Miss Pix Over Top

By GENE ARNEEL

Film industry is on the prowl for a brand new hypo to boost theatre attendance in the United States from 5% to 10%, which is about the level of increase needed to send near-miss pictures over the top.

Key problem facing the producers and distributors is the fact that too many pictures are falling in that just-fail-to-break-even class. These are the "nervous A's"—not to be confused with the big-scale productions which so far have been proving successful and the minor entries which do all right when made at the "right" costs.

The Federal tax exemption on tickets priced at up to 90c is proving an obviously important windfall, particularly in light of the uptrend in business currently. It means an extra annual gross of roughly $20,000,000 to the film companies and $30,000,000 to exhibitors. Perhaps more.

This adds up to a little more profit for both the minor-budget program pix and the spectaculars, but still is insufficient to bring the doubtful starters in the $1,000,000-to-$2,000,000 negative cost category comfortably in the black. Distribution execs noted this week that some films in this money bracket turn out to be commercial lemons and there's nothing that can be done to save them. "What we're

(Continued on page 70)

Perrin & Balzer's 14th Year as Benny Scribes

Hollywood, Sept. 11.

With re-inking of entire four-man writing team by Jack Benny last week, Sam Perrin and George Balzer go into their 14th year with the CBS-TV comic, while Hal Goldman and Al Gordon start their seventh frame.

All four are currently penning the 20 shows Benny will air this season; 10 live stanzas and 10 telefilms, five of which were lensed in Europe while Benny was "vacationing" there this summer. (Benny was forced to take a "vacation" from his "vacation" after he returned here several weeks back.)

Benny initialler will be aired on the net Sept. 23.

$2,300,000 TV Politico Purse

Washington, Sept. 11.

Democrats and Republicans have already committed themselves to network television campaign expenditures totalling $2,105,000 and are expected to toss at least $200,000 more into the network hoppers between now and the elections. Breakdown of expenditures was supplied the Senate Elections subcommittee today (Tues.) by representatives of the three networks.

At the same time, the subcommittee released reports by the national committees of both parties showing that as of Sept. 1, the GOP had $692,000 in its treasury and the Dems only $26,541 (report added that $35,000 has been col-

(Continued on page 68)

Gov't Gets $146,000,000 From Tix, Nitery Taxes

Washington, Sept. 11.

The Federal Government received $104,018,000 from the 10% admissions tax during the fiscal year which terminated on June 30. This was a little less than the $106,086,000 for the previous fiscal year, it was pointed out by the Internal Revenue Service.

When the 20% tax bite, across the board, was in effect, it used to yield about $303,000,000 annually to the Treasury.

With the latest excise tax cut, effective on Sept. 1, the admissions tax brings only about $45,000,000 annually, according to Government estimates.

The tax on night club checks, which continues at the wartime 20% rate, brought in $42,255,000 during the last fiscal year, an increase of $3,000,000 over the preceding year.

L'Affaire Harrison-Weldy Finds Metro's 'Slander' Up To Date on Scandal Mags

"Accidental" shooting of Robert Harrison, publisher of Confidential, in the Dominican Republic last week gives a timely peg to Metro's upcoming "Slander," a film expose of the scandal mags. In the real-life incident, Harrison was wounded by Richard Weldy, a big game hunter. In the current issue of Confidential, Weldy figures prominently in a story about John Wayne, whose wife, Pilar Palette, was formerly married to Weldy.

In the film, the publisher, played by Steve Cochran, is killed by his own mother (Majorie Rambeau), who is ashamed of the evil her son has caused. The picture, in a sense, represents Hollywood, one of the prime victims of the scandal sheets, fighting back at a top level and within its own medium. Although there have been a number of quickie films dealing with the scandal mags, "Slander" is the first major production from a first-line studio. In addition to featuring Cochran and Miss Rambeau, the picture stars Van Johnson and Ann Blyth.

The Metro entry, to a degree, is

(Continued on page 70)

Rome's 'VV Beach' Now a Prime Hub Of Show World; Capri Overpriced

By GENE MOSKOWITZ

Rome, Sept. 4.

Bromide that if one sat in Times Square or at the Cafe De La Paix in Paris long enough one would see everybody he knew, has been stretched of late to include the Via Veneto in Rome and the Piazza in Capri by show people. A quick run through these two latter spots denotes that in spite of Italo film difficulties, the Veneto may still call for that distinction, but that the bustling Capri square has lost some of its pull, at least for show types.

An unprecedented heat wave, the worst in a century say old Romans (but they are saying that about the weather everywhere on the Continent today), drove everybody into the streets, and that means the tables all along the VV sidewalks. This trip has been labeled the "VV Beach" by Paris Herald Tribune columnist Sam Steinman and it has stuck. To a walk along the "Beach" is table-hopping at its most strenuous.

First encountered was actor Marc Lawrence who will direct his first pic here, "Ex-Gangster," soon under an indie banner for Barnett Glassman. Glassman is also setting up filmization of "John Paul Jones" (WB). Francis Lederer was readying a trip to Paris and back in one day, and then hops Stateside for legit and film confabs. Marc Robson is winding "The Little Hut" (M-G) with David Niven, Stewart Granger and Ava Gardner. Lawyer Charles Torem, of Coudert Bros., in from Paris on his way to join his vacationing wife and child.

A birthday party for columnist Louis Sobol tendered by writer Mike Stern at his sumptuous villa outside of Rome. All above and more were on hand to go through wet handshakes, due to the heat, for Sobol. Teddy Hart and family on their first European ogle.

Marlene Dietrich, Vittorio De

(Continued on page 70)

Visiting British Scribes Gave Distorted Picture Of H'wood, Says Goldwyn

London, Sept. 11.

Lashing out at British show biz columnists who visited Hollywood and presented a distorted picture of the film city, Samuel Goldwyn declared the papers they worked for "were too good for some of that trash." He made his attack at a press conference held shortly after his arrival in London for the launching of "Guys and Dolls."

Goldwyn had been asked how he felt about some of the things which have been written in the British press about Hollywood, and frankly averred that he did not feel good about them. They were frequently not true and filled him with resentment.

Although he had every respect for British newsmen and the British press, he felt they abused the

(Continued on page 62)

Fired for Taking Part In Segregation Rally

Washington, Sept. 11.

Participation in nearby Maryland segregation rallies brought about the suspension last week of Everett Severe, a radio director employed by WRC, key outlet of NBC in the Capital.

Severe was also dropped by the U. S. Information Agency from further employment as a contract writer, pending an investigation of his activities as Montgomery County chairman of the Maryland Petition Committee. Severe had urged a Poolesville, Md., audience to rally round the Confederate flag to "help save our liberty."

Sarnoff 50th Anni Hoopla on Sept. 30

Exactly 50 years to the day, on Sept. 30 at the Waldorf-Astoria Hotel, New York, will be celebrated the 50th anniversary of General David Sarnoff's association with the Radio Corp. of America. On the same day in 1906 the present board chairman of RCA joined the Marconi Wireless Telegraph Co. of America, predecessor of RCA, as a $5.50-a-week office boy.

There will be no speeches at the Sarnoff dinner other than presentations from RCA president Frank M. Folsom and senior executive vice-president Dr. Elmer W. Engstrom. John T. Cahill, chief counsel to RCA and a director, will be the toastmaster. About 1,000 from within the industry and allied fields, along with other prominents, have been invited to the blacktie fete.

This is the year for which Sarnoff had requested as his major "present" a $1,000,000,000 gross volume for RCA. It went over the top by several millions and, with the company's leadership in sparking color television as it did with black-and-white tv, it is expected that the same ratio will be maintained.

Other than the presentations, the Sarnoff dinner will include a selected show which RCA-NBC veepee Manie Sacks is currently lining up.

See Sir Arnold Plant Vice French as BFP Prez

London, Sept. 11.

First official step towards the appointment of a permanent president to the British Film Producers Assn. will be taken on Sept. 24, when the selection committee holds its initial meeting.

The new appointment is a sequel to the resignation of Sir Henry L. French, director-general for the past 10 years. Trade insiders are still tipping Sir Arnold Plant for the new job.

Burt Balaban's Brit. Pic

London, Sept. 11.

Burt Balaban began production on his first full-length British feature yesterday (Mon.) before he'd obtained clearance on a title. The pic is being made for worldwide release through United Artists.

Balaban will direct and Dennis O'Keefe will star. Other major roles are being filled by Patrick Barr and Anton Diffring.

TV Cooperates, H'wood Aloof To Press, Says Ed

Minneapolis, Sept. 11.

Local exhibitors' squawks anent alleged action by the two local jointly-owned dailies in cutting down on the free space previously devoted to films in theatres brought a heated charge from Minneapolis Evening Star and Morning Tribune vicepresident-executive editor William P. Steven.

Steven, in a statement regarding the matter of newspaper relationship, blasted Hollywood for lack of cooperation with the dailies.

Judging by Steven's expressed feelings, the studios provoke press unfriendliness, it was pointed out by Bennie Berger, North Central Allied executive counsel, when his attention was called to the executive editor's comments.

If the film companies handle their public relations with newspapers elsewhere as poorly as they're doing with the Minneapolis dailies, they don't deserve much consideration, in Steven's opinion.

"Hollywood seems to act on the principle it's a one-way street," claims Steven. "It wants everything without giving anything. My

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'Hottest Off-B'way Show Of the Week': Goulds' Party for the Folsoms

Broadway, Hollywood, the industry and the arts from both coasts, and points in between, moved to the Greenwich (Conn.) estate of industrialist Harry E. (and Lucille) Gould for the 39th anniversary party for RCA president Frank M. Folsom and his Gladys. A VIP turnout from all walks of life, over 250 of 'em, junketed last Saturday night (8) to hear George Jessel, as toastmaster, salute the Folsoms. He was topped only by RCA board chairman General David Sarnoff who admitted he had been "married for only 12 years to Frank" and expressed the hope that their business marriage will continue for a long time.

The guest list read like a who's who and included leaders in banking, picture company toppers, industrialists and realtors. Governor Abraham A. Ribicoff, a personal friend of the Goulds, was the only other speaker besides the guest of honor whose simple sincere speechlet that "it's so nice to belong to such nice people" was as eloquent as any of the others.

The Waldorf-Astoria's Claude C. Philippe transformed the Cherry Hill Farm of the Goulds into a road company French boite. The tent was rebilled "Chez Lucie" (after Mrs. Gould); the Mischa Borr band from the Waldorf played until early Sunday morning; the pseudo-boite was manned by Waldorf waiters in the traditional French sailor pom-pom and nautical garb; three "bistros" handled the thirst line before and after the dinner-dance.

Sophie Tucker and Ted Lewis recreated one of their old Reisenweber's routines for the occasion; French star Lilo did one of her "Can-Can" routines; Robert Merrill sang "Because," and the Waldorf orchestra reprised "Jolly Good Fellow" for both the honor guests and the hosts.

In actuality the Folsoms were married Aug. 5, 1917 in Sacramento, so this 39th anni was a delayed-take due primarily to the fact the Goulds wanted to "have a party for Gladys and Frank" and the Sept. 8 was the nearest date to any "occasion." It was that kind of a warm affair which required no "occasion"—and it came off that way. The show biz bunch, innured to the Hollywood brand of hospitality, voted this as the "best" of its kind. *Abel.*

Vidor's King-Size Problem

Name Confusion Might Be Averted If One Becomes Charles King and the Other Vidor Vidor

By CHARLES VIDOR

Since one of my problems concerns my name, I've taken to poring over the telephone book in my spare time. It's a great source of names. In the Beverly Hills phone directory there are over six thousand Smiths listed and only three Vidors—King Vidor, Charles Vidor and Lazlo Vidor. Lazlo's a piano tuner by profession. He's the only Vidor in Beverly Hills with peace of mind.

I put aside the phone book for a moment to pause and reflect on my strange plight. The problem boils down to this: every time I manage to direct a motion picture that turns out to be a success, King gets the credit. And every time I lay a bomb, they blame it on me. On the other hand, King Vidor experiences no such frustration. Should his films be successful (and most of them are), he is hailed as the greatest genius since D. W. Griffith. And when he is responsible for an occasional flop, the word whips around Hollywood that Charles Vidor has fashioned another turkey.

I had managed to live with this situation for years without apparent mental anguish until the night of the first sneak preview of "The Swan," a production on which I labored long and hard for the better part of last year. At the final

(Continued on page 70)

1st 'Entertainer of Era' Goes to Frank Sinatra

Hollywood, Sept. 11.

Frank Sinatra has been named winner of the first "Entertainer of the Era" award by the Al Jolson Lodge of the B'nai B'rith. Award will henceforth be made at five-year intervals. First presentation will be made Saturday (15) at the Cocoanut Grove here.

Lodge, citing Sinatra's numerous accolades, declared he represents "more than any other living personality, the warm-hearted, unselfish integrity and willingness to devote time and talent to worthy causes, which typified Jolson."

Some Bad Echoes From Edinburgh

By GORDON IRVING

Edinburgh, Sept. 11.

This has—almost—been X-Certificate (for adults only) year at the International Edinburgh Festival. Two ballet items have shocked a section of stubholders, causing Robert Ponsonby, artistic administrator, to comment: "It looks as if we are rapidly qualifying for an X-Certificate!"

Latest offering to offend is a disembowelling scene in a ballet presented by the Indian Ram Gopal company at the Empire Theatre. It has been variously called "horrifying" and "disgusting."

This criticism follows protests to the authorities about excessive sadism and sex content in the Salder's Wells Ballet company preem of "The Miraculous Mandarin."

Defending the offending scene, Ram Gopal, leader of the company, shrugged expressive shoulders and said: "It is an aspect of life, and as such should be portrayed. Disembowelling has been happening since the beginning of time. It took place in Europe only a few years ago. Besides, in India they believe in reincarnation, so it is all right."

Gopal attacked a tendency to think that Indian dancing is remote and spiritual. Indians are flesh and blood, and really very human, he said.

His company's ballet program

(Continued on page 70)

Friars Toast Benny

Hollywood, Sept. 11.

Jack Benny will be tendered a testimonial dinner, at $100 per plate, by the Friars Club, Oct. 20, at the Beverly Hilton Hotel here. Proceeds go to the Los Angeles County Heart Assn.

English 'Teddy Boys' Rough Customers For Col's R'n'R 'Clock'

London, Sept. 11.

Despite continued outbreaks of rowdyism, arrests and at times theatre property damage, the Rank Organization will continue to play Columbia's "Rock Around the Clock" in its circuits.

In Manchester, fever-gripped rock 'n' rollers caused near riots during both the afternoon and evening shows, leading to about 20 arrests.

In London, as a precautionary measure, the pic was withdrawn from Sunday exhibtions on the opening of its general release in the south area. This district is a stronghold of Britain's "Teddy Boys," the local juvenile delinquents who parade in Edwardian clothes. Sunday night is their traditional night out and it was felt that opening the film on that night would be a case of unnecessarily inviting trouble.

During the previous two weeks, when the film was going the rounds in northwest and northeast London, theatre managers on several occasions had to call police. Frequently "Teddy Boys" left their seats to rock 'n' roll in the aisles. Attempts to restrain them were sometimes met with slashing attacks on theatre seats and other vulnerable property.

9/12

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Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Harold Erichs, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6311 Yucca Street, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
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612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 204 120 Number 2

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

PIC PEACE IN 'DEEP FREEZE'

'Cold' Projection Room Previews

Only Uncle Sam forced VARIETY into the post-Consent Decree "cold" projection rooms for reviewing purposes, so the industry's somewhat belated decision to revert to with-audience projections of product is something that is more than a quarter-of-a-century old with this paper. As a matter for the record, it was founder-editor-publisher Sime Silverman's opinion that no comedy could be judged sans audience reaction, no matter the skill of the comedy writing or interpreters.

The Consent Decree's "tradeshow" schedulings brought about the projection-room technique. Even that was chided in these columns over the years because the fundamental purpose of the "tradeshow," per se, that of exhibiting the new product to the exhibitors was academic. Almost everybody in the trade knows that most tradeshows are filled up by exhibitors' wives and other relatives and/or freeloaders, relatively few actual film-buyers ever attending for the primary purpose intended. It was to these screenings that the trade press was invited.

Pictures shown to a blase, jaded audience, in the cold or gray atmosphere of informal environments and frequently at irregular hours, can't get the audience impact that a plot enjoys when shown with a mixed audience of average tastes. Comedy that would bore is thus given bounce; suspected dramatic situations that might be regarded as critically banal enjoy benevolent results with a live audience that responds in the average nabe theatre with the proper emotional reflexes. That's the difference between indifferent critical appraisal and the warmth engendered by being on the proper wavelength when attuned to an average audience cross-section.

It has always appeared an anomaly for the studios to "sneak preview" their product to live audiences and then expose the end-result to a "cold" projection room audience of critics whose particular appraisals could result in so much damage to the sum total. *Abel.*

Majors to Snub TOA Meet Except For 24-Sheets; Brit. Participating

The major film companies will not participate in the Theatre Owners of America convention and trade show at the N. Y. Coliseum Sept. 20-24. The decision was made last week after a final meeting with TOA representatives in New York. However, in a move designed to "save face" for TOA, the film companies agreed to provide 24-sheets of upcoming product for display in the convention meeting room.

Action of the film companies is based on two factors. (1) They cannot see why they should support a TOA function after the exhibitor association's "double cross" on arbitration and its alliance with Allied States Assn. in testimony before the Senate Small Business Subcommittee. (2) Indifference of TOA members in visiting the film companies' exhibits at last year's convention in Los Angeles.

At the L.A. confab, seven film companies signed up for space. However, it's charged that the film company booths were not placed on the main exhibition floor but were shunted to a separate room where the traffic was light. According to

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That Other English

Readers accustomed to VARIETY's "boffo" and "socko" descriptions of boxoffice grosses may do some eyebrow-lifting at the trade ads in London for United Artists' "Trapeze."

The British ad writer described the picture as "Opulent at Oxford," "Jubilant at Jersey," "Riotous at Rhyl," "Immense at Islington" and "Astounding at Aberdeen."

Fabian Prowling D. of J. to Rate A Place in WB Sun

S. H. (Si) Fabian, president of Stanley Warner, has not given up on efforts to become associated with the new Warner Bros. setup. Nat Lapkin, Fabian's key troubleshooter, has continued to hold talks with Dept. of Justice officials in an attempt to come up with an arrangement whereby the SW chieftain could join the WB management team without completely disposing of his theatre interests.

Lapkin has been making numerous trips to Washington to confer with Victor R. Hansen, the new assistant attorney general in charge of the antitrust division. Hansen, a former California state judge, succeeded Stanley N. Barnes, who was elevated to a Federal judgeship. Lapkin had been unable to make any headway with Barnes.

Fabian was initially part of the Serge Semenenko, Charles Allen and David Baird group which succeded in buying out Harry M. and Albert Warner, but dropped out when he was unable to obtain the greenlight from the Justice Dept.

Winters' 'Summer' Play

Hollywood, Sept. 11.

Deal for Shelley Winters to star in 20th's filmization of John Steinbeck's "Wayward Bus," fell through because of upcoming "Girls of Summer" on Broadway.

She leaves Sunday (16) to start rehearsals.

Wall St.'s Wide Cinerama View

On the basis of Cinerama Production Corp.'s record on repayment of debts and its new agreement with Stanley Warner, the common stock of the company is recommended as an "interesting speculation" for a longterm pull. Recommendation is made by the Wall St. firm of Arnold Bernhard & Co. in its Special Situations Service bulletin analyzing over-the-counter securities.

Noting that Cinerama Productions continues to make progress in improving its financial position, the bulletin points out that the company has liquidated in less than three years a $1,600,000 bank loan and has retired in full three series of debentures originally totaling $986,000. Its outsanding debt at present amounts to only $300,000.

Under its new agreement with Stanley Warner, concluded in May, Cinerama Productions receives 10% of the profits derived from the

(Continued on page 62)

EXHIBS-DISTRIBS IN WIDE SCHISM

By HY HOLLINGER

Rather than settling any differences in the conflict between exhibition and distribution or establishing a new rapport for subsequent friendly talks, the recent Senate Small Business Subcommittee hearings devoted to industry practices has left the relationship between the warring factions of the film biz as confused as ever. The result has been a state of "cold war," with diplomatic relations about as strained as that between the United States and Russia.

The Senate probe has not brought about the settling influence that had been anticipated. Although the solons' report tended to favor distribution, the result has not been a clear-cut triumph. The recommendations made by the committee have not been accepted with glee by exhibition and there appears little desire among theatremen to accept the Senate's suggestions at face value.

The hearings, to a large extent, have left the industry with a bad taste. The charges and counter charges brought up skeletons and facts unfriendly to both segments of the business. In addition, allegations of outright "falsification" were made outside the hearing room. Both sides in private conversations accuse their opponents of "bearing false witness" in testimony and affidavits. Since none of the witnesses were sworn-in, no efforts were made to seek contempt proceedings. The film companies, although bitter at some of the affidavits introduced by exhibitors, thought it wiser to answer them

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Clagett Vice Bryson In MPAA Legislative Post; Mills Heads P.R.

Washington, Sept. 11.

Manning (Tim) Clagett has been appointed director of the state legislative service for the Motion Picture Assn. of America, moving up from the post of director of public relations. He succeeds John G. (Jack) Bryson, veteran head of state (and, until recently, Federal) legislative matters for the MPAA.

Replacing Clagett, who shifts from the New York office to here,

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Johnston Cool to Int'l Swap on Pix; Can't Legislate 'Em Into Filmgoing

By FRED HIFT

Forced reciprocity in international film relations "always falls of its own weight," Eric Johnston, Motion Picture Export Assn. topper, said in N. Y. last week.

He noted an increasing tendency on the part of Europeans to think in terms of "exchanges," but opined, "These things look very well on paper. But you can't legislate for people to see this film or that. They'll still see what pleases them."

Johnston said he was planning to leave in early October for a European trip that will take him to Britain, Germany and Sweden as well as three countries behind the Iron Curtain—Poland, Czechoslovakia and Hungary. Latter three have indicated an interest in the purchase of American films.

This is the first indication that Johnston also intended to go to Hungary, which in the past has taken the toughest anti-U.S. line.

Trip to Moscow is "possible," Johnston said, but he indicated that it wasn't definitely set. The Soviets want him to come there for talks on U.S.-USSR film relations. Discussing the Russians' expressed desire to only make deals based on the "swap" principle, Johnston observed that, as long as they stuck to this position, "It'll be difficult to come to any agreement."

Johnston again defended the Production Code as a strong positive factor both at home and abroad and said he considered the recent European trip of Geoffrey Shurlock, the Code Administrator, "very successful."

He disclosed that he had attended a recent luncheon in New York given by Cardinal Spellman and that some of the talk on that occasion had been of motion pictures. Impression he carried away, he said, was simply one of the Church's "continuing concern" about film content in the light of the strong moral force exerted by the screen. He did not think that the Roman Catholics' influence on

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Goldwyn in 6 Words

London, Sept. 11.

Outlining the finances of "Guys & Dolls" at his first London press conference, Samuel Goldwyn explained that the production represented a personal investment of $5,500,000, and prints, dubbing, etc., would involve a further $1,000,000. The film would need to gross about $10,000,000 before he'd see any profit.

"Does that mean," asked one newsman, "that you are down to your last million"?

"I haven't counted my money lately," countered Goldwyn.

20th Blowing Hot & Cold On 'Vaulting to TV'

Sale of its film library to television, following the pattern established by Metro, is under active consideration by 20th-Fox prexy Spyros P. Skouras.

There have been talks with several of the film syndicators and Skouras is said to be eager to get Young & Rubicam's Peter Levathes back to 20th to head up a tv sales division. Levathes starred at 20th as Skouras' assistant, then became shorts subject sales head with jurisdiction also over tv. At Y & R he's been in charge of 20th's "General Electric Theatre" on tv.

While it's definite that 20th won't part with its negative rights a la RKO to Warner Bros., there appears to be a division of opinion at the company on whether this is a good time to make the product available to tv.

One line of reasoning is that the Metro deal actually wasn't as good as it looked and that it'd be the better part of wisdom to hold on to the library which, at a later date, might fetch a much better price than now.

The other view holds that this is as good a time to sell as any. 20th's current fiscal status may be an influence in this. Company for the

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National Boxoffice Survey

B. O. Settles Down; 'Society' in No. 1 Spot for 5th Time; 'Wonders' 2d, 'Seed' 3d, 'Bus' 4th

It was back to normal this week as the b.o. take throughout the country settled down after the dizzy climb of the final summer weekend. Grosses dipped as much as 30% to 40% as a result of the back-to-school trek, the end of the vacation periods, and the general settling down to work after the two-month summer spree. The Jewish New Year holiday of two days also dented the b.o. to some extent, especially in the key cities.

The blockbuster pictures, launched for the Labor Day weekend, continued to dominate the lineup in the firstrun houses. Several new pictures were launched but none displayed any sign of becoming an outstanding grosser.

Top honors for the fifth week in succession went to Metro's 'High Society," which showed continued strength in the keys covered by VARIETY. Film, playing mostly in extended runs, looms as M-G's outstanding grosser of the year. "Seven Wonders of the World," the third Cinerama entry, zoomed from fifth to the deuce spot as a result of hefty takes in nine situations where now playing.

"Bad Seed" (WB), fourth last week, moved up a notch to third spot, gaining surprising momentum as it moves into new dates. It's also showing good holdover power. 'Bus Stop" (20th), third in the last round, slipped to fourth. Large number of playdates is keeping 'Bus" among the leaders, but it showed signs of tapering off this session, particularly in spots where on extended run.

"Oklahoma!" third last week, moved down to fifth although scoring steadily in most spots where playing on long run. "Ambassador's Daughter" (UA), while no world-beater, took sixth position via additional dates. "Duchin Story" (Col), a longrun entry, is still sturdy enough for the seventh spot, same as last week. Bookings are pushing "Lisbon" (Rep) into the eighth position although it is only mild in most keys. Rounding out the Top 10 are "Proud and Profane" (Par) and "Burning Hills" (WB). Runner-up pictures include "Fastest Gun Alive" (M-G), "Hot Rod Girl" (Indie), "Rififi" (UMPO), and "Away All Boats" (U).

"Vagabond King" (Par), opening at the N.Y. Paramount today (Wed.), is average in K.C. and fair in Baltimore. "Rebecca," 20th-Fox reissue of David O. Selznick pic, is proving a D.C. "sleeper." "Hot Rod Girl" (Indie); slow in L.A., is surprising D.C. "Satellite in Sky" (WB) is mild in N.Y. "Back to Eternity" (RKO) is moderate in N.Y. "First Travelling Saleslady" (RKO) is mild in Indianapolis and slow in Seattle.

New B.O. 'Poison'—Film Clips on TV

Picture companies have become disenchanted with television as a publicity outlet so far as the exposure of clips from theatrical productions are concerned. Both Paramount and Columbia have decided on new policies against the airing of samples of their wares.

What was until recently regarded as choice for-free promotion—the unspooling of two- and three-minute excerpts from features—is now thought to be a definite detriment to the theatrical sale of the same product.

The edict at Par is that no clips at all are to be shown on tv. Col will permit such showings only when a star of the picture involved appears on the tv program and explains the meaning of the clip.

Majority of other pic companies

(Continued on page 6)

COL-DeLAURENTIIS COMBO ON 'SEA WALL'

Columbia this week finalized a deal with Dino DeLaurentiis for the Italian producer to move with his next project in January with Col to provide most of the financing. Property is "The Sea Wall," to roll in Indo-China with Rene Clement directing a cast headed by Silvana Mangano (Mrs. DeLaurentiis).

Leo Jaffe, Col v.p., initiated the talks with DeLaurentiis in Italy and the pact was wrapped up in New York. Budget is figured at around $1,200,000, with distribution rights in Italy going to DeLaurentiis, and the rest of the world to Col.

SIMPP All Set on Export Arm; Go-Ahead Contingent on Product

Hollywood, Sept. 11.

Society of Independent Motion Pic'ure Producers is now ready to launch its Independent Film Producers Export Corp., set up over a year ago for sale of its members' product abroad, prexy Ellis Arnall and Jack Lamont, org's foreign sales rep. advised the SIMPP membership at annual meeting here last week (5).

Advance planning has proved so successful that active operation of SIMPP's foreign arm is the next move, and will be undertaken as soon as member-producers are able to come up wi h product, according to Arnall. From such films, increased returns from overseas sales are assured, he told membership.

Plans now call for Lamont, who has surveyed how deals may be made in each European country from the standpoint of substantial distributors, terms, advances and guarantees and Maryin L. Faris, exec secretary of SIMPP, to work out arrangements for new product to be sold through the IFPEC. Lamont will return to Europe in about two weeks to set plan in action.

Incumbents were all reelected at annual session, including Arnall, prexy; Gunther R. Lessing, board chairman; Faris; George Bagnall, treasurer. Present executive committee, including Lessing, Bagnall, Norman Freeman, Richard Hungate and George Glass, also was returned to office.

SIMPP, which started out with eight incorporators in 1942, now has a total membership of 38.

L.A. Holds Up 'World' Pending Tax From Todd

Los Angeles, Sept. 11.

Technical seizure of the negative of Mike Todd's "Around the World in 80 Days" was ordered by the county tax assessor here to satisfy a $93,000 tax claim filed March 5. Todd previously had filed suit in Superior Court to test the validity of the assessment under the California personal property tax regulations.

Negative currently is being processed at Technicolor and the tint firm was ordered not to release the print until Todd pays the claim. In the Collector's office, no'ices were posted that the claim must be paid by Oct. 18 or it is liable to sale under tax laws.

Todd has been battling the assessment on the grounds that no part of the film was made in California and the negative was not in the state on March 5 when the assessments are made. In his suit, filed Aug. 15, Todd also claimed that the negative was not shipped to California until July when it was discovered that an eastern lab could not complete the remaining processing work.

Todd, who personally produced the film at a cost of $6,500,000, said the tax fight will not affect the processing of the film or the scheduled Oct. 16 world premiere of the film at the Rivoli Theatre in New York.

VENEZUELA 1ST S. A. SITE FOR CINERAMA

Solid money position of the country as well as large population centre was behind Robin International's move to select Caracas, Venezuela, as the first South American site for Cinerama. The three-strip process, via the initial film in the medium, "This Is Cinerama," opens at the Teatro del Este Sept. 15.

Latin-American opening marks the 26th Cinerama installation to be placed in operation, with 18 running in the U.S., one in Canada, and seven in other foreign countries.

Harry M. Kalmine, v.p. of Stanley Warner, and Bernard G. Kranze, v.p. of SW's Cinerama Corp., left for Caracas Sunday (9) to participate in the premiere ceremonies.

Kirk's 'Liz' Irk Vs. 20th; Asks 'Em to Heave 'Eve'

Hollywood, Sept. 11.

Kirk Douglas' Bryna Productions asked 20th-Fox to abandon "Three Faces of Eve" because of similarity to "Lizzie," current Bryna Production starring Eleanor Parker.

In a letter to Buddy Adler, 20th's production chief, Douglas contended Bryna has prior rights to do the film based on multiple personalities, theme of both "Lizzie" and "Eve." Former is based on Shirley Jackson's book "Bird's Nest."

TOA May Tap Rosen As Prez

Theatre Owners of America is eyeing Samuel Rosen, executive v.p. of Stanley Warner, as its next president. Rosen, honorary chairman of TOA's national convention, heads the list of candidates being considered by the exhib association's nominating committee. Selection by the committee is tantamount to election. If Rosen agrees to accept the post, he will succeed Myron Blank, who is stepping down after a one-year term.

Choice of a top executive officer is always a difficult job for TOA. It's not the type of post that an industry executive willingly seeks. It's a non-paying, time-consuming position. In addition to being a man of stature who has the confidence of both exhibition and distribution, the TOA topper must be a well-heeled exhibitor who can afford the extensive traveling costs and can take time off from his own business. One recent TOA prexy is said to have spent $15,000 of his own money in the performance of his duty. It's all deductible, however, as a business expense.

The nominating committee is headed by Albert M. Pickus, TOA v.p. Serving on the committee with Pickus are Mitchell Wolfson, E. D. Martin, R. M. Kennedy, Robert Livingston, Albert Foreman and Edwin Gage. The committee will hold a pre-convention meeting in N. Y. Sept. 18. It will present its slate of officers to the board of directors when it convenes at the Hotel Pierre Sept. 19.

Another Smartie Artie—Pitt Making a Killing With Same Name 'Dud'

Pittsburgh, Sept. 11.

Experience of a midwestern art house with "The Killing" is being duplicated here in an artie, too, the 500-seat Guild in Squirrel Hill. Picture couldn't get a firstrun booking here and was reluctantly bought by Ralph and Millard Green, brothers who operate the Guild, as merely a late-summer filler before the top foreign fall product begin coming in.

As result, "The Killing" is now in its fourth week at the Guild and promises to be one of house's top grossers of the year. Film starring Sterling Hayden caught on immediately and has been getting some terrific word-of-mouth, with result that end of engagement is nowhere in sight.

Some extra heavy ads in the dailies, complementing generally favorable review., have been of considerable help and "The Killing" is going to be just that for the Guild. It's running 'way over and above takes for some of the outstanding overseas product the artie has been playing lately.

Balabans to Europe

Barney Balaban, president of Paramount, sailed from the New York on the Liberte Friday (7) accompanied by his wife.

It's a three-week vacation trip, with points to be covered including the French Riviera.

Royal Salute

Edinburgh, Sept. 11.

Queen Elizabeth described Gene Kelly's "Invitation to the Dance" (M-G) as very original."

In a letter to Norman Wilsin,, chairman of the Edinburgh Film Festival, the Queen says she "very much enjoyed this very original film." Letter adds that enjoyment was shared by Princess Margaret and the Duke of Edinburgh.

UA's Jax Office Reverses Trend; Col Also Active

United Artists opened a new exchange in Jacksonville this week in a move which, on the surface, appears running contrary to the trend toward fewer domestic outlets. Not so, though, for this Florida city has taken on new importance because of population shifts and the need for closer servicing of Miami, where competitive bidding is in operation. This is UA's 33d domestic branch.

Columbia has relatively new exchanges in both Jacksonville and Houston and in both instances has found that the extra revenue derived via these operations substantially exceeds the expense. Previously Jacksonville was handled by the Atlanta office and Houston by Dallas.

New office in each of the two cities has given Col reps opportunity to establish closer contact with theatremen in the respective areas. Exhibitors in the territories like it fine when they're visited by branch managers. It adds up to a closer relationship all around.

UA's move-in on Jacksonville was done up ceremoniously. William J. Heineman, distribution v.p., and James R. Velde, general sales manager, headed the delegation of brass from New York. Local exhibs were on the invitation list.

Branch is managed by Byron Adams, who moves from the same spot in Atlanta.

Meanwhile, the likelihood that some companies will close exchanges in other cities continues strong. For the feeling persists that New Haven, Portland, Ore., Oklahoma City and perhaps a few other towns can be adequately serviced by nearby branches without the loss of revenue.

TOA Plotting a Short For Grassroots Bally; Reade Asks for Coin

Theatre Owners of America is weighing the production of a special short designed to promote the motion picture theatre "within the many communities of our great country." This was revealed by Walter Reade Jr., chairman of TOA's newly-formed theatre-community relations committee, in a letter to the trustees of the fund accumulated from distribution of a series of 12 industry public relations shorts several years ago. There is said to be between $44,000 and $50,000 in the fund.

Asking the trustees if the coin in the fund would be available for the production of the TOA-conceived short, Reade said the aim would be to show the film primarily before service clubs, church groups, chambers of commerce "and other leading groups of the average American community." Suggesting a running time of between 17 and 20 minutes for the film, Reade proposed that 35m versions be prepared for theatre showings but that the stress be on 16m prints for exhibition on portable equipment.

Reade also solicited the trustees views on:

1. Whether the short should be made under the direction of the production companies or under the auspices of TOA.

2. Whether the actual film should be produced by a major film company or by a well-qualified producer of commercial subjects in New York.

3. Whether the subject should be produced and released under the direction of all theatreowners in all communities.

New York Sound Track

Under **Marilyn Monroe's** deal with 20th-Fox the top she can realize on any of the four films she's to make for the studio via her Marilyn Monroe Productions is $250,000 . . . Egypt scissoring virtually all U.S. newsreel references to Suez and President Nasser . . . Some import permit problems looming there, too . . . **Buddy Adler,** 20th production topper, gone to Europe to edit "Anatasia" and huddle with **Ingrid Bergman** on future projects. 20th very much wants to get Miss Bergman to the U.S. to attend the "Anastasia" launching . . . Combo optical-stereophonic prints, developed by **Earl I. Sponable** and his crew at 20th, now being tested in the field via "King and I" . . . Some German exhibs squawking re 20th's "Carousel" in 55m plugs. Film's being shown there on prints struck off a regular 35m dupe negative which, in turn, was reduced from the original 55m negative.

Gloria Swanson, in Paris, planning to reissue "Queen Kelly" and also talking of doing a musical version of "Sunset Boulevard."

Cinema 16, film society specializing in off-beat films, opens its 10th anni season Oct. 17 with 16 programs. Feature events will include question and answer sessions with **John Huston** and **Fred Zinnemann.** . . . New American Library publishing a 25 cent Signet edition of "Tea and Sympathy" to coincide with Metro's film version starring **Deborah Kerr** and **John Kerr.** Tome carries stills from both stage and screen treatments by **Robert Anderson** . . . Metro continuing to make deals with outside production outfits, latest being with Claridge Productions which is teaming **Van Johnson** and French star **Martine Carol** in "Action of the Tiger," which will be filmed in England and Spain . . . Director **Daniel Mann** in from the Coast . . . **Marty Melcher** arrived from Hollywood Monday (10) with print of "Julie," which stars his wife, **Doris Day.** It's their first indie production for M-G release.

Actor **Yul Brynner** has his own corporation. It's called Alciona and it's named after his first boat. Brynner plans to return East in November with **Cecil B. DeMille** to help launch "Ten Commandments" in which he plays the Pharaoh . . . 20th-Fox making available to exhibs 45 rpm disks with **Gordon MacRae** singing the title song from "The Best Things in Life are Free" on both sides. Idea is to plug the picture in advance via intermission music . . . **Vladimir Surin,** first Vice Minister in the Soviet Ministry of Culture, asked to see "War and Peace" but never showed up. Rights to the pic, incidentally, behind the Iron Curtain are all owned by Paramount's Italo partner, **Dino DeLaurentiis** . . . The Russians plan to dub their "Othello" into English in Moscow!

In the wake of Metro's "High Society" feature, Columbia is reissuing its "Cafe Society" short and Universal has a new one-reeler coming up billed "Low Society." And, on the subject of titles, Frank P. Rosenberg registered "It Has No Name" as nomenclature for an item on his sked.

In efforts to build convention attendance, exhibitor associations are telling their numbers that the entire expense can be deducted "as long as you discuss business even while sightseeing" . . . **Elizabeth Taylor** gandering Gotham before returning to the Coast to complete "Raintree County" for Metro . . . **F. Hugh Herbert** back from abroad after completing "The Little Hut" . . . **Maurice (Red) Silverstein,** Metro's liason with indie producers, to the Coast to discuss new deals . . . **Leonard Lewis** exited Loew's real estate department to join the L. V. Hoffman Management Corp.

Sir Winston Churchill will narrate a special forword for Metro's "Something of Value," repeating his prophetic words, written in 1907, "The problems of East Africa are the problems of the world" . . . Allied States Assn.'s national convention will be held in Dallas Nov. 27-29 . . . **Irving H. Greenfield,** Loew's executive, mourning the death of his brother.

Paramount was offered "Sea Wall" as a coproduction with **Dino DeLaurentiis,** turned it down and Columbia's **Leo Jaffe** moved in and closed the deal . . . **Edward Small** is thinking of lensing "Barney Ross Story" here . . . **Albert Lewin** is in from Mexico City with a print of "Living Idol" for Metro inspection . . . **Bill Dozier** was in and out so fast some of his Gotham associates couldn't make contact with him . . . First money in from Metro tv deals was entered in the company's fiscal year ended Aug. 31, beefing up the profit picture . . . New rumors about ad-pub department shakeups as of now are just rumors but they're murder on morale.

Oscar Morgan's been with Paramount 42 years, cueing the observance of "Oscar Morgan Week" Oct. 14-20. Means a sales push by the exec's shorts and newsreel department . . . **Alexandra Tolstoy** is on the road for "War and Peace" . . . **Dimitri Tiomkin** is set to do missionary work for "Friendly Persuasion."

Europe to N.Y.

Robert Aldrich
Barbara Bel Geddes
Michael Benthall
Julius Bing
Claire Bloom
Carol Browne
Giuseppe Campora
Stanley Donen
Don Getz
Rosemary Harris
Edith Head
Morgan Hudgins
George S. Kaufman
Grace Kelly
Alexander Merovitch
John Neville
Arthur O'Connell
Horace J. Parmelee
John Perona
Eric Portman
Edmund Purdom
Mark Robson
Paul Rogers
Charles F. Vetter Jr.

L.A. to N.Y.

Val Arms
John Asher
Hugh Benson
Ralph Blane
Kermit Bloomgarden
Frederick Brisson
Lloyd Bromfield
Richard Carlson
Claudette Colbert
Jack Donahue
Stanley Donen
Irene Dunne
Samuel F. Engel
Judy Garland
Samuel Goldwyn Jr.
Frank Gruber
John Hansen
Samuel Heller
William Holden
Alan Ladd
Roger Lewis
Sid Luft
Daniel Mann
Charles Martin
Hugh Martin
Darren McGavin
Marty Melchior
Sal Mineo
Alfred Newman
Michael O'Shea
Tony Owen
Tom Pate
Barry Sullivan
Jack Warner Jr.
Bert S. West
Fred Wile Jr.
Natalie Wood

N.Y to L.A.

Beulah Bondi
Yul Brynner
John Cameron
Art Cohn
William Dozier
Jim Ferguson
Bill Haley
Mary Alan Hokanson
Bernard M. Kamber
Paul Mazursky
Arnold Moss
Johnnie Ray
Don Sharpe
Elizabeth Taylor
Mike Todd
Mildred Vigderhouse

N.Y. to Europe

Buddy Adler
Barney Balaban
Max A. Cohen
D. A. Doran
Jimmy Gardiner
Lou Goldberg
Deborah Kerr
Ken Langley
Harry Lowe
Tony Martin

GET-RICH-QUACK SCENARISTS

H'wood Not Romancing Sex

Sex is taking a back seat in the boxoffice sweepstakes; the big moneymaking pictures for the most part are devoid of hot-'n'-heavy romance.

The girl-boy angles are totally absent, of course, from "War and Peace," which is Paramount's current epic. Metro's "High Society" is high on comedy and music. A white whale is given all the play in Warner's "Moby Dick." "King and I," from 20th-Fox, is certainly no heartthrobbing outing with Anna and the King. Columbia's "Eddy Duchin Story" is a four-handkerchief biopic on the late pianist-orch leader.

These are the "blockbusters" and there's not one among them that could give the moralists cause for concern.

This is not to suggest that Hollywood has struck a goldmine in purity and that a trend is in process of development. Top money card of all time continues to be "Gone With the Wind"—and everyone remembers how Rhett and Scarlett carried on.

Good Meggers No Beggars

Banks Now Alerted to Directorial Merit, Making Loans on That Basis

By MIKE KAPLAN

Hollywood, Sept. 11.

A good director is money in the bank—and the day isn't far off when even the banks will realize it. And when they do, director Gerd Oswald believes, there'll be easier financing and better and more profitable production for independent producers.

"The banks," Oswald contends, "are coming to realize the importance of a director in the scheme of production. Right now, they are lending money largely on star names—but the names almost always insist upon having directorial approval. I'm sure the significance of this is not lost on the banks."

Over the years, the director contends, it is possible to chart a performance record on directors. Their ability to get the most out of a script, to bring a picture in on time and on buget—or under—is something that should be as "bank-able" as a star name, he feels.

"To some extent," Oswald points out, 'this is already true. Certainly a director like Cecil B. DeMille would have no trouble getting a bank loan. Nor would Elia Kazan. There are others who may be lesser known but whose records are correspondingly good."

Banks maintain a full record of the cost and profit sheets on all productions, Oswald says, so a study of a director's worth is not a difficult thing. When such studies are undertaken, they would give a

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Regina Pact Shutters 1 of 3 Ozoners; Hold Video as One Villain

Regina, Sask., Sept. 11.

An operating arrangement among Regina's three drive-ins has closed the Sunset drive-in indefinitely.

"There has been no merging of the companies or assets, but the three have made a pooling arrangement and the Sunset will remain closed indefinitely," said C. R. Davidson, counsel for the Queen City ozoner. "The reason is that there are just so many drive-in patrons in Regina and there are not enough to keep the three going. Experience has taught that at best Regina is a two drive-in theatre city. For any more to operate simply means a loss to management and a deterioration in entertainment to the public."

Davidson said business deterioration had been accentuated by television but not to the degree that it has affected downtown theatres.

Sunset, with stalls for 585 cars, was opened in the spring of 1951 by Theatre Under the Stars Ltd. at a cost of $150,000. It did not open this year. Queen City, owned by Regina Drive-in Theatres, opened in the fall of 1950. It can accommodate more than 500 cars. Starlight, owned by Starlight Drive-in Theatres, has room for 650 cars. It was opened in the fall of 1954.

WB Lures 627,000 Shares From Its Bid to Holders

Warner Bros. last week said that approximately 627,000 shares had been tendered in response to the company's invitation to stockholders to tender stock.

Approximately $17,586,000 will be paid out by the company for the purchase of the stock. All shares validly tendered were purchased.

Under the conditions of the tender offer, the top price paid per share was $28.50 and the total of all tenders could not exceed $20,000,000.

High Costs May Make Cartoons Inanimate: Lantz

Hollywood, Sept. 11.

High production costs may force the entire theatrical cartoon industry out of business, according to producer Walter Lantz, who points out that it is now in such a precarious position as to warrant fears for its future.

During the past 15 years these costs have risen approximately 225%, he reports, while rentals have increased only about 15%, making an untenable situation.

Only salvation, he adds, is to turn out films at a price, between $28,000 and $30,000, rapidly becoming impossible in light of the yearly pay uppances.

Industry has undergone a further

(Continued on page 10)

3 Olympia, Wash., Theatres Shutter in Tax Protest

Portland, Ore., Sept. 11.

Managers of three theatres in Olympia, Wash., suspended operation last week (5) in protest over the city's 5% admission tax.

Harry Minor, manager of the Olympic Theatre, said the three houses had decided to close after a futile attempt to persuade the city commission to eliminate the tax enacted during World War II.

Other theatres in nearby communities are said to be closing in sympathy.

Joel Levy Retires

Joel Levy, buyer and booker for Loew's out-of-town theatres for the past 27 years, is retiring. He closed his desk at Loew's Theatres home-office on Friday (7).

Levy's career in the industry was a varied one. Before joining Loew's in 1929, he held varied posts with the Wilmer & Vincent circuit for eight years. Previously he had been a film salesman for Universal and Pathe, and a branch manager for World Film and Box-Office Attractions. He also served for a year as motion picture editor for the old Philadelphia Telegraph.

CHAYEFSKY RAPS ANTI-H'WOOD SET

By DAVE KAUFMAN

Hollywood, Sept. 11.

Those writers who come to Hollywood to make a quick buck at film writing and then go off to assail the town have only themselves to blame, says Paddy Chayefsky, here for shooting of his "Bachelor Party" by Hecht-Lancaster. Writers should adapt their own works or do originals to achieve professional self-respect, he opines.

"A lot of writers come to Hollywood to adapt someone else's story. What they really come here for is to pick up some good money in a hurry, and then they go home and curse Hollywood. What they fail to realize is if they create something original and good, they could control to a great extent the content of what appears on the screen.

"I feel I would be to blame if I became a wage slave in Hollywood. I demand a great deal of respect for the writer. I don't want to be bothered by the producer or anyone else on my first draft. After that, I will confer with the producer, but demand nothing be changed without my permission. When we're actually shooting, as we now are on 'Bachelor Party,' I'll change the screenplay if I'm not sure of a point, but that's because I have faith in producer Harold Hecht and the director, Delbert Mann. I always confer with Hecht after the first draft. I demand what a playwright does on Broadway. But if you don't deliver—you can't demand.

"I am associate producer on the picture, as I was on 'Marty,' so that I can't be kept out of important decisions affecting the script. But I am a writer, and don't care to either direct or produce," he said.

Chayefsky said he thought "Marty" would serve as an inauspicious debut in pix for him and Mann, neither suspecting it would

(Continued on page 62)

Music Hall's Nix Of Epix; No Time For Stageshows

Radio City Music Hall will have no part of the film industry's "epic" productions, this because the Gotham showcase feels its programming policy and the running time of the specs are not compatible.

Hall already has turned down offers of bookings of Paramount's "War and Peace" (three hours and 28 minutes) and Warners' "Giant" (three hours and 15 minutes). And it looks a cinch that the theatre management has no intention of booking any marathon entries in the foreseeable future. ("War and Peace" went to the Capitol and "Giant" is set for the Roxy).

Hall simply doesn't want to deviate from its long-successful policy of a stage production along with a feature, which policy was instituted Jan. 11, 1933, after a short-lived experiment with all-stage spectacle. The long-running films would mean elimination of the present stage layouts or drastic reduction of their size. Thus, no de s for them.

Longest-running feature to play the Hall was Par's "Greatest Show on Earth" (two hours and 33 minutes).

Chi Theatres' Tax Dip

Chicago, Sept. 11.

Theatre tax collections for August in Chicago totaled $98,628, a drop from the $109,236 collected by the city in the same month of 1955.

Total amusement taxes also declined from the $170,000 garnered in August, 1955, to $160,236 this August.

MPEA Opposed to Foreign Loans; Johnston Cites Need for Prod. $ Here

Dostoevski Makes Good

Paramount has officially entered the Dostoevski sweepstakes, having registered "Brothers Karamazov" as the title for an upcoming feature. Presumably the project, if it gets off the ground, will be in association with Dino De Laurentiis, producer of Par's "War and Peace" release.

Others have yenned "Karamazov" through the years. Among those who've filed claim to the title are Metro, David O. Selznick, Samuel Goldwyn, United Artists and the Hakim Brothers.

See Threat Vs. Allied in Units' COMPO Help

Although Allied States resigned from its national membership in the Council of Motion Picture Organizations, Allied units in some parts of the country are paying dues to COMPO. Those so doing are a relatively few, but significance lies in the fact that if the number grows, which is conceivable, the effect would be a blow to Allied on the national level from within the ranks.

Meanwhile, a new attitude toward Allied, as pertaining to COMPO, has been expressed by distribution sources. Feeling is that Allied is welcome back in the fold, of course. But not if it's to mean a constant threat on Allied's part to pull out every time a decision is made with which it is not in full agreement.

Allied resigned some time ago, professing dissatisfaction with the COMPO management and beefing because the industry organization took no stand against home toll television. Further, Allied leaders refused to cooperate with COMPO at the start of its tax campaign.

Cause for concern among the distribs is the possibility that Allied, upon electing to rejoin COMPO, might create disharmony, which is the direct opposite of that which COMPO is aiming to achieve. The suspected possibility is based on Allied's sometimes dissident role in trade affairs.

Harris, Carter Suing Milestone on 'Madball'

Los Angeles, Sept. 11.

Litigation to determine ownership of "Operation Madball," a script by Arthur Carter, has been filed in Superior Court here by Carter and Broadway producer Jed Harris against Lewis Milestone. Latter has entered a cross complaint and is seeking $30,000 damages.

Carter and Harris allege they brought the property to Milestone and made a deal for a film version. They spent several weeks here working on the script but a disagreement arose over the development of the property. At that point, plaintiffs wanted to call off the agreement, but Milestone contended he has full partnership rights in the property and the suit was started to let the courts decide.

Vt. Area's 5th Ozoner

Burlington, Vt., Sept. 11.

The Greater Burlington area is to have its fifth drive-in theatre.

Uldric Barrett, proprietor of the Milton Drive-In, has purchased a seven-acre tract of land on Route 7 in Shelburne as the site for the new ozoner. Besides the Milton theatre, the area now has two drive-ins at Malletts Bay and another near Wincoski.

The American companies are in no mood to go for any arrangement abroad under which their earnings would be tied up via agreement for any extended period of time, Eric Johnston, prexy of the Motion Picture Export Assn., said in N. Y. last week.

Johnston said that, in the wake of the MPEA loan to the Japanese government last year, there had been requests from a number of countries for similar loans, although couched in a different form, and that he was flatly opposed to any of them.

The Japanese themselves are said to be anxious for an additional loan from the American outfits to aid their power development program.

"We need our money back here to help finance the production of pictures," Johnston stressed. "The Japanese loan was a single shot conditioned by special circumstances. We don't intend to repeat it, in Japan or anywhere else."

Among the countries that are said to have proposed loans in some forms are the Philippines. Suggestion has been made that the considerable accrued earnings there be converted into government bonds. Proposal is being nixed by MPEA.

The Japanese loan, negotiated in Tokyo last year by Irving Maas, the MPEA's Far Eastern supervisor, involved $7,500,000 over a six-year period, payable out of blocked American film funds. It carries a 3% interest rate and is repayable in dollars.

RKO Hatching Single Pic Artie Plot for N. Y. Nabe In 'Gold Coast' Experiment

Influence of the new environment surrounding the RKO 58th St. Theatre, which is in the midst of New York's new eastside Gold Coast, has prompted RKO to institute a new operational policy for the theatre. Still in the experimental stage, the new policy was launched a fortnight ago with the engagement of "The Eddy Duchin Story." The results achieved at the theatre may cue further experimentation in other houses operated by the chain.

The new modus operandi will consist, in the main, of running the 3,000-seat neighborhood theatre as a semi-art house. Since it's in the centre of the artie belt—with such theatres as the Fine Arts, Plaza, Trans-Lux 52d St., Baronet, Sutton, Paris, Normandie and Little Carnegie within walking distance—the RKO toppers figured that residents of the area would favor a class operation and a subdued atmosphere in which to view popular pictures.

Aim is to convert the theatre eventually to a single picture policy. Initially the theatre will run on a solo pic basis whenever it books one of the so-called blockbuster films such as "The Duchin Story" and "The King and I." For entries it doesn't regard as strong enough to stand alone, it will revert to the tandem setup, the hope being, however, to establish the house as a single feature situation.

The theatre has been refurbished.

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With 12 From Here to Dec. 20th's '56 Pix Total 31

Program of 12 features will be released by 20th-Fox between September and December, bringing its total releases for the year to 31.

Of the dozen pix, nine are in CinemaScope, and three in Regalscope, latter described as an anamorphic medium compatible with the former. Regalscope is being used by Robert Lippert's Regal Films, which is turning out a series of six low-budget widescreeners for 20th release.

"Anastasia" and the Elvis Presley picture, "Love Me Tender," will be made available by 20th for Thanksgiving.

The Power and the Prize
(C'SCOPE)

Love and big business ethics packaged in a slick production. Metro's first b&w C'Scoper.

Metro release of Nicholas Nayfack production. Stars Robert Taylor, Elisabeth Mueller, Burl Ives; features Charles Coburn, Sir Cedric Hardwicke, Mary Astor, Nicola Michaels, Cameron Prud'homme. Directed by Henry Koster. Screenplay, Robert Ardrey, from novel by Howard Swiggett; camera, George J. Folsey; editor, George Boemler; music, Bronislau Kaper. Tradeshown in N.Y., Aug. 29, '56. Running time, 98 MINS.

Cliff Barton	Robert Taylor
Miriam Linka	Elisabeth Mueller
George Salt	Burl Ives
Guy Eliot	Charles Coburn
Mr. Carew	Sir Cedric Hardwicke
Mrs. George Salt	Mary Astor
Joan Salt	Nicola Michaels
Rev. John Barton	Cameron Prud'homme
Lester Everett	Richard Erdman
Mr. Chutwell	Ben Wright
Mr. Pitt-Semphill	Jack Raine
Paul F. Farragut	Tom Browne Henry
Howard Carruthers	Richard Deacon

A great many truths—possibly too many for a single picture—are dramatized in this handsomely mounted and slickly executed production. It's a drama about people and their dignity, about ethics, about love and about the thirst for power that shapes some men into a race apart. It also has international overtones and undertones and manages to squeeze in some pertinent cracks about current American attitudes.

All of which adds up to an interesting if not always plausible film that gives the outer appearance of probing to considerable depth while, to the minds of some, it'll probably only add up to little more than a somewhat hectic love story with a lot of unnecessary conversation. It's well acted for the most part and it has its tender moments so that the overall batting average looks promising.

"Power and the Prize" is primarily about an American industrial tycoon, a ruthless man who has picked a young executive as his successor and wants him to develop in his own image. He sends him to London o negotiate an unethical deal that would give the American firm control over a British mining outfit. In London, the young man can't go through with it, and he falls in love with a pretty German refugee girl who is suspected—and later cleared—of Red sympathies. In the end, the older man tries to destroy the younger one, only to have to yield to the forces of decency.

With Robert Taylor, who does his usual competent job in a role that might have looked better in the hands of a slightly younger man, Burl Ives and Elisabeth Mueller make their appearances in major parts. Ives is powerful and plenty convincing as the tycoon who chooses to live for his industrial empire and lets no one and nothing get into his way.

Miss Mueller is a newcomer from Germany. She has a fresh, appealing personality and obvious talent. However, her performance seems overly tense and charged with the kind of explosive energy that can spoil a scene. Still, she contributes much to the film and should be rated as a "comer."

In the smaller parts, Charles Coburn registers with a well-defined characterization; Sir Cedric Hardwicke is excellent as the British industrialist; Mary Astor is plausible in a small part, and Richard Erdman, Ben Wright, Cameron Prud'homme and the rest are all up to par. Single disappointment is Nicola Michaels, another new face, who doesn't ring true at all as Taylor's fiancee. Admittedly, her lines lack credulity.

This is Metro's first in black & white CinemaScope, and while some of the scenes lend themselves to the widescreen treatment, others—particularly in the elegant offices—cry out either for color, or for a smaller screen. This film will raise some questions whether, if there are no tint effects, it's worth while using CinemaScope. In this case, it certainly didn't add muh to the picture

Henry Koster's direction is without great distinction, but reveals some nice touches and keeps things moving as much as possible. Scripting by Robert Ardrey keeps the dialog bouncing along nicely and encompasses some surprising line. Sample: Ives, speaking of the British, tells Taylor they're "a nation of swindlers. They invented swindling. They . . . made it socially acceptable." That's going to go over great in Britain! Script, except when it starts philosophizing, keeps in mind a healthy sense of humor that adds to the film's enjoyment.

"Power and the Prize" is something of a message picture, and there are those who may resent the sugarcoating. On the other hand, it says what it has to say well and the romantic angle gets the proper play, so maybe Metro has hit on a formula for speaking of pride and prejudice—and making 'em like it. *Hift.*

Beyond a Reasonable Doubt
(SONG)

Tricky meller about man who nearly gets away with murder; only mildly entertaining programmer.

Hollywood, Sept. 11.

RKO release of Bert Friedlob production. Stars Dana Andrews, Joan Fontaine; features Sidney Blackmer, Philip Bourneuf, Shepperd Strudwick, Arthur Franz, Edward Binns, Robin Raymond, Barbara Nichols. Directed by Fritz Lang. Story and screenplay, Douglas Morrow; camera, William Snyder; editor, Gene Fowler Jr.; music, Herschel Burke Gilbert; song, Gilbert and Alfred Perry; sung by The Hi-Los. Prcviewed Sept. 7, '56. Running time, 80 MINS.

Tom Garrett	Dana Andrews
Susan Spencer	Joan Fontaine
Austin Spencer	Sidney Blackmer
Thompson	Philip Bourneuf
Wilson	Sheppard Strudwick
Male	Arthur Franz
Licut. Kennedy	Edward Binns
Terry	Robin Raymond
Sally	Barbara Nichols
Charlie Miller	William Leicester
Greco	Dan Seymour
Judge	Rusty Lane
Joan	Joyce Taylor
Kirk	Carleton Young
Hat Check Girl	Trudy Wroe
Clerk	Joe Kirk
Governor	Charles Evans
Announcer	Wendell Niles

A trick ending wraps up the melodrama in "Beyond a Reasonable Doubt" but comes a little too late to revive interest in a tale that will lose many of its viewers early in the footage. Result is only fair entertainment for the regular dual market, where this one will take the upper spot because of familiar cast names.

The Bert Friedlob production is about a man who nearly gets away with murder. The tricky plotting by Douglas Morrow runs to dialog and thin material that relies too often on pat contrivance rather than logical development, mitigating the value of an intriguing story idea. Fritz Lang's direction does what it can to inject suspense and interest but the melodrama never really jells.

Dana Andrews is a writer engaged to Joan Fontaine, daughter of newspaper publisher Sidney Blackmer. The latter talks Andrews into going along with his scheme for showing up the fallacy of circumstantial evidence that has given ambitious district attorney Philip Bourneuf a long string of convictions. In brief, Blackmer plans to plant evidence that will get Andrews arrested, tried and convicted for the murder of a burlesque stripper, recently found dead without any clues to indicate the killer. Scheme works as planned, except at the crucial moment Blackmer gets himself killed and the proof of the evidence-planting is destroyed. On the night of the execution, new proof of the plot is found, absolving Andrews. Before he can be pardoned, though, the trick ending establishes he actually had committed the murder and justice is done.

Neither the above-mentioned players nor others in the cast add much to make the events credible, seemingly performing with an almost casual air. Shepperd Strudwick, defense attorney; Arthur Franz, the d.a.'s aide; Edward Binns, police lieutenant, and Robin Raymond and Barbara Nichols, a couple of burley cuties, have feature roles.

William Snyder's black-and-white photography is keyed to the melodrama, as is Herschel Burke Gilbert's background score. Gilbert and Alfred Perry contributed a title tune, heard via a recording by The Hi-Los. Technical assists are all standard. *Brog.*

B. O. 'Poison'

Continued from page 3

are taking similar steps against the tv sampling.

Practice heretofore was to equip exploitation reps in the field with clips from features and they, in turn, would make them available to local telecasters. Latter would fit them into certain shows as part of the programming.

Recent checkups have convinced film execs, though, that this policy often has "unsold" an audience. Shown out of context, the two or three minutes of footage would convey nothing except the fact that the onlooker wouldn't want to see the entire feature. Not enough story can be gotten across in such little time, the film companies have concluded.

Further, it's felt that the values of the widescreen processes, color and music are lost on the black-and-white livingroom receiver.

Attack

Hard-hitting, realistic film study of men in battle; controversial angle of murder of cowardly officer to fan pro-con. Prosperous b.o. prospects.

Hollywood, Sept. 11.

United Artists release of Robert Aldrich (Associates & Aldrich Co.) production, directed by Aldrich. Stars Jack Palance, Eddie Albert, Lee Marvin, Robert Strauss, Richard Jaekel, Buddy Ebsen, William Smithers; features Jon Shepodd, James Goodwin, Peter Van Eyck, Steven Geray, Screenplay, James Poe; from stage play by Norman Brooks, produced on stage by Paul Vroom; camera, Joseph Biroc; editor, Michael Luciano; music, Frank DeVol. Previewed Aug. 28, '56. Running time, 107 MINS.

Lt. Costa	Jack Palance
Capt. Cooney	Eddie Albert
Pvt. Bartlett	Lee Marvin
Pfc. Bernstein	Robert Strauss
Pfc. Snowden	Richard Jaeckel
Sgt. Tolliver	Buddy Ebsen
Lt. Woodruff	William Smithers
Cpl. Jackson	James Goodwin
Pfc. Ricks	James Goodwin
Tall German	Peter Van Eyck
Short German	Steven Geray
Pfc. Tannowitz	Judson Taylor
Old Frenchman	Louis Mercier
Sgt. Ingersol	Strother Martin

Independent unit of Associates & Aldrich Co. is back with another controversial picture as its second production for United Artists release. Just as "The Big Knife" fanned some pro and con in Hollywood, so will "Attack" stir up its talk in the Pentagon since it presents a cowardly officer who's murdered by his men. Entire film is treated with a hard realism that pays off in gutsy entertainment and the b.o. prospects look prosperous.

Producer-director Robert Aldrich, also responsible for "Knife," expands Norman Brooks' stage play, "Fragile Fox," into screen form under the new title. Footage runs 107 minutes, but Aldrich's handling of the excellent James Poe screenplay maintains a tight grip on spectators. It's a grim, extremely tough account of an infantry company during the Battle of the Bulge in World War II, brightly projected by the fine characterizations contributed by the cast.

Battle phases have a stark reality, with action and suspense that shakes the nerves at times. Some typical G. I. male humor lightens the tension here and there, but the main theme of war's deadliness is never skipped over. Eddie Albert is the cowardly captain who's too yellow to back the actions attempted by his lieutenants, Jack Palance and William Smithers. Disastrous missions follow each other until Palance threatens to kill Albert if he fails on the next one. He does, but Palance dies before he can make good his threat, leaving it up to Smithers to enact justice for all the men who have fallen because of the captain.

Pic gains realism through depicting Army brass and G. I.s as humans with different reactions to the reality of combat. It's an effective psychological study, picking up impact from the performances. Palance stands out in his portrayal of the gaunt, enraged lieutenant. Albert makes an unpleasant character quite real and understandable. Scoring exceptionally strong is Lee Marvin, the opportunistic colonel who keeps the coward in command because he will be useful after the war in politics. Robert Strauss, Richard Jaeckel and Buddy Ebsen command attention with exceptional work as G.I.s in the company. William Smithers, from legit, makes a fine impression with his talented work as the lieutenant who guns down his superior officer.

Firstrate supporting work is supplied by Jon Shepodd, James Goodwin, Peter Van Eyck, Steven Geray and other members of the cast. Joseph Biroc's photography plays a major part in bringing off the action as well as the tense mood of the picture. So does Frank DeVol's martial background score. Editing, art direction and other technical points are excellent. *Brog.*

It Conquered the World

Low-budget flying saucer epic, should pull its weight at b.o.

Hollywood, Sept. 11.

American-International Pictures release of Sunset James H. Nicholson-Roger Corman production. Produced-directed by Corman. Stars Peter Graves, Beverly Garland, Lee Van Cleef. Screenplay and story, Lou Rusoff; camera, Frederick West; editor, Charles Gross; music, Ronald Stein. Reviewed at Iris Theatre, Hollywood, Aug. 29, '56. Running time, 68 MINS.

Paul Nelson	Peter Graves
Claire Anderson	Beverly Garland
Tom Anderson	Lee Van Cleef
Joan Nelson	Sally Fraser
Pete Shelton	Charles B. Griffith
General Pattick	Russ Bender
Pvt. Manuel Ortiz	Jonathan Haze
Sergeant Nell	Richard Miller
Ellen Peters	Karen Kadler
Visitor from Venus	Paul Blaisdell

This flying saucer pic is a definite cut above normal, and should help pull its weight at b.o., despite modest budget.

However, militating against this are a number of fairly gruesome sequences which produeer-director Roger Corman has injected, and which may call down the wrath of groups who oversee kiddie pix fare. But it must be admitted that the packed house of moppets at the show caught loved the gore, and continually shrieked avid appreciation.

The Lou Rusoff screenplay poses some remarkably adult questions amidst the derring-do. Lee Van Cleef portrays a scientist who has been collaborating with an outer-space expeditionary force on earth. The force consists of one super-Venusian creature of the bug-eyed monster variety who Van Cleef feels can bring the millennium of peace on earth. Instead, the creature imposes its sinister will on an isolated American community, including the nearby space satellite installation.

Van Cleef is opposed by Peter Graves, another electronics genius, who tries to open his eyes to the true situation. But it takes the heroic self-sacrifice of Beverly Garland, as Van Cleef's wife, to move him to action. He dies destroying the creature by blowtorching out its eyes.

Director Corman does a generally good job of mingling the necessary background-setting with fast-paced dialog, to achieve the strongest impact. Only a few patches of abstract discussion fail to hold audience attention.

As the confused scientific type, Van Cleef turns in an impressive character-acting chore, while Graves, a steadily-improving young actor, makes his properly dashing anti-Venusian resistance hero a man of some intellectual position as well. Miss Garland continues to show increasing stature as a promising young actress, as well as a looker, while Sally Fraser, as Graves' doomed wife, another victim of the creature, also turns in a strong performance. Jonathan Haze does well with a Spanish-accent bit as a Mexican-American GI.

Producer Corman would have been wiser to merely suggest the creature, rather than construct the awesome-looking and mechanically clumsy rubberized horror. It inspired more titters than terror.

Ronald Stein's dissonent music is effectively keyed to the out-of-this-world mood. *Kove.*

Girls In Prison
(SONG)

Routine meller for lowercase bookings in program runs.

Hollywood, Sept. 11.

American-International release of Alex Gordon (Golden State) production. Stars Richard Denning, Joan Taylor, Adele Jergens, Helen Gilbert, Lance Fuller; features Jane Darwell, Raymond Hatton, Phyllis Coates, Diana Darrin, Mae Marsh, Laurie Mitchell. Directed by Edward L. Cahn. Screenplay, Lou Rusoff; camera, Frederick E. West; editor, Ronald Sinclair; score and song, Ronald Stein. Previewed Aug. 30, '56. Running time, 86 MINS.

Rev. Fulton	Richard Denning
Anne Carson	Joan Taylor
Jenny	Adele Jergens
Melanee	Helen Gilbert
Paul Anderson	Lance Fuller
Matron Jamieson	Jane Darwell
Pop Cadson	Raymond Hatton
Dorothy	Phyllis Coates
Meg	Diana Darrin
Grandma	Mae Marsh
Phyllis	Laurie Mitchell
Night Club Singer	Diane Richards
Female Guard	Luana Walters
Female Guard	Riza Royce

"Girls In Prison" is as routine as its title, an overlength jail yarn with telegraphic situations which reduce movement to a walk. Characters occasionally get over well enough for casual interest, however, and film is okay for lowerease bookings in program runs.

Producer Alex Gordon has lined up a competent cast for the Lou Rusoff screenplay, headed by Joan Taylor as a girl sent up on what she claims is a bum rap. Richard Denning, prison chaplain, believes her story and goes to bat for her, but her cellmates, convinced she's stashed the $38,000 in bank loot for which she was imprisoned, conspire to make a break and take her with them to get the coin. Lance Fuller, in on the robbery, also is after the hidden dough. Showdown comes at the femme's home after an earthquake wrecks the prison and the girls escape.

Miss Taylor shows to advantage and turns in a performance better than her material. Adele Jergens and Helen Gilbert are properly hardboiled as her cellmates, and both Denning and Fuller meet the demands of their respective roles. Jane Darwell as the prison warden; Raymond Hatton, Joan's ex-con father, and Phyllis Coates, a deranged prisoner, lend capable support. Diane Richards, in prolog, warbles "Tom's Beat," a torch number by Ronald Stein, for okay effect.

Edward L. Cahn's adequate direction is backed by acceptable technical assistance headed by Frederick E. West's camera work, Don Ament's art direction and the score by Stein. *Whit.*

Heroes of Shipka
(RUSSIAN—COLOR)

Artkino release of Lenfilm and Bulgarfilm Studios Production. Features S. Papov, B. Samoilov, I. Pereyerzev, K. Kazinov, V. Leonov, P. Kurlukovsky. Directed by S. Vasiliev. Screenplay, A. Perventsev; camera (Magicolor), M. Kirillov; music, N. Kryukov and F. Kutev. At Cameo, N.Y., Sept. 7, '56. Running time, 90 MINS.

Katorgin	I. Pereyerzev
Oznobishin	V. Avdushko
Sashko Kozlr	G. Yumatov
Makar Lizyuta	K. Sorokin
Timofei	A. Alexeyev
Borimechka	P. Kurlukovsky
Petko	A. Karamitev
Panaiot	S. Pelchev
Mitko	N. Genov
Boyana	E. Bozhinova
Ionka	K. Chukova
Gurko	S. Papov
Skobelev	B. Samoilov
Vereshchagin, artist	V. Leonov
Alexander II	I. Kononenko
Major Lyapunov	A. Kholodkov
Sultan Abdul-Hamid II	D. Dukovsky
Suleiman Pasha	K. Kasimov

In view of trade concern about possible film dealings with Russia and the satellites, this Soviet import warrants more spotlighting than its obviously limited U.S. release normally would suggest. It could be an example of the type of product with which USSR filmmakers hope to break through U.S. exhibition's iron curtain.

"Heroes of Shipka," which is being showcased in New York's Cameo, is not to be brushed off lightly. It's a big production, boasting of thousands of players (actually soldiers) engaged in mammoth battle scenes. These are staged excitingly and held in astute control by director S. Vasiliev.

The sweep of the 1887 fight at Shipka Pass against the Turk oppressors is caught in expertly-framed, vivid cinematography. But the 1.33-to-1 aspect ratio looks very oldfashioned in these days of Todd-AO, CinemaScope, VistaVision, etc.

Had the production been lensed in one of the "scopes," the impact would have been greater. The subject matter, suggestive of the war in "War and Peace," demands the widescreen treatment to which American and many foreign audiences have grown accustomed.

Tinting process, billed Magicolor, is fair enough but short of U.S. standards. There's some fade in the hues, due to either inherent imperfection in the dyeworks system or flaws in the print which was used.

However, presentation of the battle scenes is impressive despite the technical shortcomings. With men of the "People's Army" of Bulgaria serving as "extras," the open-country maneuvering and firing of weapons bear semblance to authenticity. This looks like genuine combat—the staging is that good.

But detracting from these values is the lack of story development and characterizations with depth. The Russian soldiers and generals and the Bulgarian volunteers in the foreground, grim and determined in their struggle against the Ottoman Turks, simply lack any personalized communication with the audience. They express no feeling and their occasional dropping of Soviet propagandized dialog renders them even less simpatico.

"Shipka" demonstrates nicely disciplined handling of a spectacular. But within its framework are people who seem mechanical. Yank ticket-buyers won't hold still for it. *Gene.*

The Gamma People

Clumsy scripting. No suspense. Mediocre horror fantasy.

Hollywood, Sept. 11.

Columbia release of John Gossage (Warwick) production. Stars Paul Douglas, Eva Bartok; features Leslie Phillips, Walter Rilla, Martin Miller, Philip Leaver. Directed by John Gilling. Screenplay, Gilling and Gossage; original, Louis Pollock; camera, Ted Moore; editor, Jack Slade; music, George Melachrino. Running time, 78 MINS.

Mike Wilson	Paul Douglas
Paula Wendt	Eva Bartok
Howard Meade	Leslie Phillips
Gorenski	Walter Rilla
Koerner	Philip Leaver
Lochner	Martin Miller
Hugo	Michael Caridia
Hedda	Pauline Drewett
Anna	Jackie Lane
Bikstein	Olaf Pooley
Frau Bikstein	Rosalie Crutchley
Telegraph Clerk	Leonard Sachs
Hans	Paul Hardmuth
Graf	Cyril Chamberlain
First Goon	St. John Stuart

Exhibs packaging a twin horror show might find "The Gamma People" a passable subject, but it has little merit otherwise. Produced in England by Warwick Films for Columbia release, picture has only the name of Paul Douglas as a familiar ring for U. S. dating.

John Gossage produced and John Gilling directed from their screenplay based on an original story by Louis Pollock. Their respective dual functions come off poorly. The characters and situations are clumsily handled, as is the comedy injected in an attempt to lighten the proceedings. The dialog is trite

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TAKING INVENTORY ON VENICE

PROS & CONS ON EXPORTS TO U.S.

Venice, Sept. 11.

Though the commercial side of the Venice Film Festival was limited this year, it brought out a complement of U. S. foreign film distribs. Among them were Ed Kingsley (Columbia), Richard Davis (United Motion Picture Organization), Ilya Lopert, Jean Goldwurm, Richard Brandt.

All of them felt there was a lack of real interest due to the limited number of pix shown and the dearth of international producers. However, there were enough officials from various countries, plus some producers, distribs, etc., to lead to many beachtime and bartime discussions. Cutting them into a series of observations would be the clearest manner of exposing the various viewpoints on that ever touchy point of the foreign film in the U. S. marts.

Out of this caucus and babel of ideas came such pontification and clear ideas and attiudes—some with the "I" attached—as follows:

Foreign films are beginning to go back to first principles, namely, that of the visual in film content. Elimination of overdependence of dialog will make them more valuable and possible for the U. S. market. Take "Mr. Hulot's Holiday" and "Rififi." It was the lack of talk that put them over.

A foreign costume film is a liability in the U. S. foreign film setup. People demand contemporary films, and just look at the success of "Diabolique" and "The Proud and the Beautiful," while "French Cancan" floundered. Besides, aside from the key cities, the main income has to come from the more general distrib centres and here they prefer s-e-x. Reviews mean nothing there, and many big ones from the keys have died while out-and-out suggestive films have cleaned up. Look at "Bitter Rice," "She Danced One Summer," "Game of Love," "La Ronde," etc.

Each foreign film has to be handled individually, and that is why the French yelping for general release is much too premature, especially with the limited foreign market in the U. S. Look at England; it has already taken six French films for circuit release (with subtitles). However, the U.S. is too sprawling to allow for the easier blanket tactics possible in England and in Continental countries.

Why doesn't Bosley Crowther make a film so that we can review him? Actually he can kill off a foreign film and this is too much power for one man.

We French are still looking for a distrib setup in the U. S. We are convinced that some sort of regional setup, for 8 to 10 films a year, would give us the proper distribution. Right now the indie distribs cannot give us the proper handling. Yes, "Diabolique" made about $500,000, but we feel it would have done that all coveted $1,000,000 with depth distribution. And we think we do have those 8 to 10 films per year.

Naturally no one can predict what film will make it, for there are too many abstract factors, but there is now an audience for good foreign films in the U. S. and it has to be exploited with tact and good pix and only then general acceptance may follow.

Trouble with U. S. general circuits is that they take films that are as much like U. S. pix as possible. This does not help to create new tastes and interest in the filmgoing public. Exhibs are the worst offenders. They are afraid to take a chance. Take England, a program called The Free Cinema, composed of three experimental shorts, created a furor and big biz at the National Film Theatre. Press was raving throughout, but not one exhib made an offer or an attempt to try this program on its audiences.

At Cannes I could do more business in the lobby of the Carlton Hotel than in six months in N. Y., but at Venice it is more difficult due to the lack of full commer-

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Name-Dropping in a Gondola

By ROBERT F. HAWKINS

Venice, Sept. 11.

Xavier Cugat and **Abbe Lane** heading for Spain to prep their next projects. Miss Lane starts a feature, "Susana Y Yo," in Madrid Oct. 1. Same day, Cugat begins working in "Hombres Blancos," in which he has a dramatic role ("no music"). Both pix are for same producer, **Benito Perojo.** Cugat also revealed that they'll both be back in Italy in November to make "Bread, Love, and Cha-Cha-Cha" for Titanus Films. Miss Lane would appear in the pic opposite **Vittorio DeSica,** who has appeared in the previous versions with **Gina Lollobrigida** and **Sophia Loren.**

Luis Berlanga, director of Spain's surprise festival hit, "Calabuch," has flown back to Spain to finish his current production, "The Rock of Miracles," with **Richard Basehart.**

Jacques Flaud and **Robert Cravenne,** as well as other French officials, were to meet with U. S. distribs **Ilya Lopert** and **Richard Davis** regarding possibility of forming an outfit to distribute French pix outside the big cities. Known that such other U. S. distributors as **Richard Brandt** (here as official rep of the Independent Film Distributor's Assn.) and **Edward Kingsley,** present at the festival, don't see eye to eye with Davis and Lopert on the scheme, feeling it favors them and is basically insecure.

There is also a possibility that **Jean Goldwurm,** Times Film prexy, may be asked to join the Lopert-Davis scheme. He was also here sitting in on the discussions.

Robert Hakim and **Goffredo Lombardo** huddled here over Italian release of "Notre Dame de Paris," starring **Gina Lollobrigida,** which Lombardo's Titanus Films is to release in Italy. Some hitches regarding details of the distribution pact have apparently developed, with local meeting designed to iron them out soonest in view of pic's imminent Italian release . . . A report circulating locally sets January 1, 1957, as the date on which the Italian government would begin levying a tax on foreign stars working in Italy. Cut would total one quarter of their wages during stay.

Local showing of **Chaplin's** "The Great Dictator" has apparently roused the subsurface remnants of the Italian Fascist regime to protest. Though naturally without effect, such a protest is said to have been lodged here, demanding that the pic screening be cancelled.

Anna Magnani, who was here for the preem of her latest pic, "When Angels Don't Fly," revealed she will star in a picture titled "Il Pulcino," from a story by **Alberto Moravia** and **Luigi Comencini,** to be directed by the latter. **Gabriele Tinti** will appear opposite the actress in the item.

Sophia Loren, whose next will probably be "Boy On The Dolphin" for 20th, opposite **Alan Ladd,** with direction by **Jean Negulesco,** has also announced that she will do "Desire Under The Elms" under **Delbert Mann's** direction, with **Spencer Tracy** and "probably" **Marlon Brando** as costars. Actress has three pix to make for Paramount, one for RKO, and three for Hecht-Lancaster. In addition to these projects, Miss Loren will return to Italy next year to make a picture with **Alessandro Blasetti.**

Pic to be made in Brooklyn and Naples has been announced here by **Ladislao Vajda** as an Italo-Spanish co-production. Pic, from a story by **Istvan Bekeffy,** would be made by Falco Film of Rome and Chamartin of Madrid. Vajda is responsible for the successful "Marcelino, Pan Y Vino," and "Pepote," both of which have been purchased for U. S. release by **Richard Davis.**

Next meeting of the FIAPF (International Union of Producers Associations) will be held in Paris Nov. 14. At that time, the calendar of film festivals for 1957 will be discussed. **J. P. Frogerais,** new prexy of the group, met here in Venice with honorary president, **Charles Delac,** and with the general secretary, **Enrico Giannelli,** to define future activity of the group. Though some activity will be centered in Paris, the main offices of the FIAPF remain in Rome, it was confirmed here.

Foreign Fests Have Built-in Migraines —Ask Any TOA Exec

Theatre Owners of America's foreign film fair, opening in N. Y. at the Museum of Modern Art today (Wed.), has served to point up a double-pronged truth: 1. There aren't a great many good imports currently in sight. 2. Indie distribs have a tough time cooperating on anything.

TOA screening committee, headed by Arthur Mayer and including Herman Weinberg, John Adams, Herbert Hauser, Julian Bass and Abe Fabian, screened some 40 foreign lingualers and had a rough time winnowing six for the fest. The original sked, drawn up as recently as a week ago, didn't have a single British entry on it, but was later amended to include "Reach for the Sky," a J. Arthur Rank pic.

There were other problems. For instance, the committee might have liked "Lost Continent," an Italian CinemaScope tinter, but the Museum's theatre doesn't have C'Scope equipment. Committee wanted Richard Davis' "Grand Maneuver," due for early release, but couldn't get it.

There was bitterness in the TOA ranks re the "lack of cooperation" on the side of the British, who at first said they didn't have any film available. Then they changed their minds and offered "Reach to the Sky," which is about an R.A.F.'s pilot's successful battle to cope with the loss of both legs.

Lineup now has "Confidential Report," which bows tonight in the frame of an international evening: Orson Welles stars. On Sept. 13 it's the French "We Are All Murderers," directed by Andre Cayatte; Sept. 17, the Japanese "Seven Samurai"; Sept. 18, Italy's "Vitelloni" with Federico Fellini directing; Sept. 19, Britain's "Reach for the Sky," starring Kenneth More, and Sept. 20, the German "The Devil's General," starring Curt Juergens and Marianne Cook.

Although it was asked, the Motion Picture Assn. of America isn't aiding the TOA any with the fest beyond some promised receptions for foreign guests. Each country participating is expected to contribute the $200 which the Museum is charging for an evening. It's presumably in line with this that TOA has reminded all and sundry that this isn't a film "festival" but rather a "trade fair," i.e. a showplace where a producer might exhibit his wares.

France Axes Coin For Cannes But Fest Will Go On

Venice, Sept. 11.

News from Paris is that Finance Minister Paul Ramadier has asked that the Cannes Film Festival subsidy be eliminated. It is felt very probable that this proposal will be passed after discussion.

Here at Venice, Jacques Flaud, topper of Centre National du Cinema, said that the move was understandable in view of the critical French financial position and general economy wave. Flaud added that he had no fears about a cancellation of the Cannes Festival caused by the budget slash (which in any case only makes up about one-half the festival expenditure, the rest made up by Cannes itself from tourist funds, storekeepers, Casino assessments, etc.). According to Flaud, "We'll just look for the money elsewhere."

First comments here also point up the fact that it is very improbable that the festival could be cancelled. It has become too big a thing, and too vital to the Riviera tourist trade, to bow out at this point. Felt that the province, with strong backing from the Casino, will aid in rustling up enough coin to keep the Riviera event going. Starting date had recently been announced here as May 3, 1957.

Yanks' Non-Participant Role in Fests Abroad 'Myopic,' Says Aldrich

Yank picture industry is "short sighted" in not participating in foreign film festivals, according to Robert Aldrich, who was in New York yesterday (Tues.) from Venice where his production of "Attack" drew critical kudos. Pointing to the importance of the foreign market, the filmmaker said that spotlighting of a picture at a fest abroad proves a "big economic influence." The publicity penetration values are tremendous, he suggested.

Member companies of the Motion Picture Export Assn. of America were aloof to Venice this year because they were denied the right to send over their own selection of films. But, insisted Aldrich, the Venetian impresarios were sound in their decision to do their own choosing of entries because (1) "it's their show" and (2) on the basis of past experience.

Hollywood studios, in determining their contenders at foreign fests, are influenced by release schedules and other factors not related to the artistic merits of the product, stated Aldrich. As an example, he pointed to last year's presentation of Hecht-Lancaster's "Kentuckian," which drew so-so notices and was far short of being

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Need Collaboration—Venice

Venice, Sept. 11.

The necessity for collaboration between the various film festivals of the world was voiced here last week at a meeting, the first of its kind, of directors of the principal pic events. Present were reps from Cannes, Locarno, Karlovy Vary, San Sebastian, Berlin, Cork, as well as the present and the past directors of the Venice Festival.

Ralph Jester, here as an observer and scout for the Santa Barbara Festival committee, also took part in the discussions gathering info for the planning California event. For still undisclosed reasons, the Cannes Festival topper, Favre Le Bret, was not present, being repped by his general secretary. Le Bret left Venice just before the meetings started.

Main proposal, voiced at the first meeting by Jacques Flaud, French Centre Cinematographique delegate, was for a collaboration between the various pic events during the year, in the sense that each festival should have or acquire a characteristic setting it apart from the rest, thus avoiding repetition and devaluation of all events. Flaud also praised this year's drastic Venice changes.

"Everyone in his place, wtih his own characteristics" seems to be the keynote of the friendly meeting, in which the delegates voted for a let's-not-step-on-each-others'-toes mode of operation. While meetings continued here, the various fest directors have already decided to hold a meeting in Paris towards the end of October to decide on a coordinated festival program for 1957.

PROS & CONS ON FESTIVAL ITSELF

By GENE MOSKOWITZ

Venice, Sept. 11.

Since the pre-selection policy of the Venice Film Festival stirred up resentment in many participating countries, and since it was an attempt to put the "art" in fests over the necessary commercial and mundane publicity aspects, a look at results is in order.

The gala was less than successful, but not a failure, and it brings up the evaluation factor and its meaning in the light of the other big "A" fests this year—Cannes, Cork (Ireland), Edinburgh, Berlin and Karlovy Vary. A meeting of the directors of these festivals was held here last week.

In favor of the fest are the following:

1-It put the emphasis on films over diplomatic, commercial and chi-chi attitudes which should, at least figuratively, be the aim and goal of a film fest.

2-It attempted to choose only topnotch pix via a special selection committee, and had the strength to buck and overrule objections in such top producing countries as the U. S. and France. Venice accepted their entries on a purely individual, indie basis without the full official participation of the countries in question.

3-Limited pix avoided the cluttering of other fests, making it easier for the press to do its work, and made it a breeze for the jury, with only 14 films. It also gave time to specialized meetings and retrospective film showings.

4-It was well organized and ran smoothly.

Too Many Offish Entries

Against the fest were these reasons:

1-It was clear that the choice was inadequate since films were on a good level but there were too many mediocre entries which lacked the revelation or uniqueness to really give the fest its much needed "art" lift.

2-Many U. S. foreign film distribs present felt that the new format led to abstention by many film people, and as a result there was a lack of commercial and biz contact which was the highpoint of Cannes.

3-The choice was obviously stymied due to the physical limitations of a three-man selection committee, 2nd the fact that many countries still put up pix from which the so-called "best" were chosen. However, seeing some extra Russo pix out of competition showed that the best had not been picked. This goes for U. S. too, of course.

4-Fest had a tendency to get dull without the better pacing and side activities and hoopla that enlivened the Cannes Fest.

To elaborate on the foregoing, Venice veered and erred somewhat in trying too consciously for the quality aspect, which could lead to a "museumizing" of what is a living and dynamic means of expression and also, primarily, an industry.

Both the adamance of the Venice Fest and U. S.' Motion Picture Export Assn. regarding choices was too onesided MPEA refused any attempts by the fest to dictate on entries in resisting a list that had pix on it mentioned by the fest. Previous fest experience should have dictated the need for the unusual in fest pix and not the commercial films. 20-Fox decided to go it alone at fests now because of this.

Compromises By Entrants

The event, on the other hand, was limited in choice since the selection trio could not do the full travelling a really stringent choice called for. It led to some compromises in the film layouts of the number of countries entered. There were meetings on the fest fringes on tv and cinema problems, the rapport of theatre and film and a conference of the heads of all the important film fests this year. Only drawback was that the press rarely did get the close contact with film

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New Pix Drag But H.O.'s Bolster L.A.; 'Maidens'-Vaude OK 20G, 'Rod' NG 20G, 'Feeling' Mild 7G, 'Peace' $22,000, 3d

Los Angeles, Sept. 11.

Despite post-holiday period and absence of any really strong newcomers, local firstrun boxoffice holding to sturdy in overall outlook as a result of hefty grossing of the extended bills. Lionel Hampton orch on stage beating up an okay $20,000, or thereabout for "Fire Maidens Outer Space" at Downtown Paramount, while combo of "Hot Rod Girl," and "Girls in Prison" is satisfactory at the same estimate at three firstruns, plus added coin in three nabes and eight ozoners. "Certain Feeling" is mild $7,000 at the Hillstreet but is taking near $47,000 at three nabes and five drive-ins. Nice $6,000 shapes for arty run of "Madame Butterfly" at the Hawaii. "War and Peace," "Bus Stop," "Bad Seed," and "High Society" head the extended runs in that order.

Estimates for This Week

Hawaii (G&S) (1,106; 90-$1.25)—"Madame Butterfly" (Indie). Nice $6,000. Last week, with State, "Fastest Gun Alive" (M-G) (2d wk), $14,100.

Downtown Paramount (ABPT) (3,300; 85-$1.25) — "Fire Maidens Outer Space" (Indie) with Lionel Hampton orch on stage. Okay $20,000. Last week, with Iris, "She-Creature" (Indie) and "Conquered World" (Indie), $20,400.

State, Iris, Uptown (UATC-FWC) (2,404; 816; 1,715; 90-$1.50)—"Hot Rod Girl" (Indie) and "Girls In Prison" (Indie). Unsatisfactory $20,000. Last week, in units.

Hillstreet (RKO) (2,752; 80-$1)—"That Certain Feeling" (Par). Mild $7,000. Last week, "Nightmare Alley" (20th) and "Street With No Name" (20th) (reissues), $3,200.

Chinese (FWC) (1,908; $1.25-$2.40)—"Bus Stop" (20th) (2d wk). Okay $16,000. Last week, $26,300.

Fox Wilshire (FWC) (3,396; $1-$1.75)—"Bad Seed" (WB) (2d wk). Neat $15,000. Last week, $24,000.

Los Angeles, Vogue, Ritz (FWC) (2,097; 885; 1,363; 90-$1.50)—"King and I" (20th) (2d wk). Nifty $20,000. Last week, $29,500, plus $98,800 in eight nabes.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 80-$1.25)—"Bandido" (UA) and "Killing" (UA) (2d wk). Profitable $13,500. Last week, with Uptown, $31,000, plus $79,700 in three nabes, seven ozoners.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 80-$1.50)—"Duchin Story" (Col) and "Ladykillers" (Indie) (2d wk).

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Broadway Grosses

Estimated Total Gross

This Week $591,860
(Based on 22 theatres)

Last Year $513,300
(Based on 21 theatres)

'Seed' Big 13G, Balto, 'Bus' 9G

Baltimore, Sept. 11.

With holdovers predominating, this week's grosses continue the better pace provided by new Labor Day product. "Man With Golden Arm" is staunch at the New. "High Society" continues rosy for a third round at the Hipp. Second week of "Bus Stop" is firm but somewhat below hopes at the Century. "Bad Seed" is healthy in a second stanza at the Stanley. "Vagabond King" wound up an okay week at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Bus Stop" (20th) (2d wk). Below expectations but still pleasing at $9,000 after a $16,000 opener.

Cinema (Schwaber) (460; 50-$1.25) — "Proud And Beautiful" (Indie) (3d wk). Fairish $2,500 after $3,500 for the second week.

Film Centre (Rappaport) (460; 50-$1.25) — "Oklahoma" (Magna) (28th wk). Still okay at $7,000 after $8,500 last week.

Five West (Schwaber) (460; 50-$1.25)—"Riffi" (UMPO) (6th wk). Still potent at $3,000 after $3,500 for the fifth week.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "High Society" (M-G) (3d wk). Boff $12,500 following $18,000 for the second week.

Mayfair (Hicks) (980; 35-90)—"Away All Boats". (U) (6th wk). Still healthy at $3,500 after $4,000 for the fifth round.

New (Fruchtman) (1,600; 50-$1.25)—"Man With Golden Arm" (UA) (2d wk). Solid $14,000 after $18,000 opener.

Playhouse (Schwaber) (410; 50-$1.25) — "The Doctors" (Indie). Moderate $3,500. Last week, "Simon and Laura" (Indie) (3d wk), $2,500.

Stanley (WB) (3,200; 30-$1.25)—"Bad Seed" (WB) (2d wk). Holding big at $13,000 after $18,000 opener.

Town (Rappaport) (1,400; 50-$1) —"Storm Center" (Col). Opens tomorrow (Wed.). "Vagabond King" (Par) was fairish at $8,000.

'DAUGHTER' PRETTY 13G, BUFF; 'BUS' 12G

Buffalo, Sept. 11.

"Ambassador's Daughter" is the only new film to open this week, nabbing a fairish $13,000 at the Buffalo. The specials—Cinerama's "Seven Wonders" and Todd-AO's "Oklahoma" continue strong. "Bus Stop" and "Bad Seed," albeit off from previous stanza, showed strength nevertheless.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Ambassador's Daughter" (UA) and "UFO (Unidentified Flying Objects)" (UA). Good $13,000. Last week, "High Society" (M-G) (3d wk), $10,000.

Paramount (Par) (3,000; 50-80)—"Bus Stop" (20th) (2d wk). Bright $12,000. Last week, $19,000.

Center (Par) (2,000; 50-80)—"Bad Seed" (WB) (3d wk). Steady $10,000. Last week, $14,000.

Lafayette (Basil) (3,000; 50-95)—"Davy Crockett and the River Pirates" (BV) and "Outside the Law" (Indie). Soft $7,500. Last week, "Away All Boats" (U) and "The Trial of Jamie Dawn" (AA) (2d wk). $11,000.

Century (Buhawk) (2,000; $1.25-$2)—"Oklahoma" (Magna) (4th wk). Big $18,000. Last week, $20,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Indie) (2d wk). Strong, $22,000. Last week, $27,000.

Cincy Tumbles; 'Seed' OK 10G, 2d

Cincinnati, Sept. 11.

Post Labor Day lull and absence of a single new bill are reflected in this week's tumble of downtown biz. "Bad Seed" in second week at the Palace continues as top coiner. "High Society," plenty plush in fifth frame at the Grand, may hold in face of "final week" postings. "Bus Stop" is bowing out of Keith's with a good third-week gross. "Proud and Profane" looms fairish in second stanza in the flagship Albee. School bells have only slightly affected matinee trade for "Seven Wonders" in 14th round.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Proud and Profane" (Par) (2d wk). Fairish $9,500 trailing $15,000 bow.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.6) — "Seven Wonders" (Indie) (14th wk). Still lofty, $30,000, after last week's $32,000.

Grand (RKO) (1,400; 75-$1.50)—"High Society" (M-G) (5th wk). Lush $8,500 and may hold for a sixth frame despite "final" notices. Last week, $11,500.

Keith's (Shor) (1,000); 75-$1.25) —"Bus Stop" (20th) (3d wk). Swell $9,000 exit on heels of last week's $11,000.

Palace (RKO) (2,600; 75-$1.25)—"Bad Seed" (WB) (2d wk). Holding town lead at okay $10,000 pace. Last week, $17,500.

Hub Settles After Boff Holiday Take; 'Wonders' Loftly 40G, 'Land' Slick 16G

Boston, Sept. 11.

Biz settled down this week at Hub b.o.'s after boff holiday frame, but grosses were steady. Leading the town in amazing fashion is "Seven Wonders of World" at Cinerama with a lofty $40,000, a sell out, in third round. New entry side is light. "Walk the Proud Land" is slick at the Memorial. "Miami Exoose" shapes good at the Pilgrim and "Lisbon" is nice at the Paramount and Fenway. "Bad Seed" is holding smash at the Metropolitan in second round. "Fastest Gun Alive" is holding oke in last four days at the State and Orpheum. New Saxon Theatre bows Thursday (13) with "Oklahoma!" following two previews. "Duchin Story" is strong in fourth frame at the Astor. "Madame Butterfly" is picking up at the Kenmore.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"Duchin Story" (Col) (4th wk). Neat $12,500. Last week $16,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times) (10th wk). Hot $7,000. Last week, $6,800.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.65)—"Seven Wonders of World" (Indie) (3d wk). Smasheroo $40,000 sell out. Last week, ditto.

Exeter (Indie) (1,200; 60-$1)—"Private's Progress" (DCA) (2d wk) (2d wk). Okay $7,500. Last week, $10,000.

Fenway (NET) (1,373; 60-$1)—"Lisbon" (Rep) and "Dakota Incident" (Rep). Okay $5,000. Last week, "Vagabond King" (Par) and "Thunder Over Arizona" (Indie), $8,500.

Kenmore (Indie) (700; 85-$1.25) —"Madame Butterfly" (IFE) (3d wk). Bright $10,000. Last week, $11,000.

Memorial (RKO) (3,000; 75-$1.25) —"Walk the Proud Land" (U) and "Raw Edge" (U). Happy $16,000. Last week, "Bus Stop" (20th) and "Gunslinger" (AR) (3d wk), $18,000.

Metropolitan (NET) (4,357; 75-$1.25)—"Bad Seed" (WB) and "Navy Wife" (AA) (2d wk). Wham $23,000. Last week, $31,000.

Pilgrim (ATC) (2,100; 65-95)—"Miami Expose" (Col) and "Crowded Paradise" (Tudor). Fast $9,000. Last week, "Shadow of Fear" (UA) and "Run for Sun" (UA) (2d wk), $6,000.

Paramount (NET) (1,700; 60-$1) —"Lisbon" (Rep) and "Dakota Incident" (Rep). Okay $12,000. Last week, "Vagabond King" (Par) and "Thunder Over Arizona" (Indie), $14,000.

Saxon (Saxon) (1,086; $1.50-$2.20) —"Oklahoma!" (Magna-Todd-AO). Former legit Majestic opens after two previews Wednesday (12) and Thursday (13), as film house with reserved seat policy.

Orpheum (Loew) (3,000; 65-$1)—"Fastest Gun Alive" (M-G) and "Star of India" (UA) (2d wk) (4 days). Oke $8,000. Last week, $17,000.

State (Loew) (3,000; 65-$1)—"Fastest Gun Alive" (M-G) and "Star of India" (UA) (2d wk). (4 days), $5,000. Last week, $13,000.

Key City Grosses

Estimated Total Gross

This Weew $2,929,860
(Based on 24 cities and 240 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,574,400
(Based on 23 cities and 221 theatres.)

'Society' 15G, 5th Frisco; 'Bus' 13G

San Francisco, Sept. 11.

Hold-overs dominated the local scene this session, with "Bigger Than Life" and "She-Creature" the only newcomers. Latter showed to good advantage.

Pix such as "High Society," "Bus Stop" and "Duchin Story," all in extended run, continued to hold steady pace. Town is also overrun with reissue packages. Italo import, "La Strada" is doing big business on the basis of the Italian Film Festival promotion.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Bigger Than Life" (20th) coupled with "Trial of Jamie Dawn" (AA), $11,000. Last week, "Pillars of the Sky" (U) and "Magnificent Roughnecks" (AA), $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bus Stop" (20th) and "The Naked Hills" (AA) (2d wk), $13,000. Last week, $26,500.

Warfield (Loew) (2,656; 65-90) —"High Society" (M-G) (5th wk), $15,000. Last week, $16,000.

Paramount (Par) (2,646; 90-$1)—"She-Creature" (Indie) and "It Conquered The World" (Indie), $18,500. Last week, "The Vagaband King" (Par) and "The Dynamiters" (Indie), $12,000.

St. Francis (Par) (1,400; $1-$1.25)—"Eddy Duchin Story" (Col) (4th wk), $11,000. Last week, $12,000.

Orpheum (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (58th wk), $19,000. Last week, $19,500.

United Artists (No. Coast) (1,207; 70-$1)—"Bandido" (UA) and "Hot Cars" (UA) (2d wk), $8,500. Last week, $15,000.

Stagedoor (A-R) (440; $1.25-$1.50)—"High Noon" (reissue) and "The Moon Is Blue" (reissue), $8,700. Last week, "Fantasia" (reissue) (6th wk), $3,000 for 6 days.

Larkin (Rosener) (400; $1)—"Madame Butterfly" (Indie) (4th wk), $3,300. Last week, $3,700.

Clay (Rosener) (400; $1)—"Golden Demon" (Indie) (2d wk), $2,800. Last week, $3,300.

Vogue (S.F. Theaters) (377; $1.25-$1.50)—"La Strada" (Indie), $5,500. Last week, "Beat the Devil" (reissue) and "The Big Day" (reissue), $1,800.

Bridge (Schwarz) (396; $1-$1.25) —"Will Any Gentleman?" (Indie) and "Make Me An Offer" (Indie), $3,000. Last week, "The Lady Killers" (Indie) (10th wk), $1,200.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma!" (Magna) (29th wk), $20,300. Last week, $16,000.

Rio (Schwarz) (397; $1)—"Seven Deadly Sins" (reissue), $1,800. Last week, "Three Forbidden Stories" (Indie) and "39 Steps" (reissue) (2d wk), $1,500.

'PROUD' PLEASING 16G, TORONTO; 'BUS' 20G, 2D

Toronto, Sept. 11.

Only newcomer of any import is "Proud and Profane," which is off to a nice start, but "High Society" in second frame is still leading the town, with "Pardners" good and "King and I" up in the high brackets on sixth stanza.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Black Tent" (Rank) (2d wk). Bad fall-off to $4,000. Last week, $12,000.

Circle, Towne (Taylor) (750; 693; 60-$1)—"La Strada" (IFD) (3d wk). Holding fine at $5,000. Last week, $7,500.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Bus Stop" (20th) (2d wk). Off to light $20,000. Last week, $38,000.

Downtown, Glendale, Scarboro,

(Continued on page 20)

'Vagabond' Fair 7G, K. C.; 'Killing' Moderate 11G, 'Bus' Strong $15,000, 2d

Kansas City, Sept. 11.

Opening of schools has changed the pattern of theatre attendance and it's not helping the b.o. take. Product line-up is moderately strong. "Vagabond King" at the Paramount, "Fastest Gun Alive" at the Midland and "Run for the Sun" at the Roxy are the medium magnets. New art house, the third here, is the Rockhill which opened pleasantly with "Proud and the Beautiful." Dickinson circuit continues to combine its indoor and outdoor theatres as firstrun situations with "The Killing" and "Nightmare" doing moderately well. First rain in several weeks came at show time last Wednesday, hurting business, and the weather has been on the coolish side since then.

Estimates for This Week

Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In (Dickinson) (700; 700; 1,000 cars; 1,000 cars; 75c)—"The Killing" (UA) and "Nightmare" (UA) bowing to weather. Moderate $11,000. Last week, "Young Guns" (AA) and "Canyon River" (AA). Satisfactory $12,000.

Kimo (Dickinson) (504; 75-90)—"Simon and Laura" (U) (3d wk)

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H.O.'s Hamper Pitt; 'Daughter' Mild 11G, 'Seed' Big 15½G, 'Bus' Skids, 9½G

Pittsburgh, Sept. 11.

The town's deluged with holdovers this week, with "Bad Seed" at Stanley in second stanza the best of the lot. "Bus Stop" looks good enough at Harris to rate a third but is generally disappointing since it was figured to do much more. Only new picture in town is "Ambassador's Daughter" at Penn and drew warm notices but pulling only so-so. Neighborhood theatres, Squirrel Hill with "Riffi" and Guild with "The Killing," continue in the chips and "Seven Wonders of World", keeps piling up figures at Warner topping both previous Cinerama attractions.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Away All Boats" (U) (3d wk). Dropping in final session to around $6,500 and comes out Friday for "The Last Wagon" (20th). Last week, "Boats," got good $9,000.

Guild (Green) (500; 85-99)—"The Killing" (UA) (4th wk). A real sleeper at nabe arter and looks like a lot more playing time, too. Heading for $1,800 on latest h.o. Last week, nearly $2,000.

Harris (Harris) (2,165; 65-$1.25) —"Bus Stop" (20th) (2d wk). Marilyn Monroe starrer, despite everything including good reviews going for it, isn't clicking as expected. Looks like $9,500 on the h.o., enough to hold again but still a disappointment. Last week holiday helped it to over $15,000.

Nixon (Rubin) (1,700; $1.25-$2.40) —"Oklahoma" (Magna) (13th wk). Apparently this one has reached a pretty steady level, and unless bottom falls out completely, which seems unlikely, will stick around for at least a couple of months. Around $8,500 this session. Last week holiday upped it a bit to $9,000.

Penn (UA) (3,300; 75-99)—"Ambassador's Daughter" (UA). Light comedy well-liked but no real b.o. wallop indicated by mild $11,000. Last week, third of "High Society" (M-G), big at $13,500.

Squirrel Hill (SW) (900; 85-99)—"Riffi" (UMPO) (2d wk). Tremendous second weekend should enable French import to hold to okay $4,000 after sock $5,000 last week over the holiday.

Stanley (SW) (3,800; 85-$1.25)—"Bad Seed" (WB) (2d wk). Fine word of mouth combining with effective campaign to keep this one rolling. Should get very good $15,500 on the h.o. Last week, strong $21,500.

Warner (SW) (1,365; $1.25-$2.40) —"Seven Wonders of World" (Indie) (21st wk). Still rolling with show trains, special showings and group sales. Sock $21,500 in sight. Last week, with holiday and last extra Tuesday summer matinee, almost went to a new high at $26,000.

Chi Back to Normal; 'Bus' Speedy 45G, 'Society' High 47G, 'Seed' Big $32,000 Both 2d, 'Affair' Fine 16G, 'Sun' 16G

Chicago, Sept. 11.

Chi firstrunners are settling down to more normal b.o. takes this frame with the moppets back in school, after a smash holiday-hypoed last frame.

"Bus Stop" should get a loud $34,000 in the Oriental opener as "The Black Sleep" and "The Creeping Unknown" combo garners a nice $19,000 in the first round at the Roosevelt. "The Catered Affair" is after a fine $16,000 in the first Loop frame and "Run for the Sun" looks a solid $12,000 in the same week at the Esquire. Double bill of "Mohawk" and "Abdullah's Harem" is getting a fair $6,500 in the first at the Grand. At the Monroe, reissue twin bill of "Brute Force" and "Naked City" shapes an okay $5,000 first frame while "House of Ricordi" gets a mild $3,500 for the opener at the World.

"High Society" continues smash in the second Woods stanza and "The Bad Seed" stays hotsy in the same week at the State-Lake. "The Burning Hills" and "Seven Men From Now" dualer is staunch in the second at the Chicago. "Somebody Up There Likes Me" is still strong in the third session at the United Artists and "Riffi" shows good staying power in the sixth week at the Ziegfeld.

"The Ladykillers" is still holding up in the 12th stanza at the Surf as "Oklahoma" continues sturdy in the 37th week at the McVickers. "Cinerama Holiday" is still drawing in the 65th Palace frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"The Burning Hills" (WB) and "Seven Men From Now" (WB) (2d wk). Dull $23,000. Last week, $42,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Run for the Sun" (UA). Fine $16,000. Last week, "The Ambassador's Daughter" (UA) (6th wk), $11,000.

Grand (Indie) (1,200; 98-$1.25)—"Mohawk" (20th) and "Abdullah's Harem" (20th). Nice $8,500. Last week, "Walk the Proud Land"

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'Seed' Socko 23G, Philly; 'Lisbon' Mild 10G, 'Cry' 8½G, 'Society' Big 19G

Philadelphia, Sept. 11.

The Jewish holidays and the post-Labor Day relapse left the weekend with only a spurt of business. The blue chips pix continued their sturdy pace. The newcomers, "Lisbon" and "Cry in Night" meant nothing.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"High Society" (M-G) (3d wk). Smash $19,000. Last week, $23,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (20th wk). Firm $18,000. Last week, $18,000.

Fox (20th) (2,250; 75-$1.80)—"King and I" (20th) (9th wk). Okay $16,000. Last week, $20,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Cry in Night" (WB). Weak $8,500. Last week, "Pillars of Sky" (U), $12,000.

Green Hill (Serena) (75-$1.25) (closed Sundays)—"Love Lottery" (Indie). Fine $4,800. Last week, "Kid for 2 Farthings" (Indie) (5th wk), $3,100.

Mastbaum (SW) (4,370; 90-$1.49)—"Bad Seed" (WB) (2d wk). Sock $23,000. Last week, $31,500.

Midtown (Goldman) (1,000; $1.20-$2.40)—"Oklahoma" (Magna) (2d wk). Trim $16,000. Last week, $20,000.

Randolph (Goldman) (2,250; 99-$1.49)—"Ambassador's Daughter" (UA) (2d wk). Thin $14,000. Last week, $19,000.

Stanley (SW) (2,900; 99-$1.49)—"Lisbon" (Rep). Poor $10,000 for eight days. Last week, "Somebody Up There Likes Me" (M-G) (3d wk), $14,000.

Stanton (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (10th). Skidding to $5,800. Last week, $8,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Trapeze" (UA) (11th wk). Good $6,200. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.49)—"Bandido" (UA) (2d wk). Fell off to $7,000. Last week, $12,500.

World (Pathe) (499; 99-$1.49)—"Proud and Beautiful" (Indie) (3d wk). $3,500 for closing week. Last week, $4,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Det. B.O. Dips; 'Bandido' OK 18G

Detroit, Sept. 11.

The change in routine caused by the back-to-school movement is putting the damper on downtown biz this week. "Seven Wonders" continues to lead the pack in the fifth week at Music Hall, shaping up for another solid session. "Bandido" looks good at the Palms. "Fastest Gun Alive" is slow at the Michigan. "Storm Center" shapes dull at the Broadway-Capitol. "Bus Stop" is slipping badly in a second ride at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25)—"Bus Stop" (20th) and "Kiss Before Dying" (20th) (2d wk). Drops to $18,000. Last week, $31,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Fastest Gun Alive" (M-G)) and "Davy Crockett River Pirates" ((BV)). Slow $17,000. Last week, "Pardners" (Par) and "Francis in Haunted House" (U) $15,000 in second week.

Palms (UD) (2,961; $1-$1.25)—"Bandido" (UA) and "Behind High Wall" (UA). O.K. $18,000. Last week, "Pillars of Sky" (U) and "I've Lived Before" (U), $16,000.

Madison (UD) (1,900; $1-$1.25)—"Eddie Duchin Story" (Col) (5th wk). Steady $10,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Storm Center" (Col) and "Miami Expose" (Col). Weak $10,000. Last week, "King Kong" (RKO) and "I Walked With a Zombie" (RKO) (re-issues) $14,000.

United Artists (UA) (1,667; $1.25-$2.20)—"Oklahoma" (Magna) (30th wk). Steady $12,500. Last week, $14,000.

Adams (Balaban) (1,700; $1-$1.25)—"High Society" (M-G) (5th wk). Strong $16,000. Last week, $18,000.

Music Hall (Cinerama Productions) (1,208; $1-$2.65) — "Seven Wonders" (5th wk). Big $39,000. Last week, $40,200.

Mpls. Mild to New Entries But H.O.'s Strong; 'Seed' Healthy 10G, 2d, 'Hills' 8G

Minneapolis, Sept. 11.

Cold and rainy weather undoubtedly is a boxoffice help here. However, the current lineup of newcomers in toto lacks the power which has been so striking much of the time recently. Main fresh entries comprise "Burning Hills," "Bigger Than Life" and "Run for the Sun" and none looks capable of cutting too much of a boxoffice swath. But on the other hand holdovers still demonstrate considerable vigor. They're "The King and I" and "Seven Wonders of the World" in their ninth and sixth weeks, respectively, and "Bus Stop" and "Bad Seed" in their third and second. Return of children to classrooms doesn't help.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of the World" (Indie) (6th wk). Galloping along terrifically. Huge $26,000. Last week, $28,000 with added matinees.

Gopher (Berger) (1,000; 85-90)—"Run for the Sun" (UA). Well regarded action picture should be helped by word-of-mouth. Mild $4,200. Last week, "Gadzilla" (Indie) and "Frontier Town" (Indie) (2d wk), $3,000 after $8,000 initial stanza.

Lyric (Par) (1,000; 85-90)—"Bus Stop" (20th) (m.o.). Here after 16 prosperous days at Radio City and still healthy. Strong $6,000. Last week, "Girls in Prison" (Indie) and

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'OKLA.' STURDY 17G, INDPLS.; 'HILLS' 8G

Indianapolis, Sept. 11.

Biz is steady but not spectacular at most first run spots here this stanza, back-to-school movement having an effect. Exceptions are "Oklahoma!," which continues big in second week at Lyric, and "Bus Stop" which opened well at Keith's and will hold. "Burning Hills," at Indiana, and "First Traveling Saleslady," at Circle, are getting modest results. "Eddy Duchin Story" is oke in second stanza at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"First Traveling Sales Lady" (RKO) and "No Place To Hide" (AA). Mild $7,000. Last week, "Vagabond King" (Par) and "Animal Farm" (WB). $8,000.

Indiana (Cockrill-Dolle) (3,200; 50-85)—"Burning Hills" (WB). Fair $8,000. Last week, "Away All Boats." Oke $10,000.

Keith's (Cockrill-Dolle) (1,300; 70-90)—"Bus Stop" (20th). Hefty $12,000. Last week, "Proud and Profane" (Par) (4th wk). $5,000.

Loew's (Loew's) (2,427; 70-90)—"Eddy Duchin Story" (Col) (2d wk). Satisfactory $7,000 after $10,000 opener.

Lyric (Cockrill-Dolle) (850; $1.25-$2.20) — "Oklahoma!" (Todd-AO) (2d wk). Sock $17,000 following $18,000 first stanza.

'Rod,' 'Rebecca' Surprising D. C.

Washington, Sept. 11.

Cool weather is helping main stem b.o. towards solid session despite lack of new product. Sole firstrun entry, "Hot Rod Girl" plus "Girls in Prison" is surprisingly good at RKO Keith's despite critical pans. "Rebecca," in reissue at Loew's Columbia, is week's sleeper, shaping sock at smallest of three company houses. "Bus Stop" continues big in second stanza at Loew's Capitol, and "High Society" is brisk in fourth week at the Palace. "Duchin Story," in eighth session at Trans-Lux, will probably outgross previous two weeks thanks to lure of sneak preview. "Cinerama Holiday" shows signs of tapering off in 48th week at the Warner.

Estimate for This Week

Ambassador (SW) (1,480; 90-$1.25)—"Bad Seed" (WB) (3d wk). Neat $9,000. Last week, $10,700.

Capitol (Loew) (3,434; 85-$1.25)—"Bus Stop" (20th) (2d wk). Hefty $26,000 after smash $24,000, and stays.

Columbia (Loew) (1,174; 70-90)—"Rebecca" (20th) (reissue). Dazzling $13,000 for this oldie. Stays. Last week, "Somebody Up There Likes Me" (M-G) (3d wk), firm $6,500.

Dupont (Lopert) (372; 90-$1.15)—"Kid for Two Farthings" (Lop) (2d wk). Fine $5,500 after better than hoped for $5,500. Stays.

Keith's (RKO) (1,939; 70-90)—"Hot Rod Girl" (Indie) plus "Girls in Prison" (Indie). Fine $9,500 for brace of thrillers. Last week, "Pillars in Sky" (U), weak $6,500.

Metropolitan (SW) (1,200; 90-

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'New Year' Dips B'way, 'Big' H.O.'s Big; 'Society' Fat 148G, 'War' Wham 86G, 'Bus' Nifty 79G; 'Back' OK 21G, 'Sky' 8G

Broadway, like the rest of the country, experienced the anticipated letdown that follows the conclusion of the summer season and the final three-day romp of the Labor Day holiday. The two-day Jewish New Year celebration—Thursday and Friday (6-7)—also cut into the overall take somewhat. The back-to-school movement and other buckle-down-to-work factors, however, did not make a shambles of the main stem.

Outlook was rather characterized by a return to normalcy after the inflated grosses brought about by the final spree of the summer. Holdovers continued to dominate the street and, despite the length of their runs, manifested amazing strength. They dropped, of course, from the dizzy heights of the previous session but nonetheless lived up to their blockbuster ratings.

Openings this week included "Back To Eternity" (RKO) at the Victoria, Buena Vista's Japanese import, "Yang Kwei Fei," at the Normandie, and "Satellite in Sky" (WB) at the Globe. "Back" scored a respectable $21,000 for its opening round, "Sky" nabbed mild $8,000, and the Japanese entry winged to a fast start with a $1,400 take on its teeoff day Monday (10).

Several extended-run entries are bowing out this week. "Vagabond King" (Par) succeeds "Ambassador's Daughter" (UA) at the Paramount today (Wed.), the latter winding up with a fair $31,000 for second session of its two-week stand. "Beyond Reasonable Doubt" (RKO) moves into the State tomorrow (Thurs.), replacing "Away All Boats" (U), which is expected to wind up its three-week engagement today (Wed.) with a fair $12,000. Warner Bros.' "Bad Seed," which looms as a hot entry, preems at the Astor today (Wed.), taking over from "Autumn Leaves" (Col), which ended six-week run with okay $15,000 for final stanza.

The big coin continued to go to the "big" pictures. "High Society" nabbed a solid $148,000 in fourth Music Hall round; "War and Peace" drew strong $86,000 in third Capitol week, and "Bus Stop" racked up a firm $79,000 or near for second Roxy session. Italo import, "La Strada," showed great strength at artie Trans-Lux 52d St. with a boff $14,000 for eighth frame. Cinerama's "Seven Wonders of the World," helped by Labor Day biz, soared to hot $54,900 at Warner. "Oklahoma!", in Todd-AO, also was strong at Rivoli with solid $21,460. It winds up long run on Oct. 3.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Autumn Leaves" (Col). Sixth and final week ended last night (Tues.) with nice $15,000 for a good run. Fifth stanza was okay $17,000. "Bad Seed" (WB) opens today (Wed.).

Baronet (Reade) (430; $1.25-$1.50)—"Secrets of Reef" (Indie) (8th wk). Seventh stanza ended Monday (10) dipped to fine $7,100 after strong $7,400 for sixth session which included Labor Day weekend. Continues.

Capitol (Loew) (4,820; $1-$2.50)—"War and Peace" (Par) (4th wk). Third round continued sturdy with $86,000 or near for week ending last night (Tues.). Long running time still cutting into take. Third stanza was giant $108,000. Holds.

Criterion (Moss) (1,700; 75-$2.20)—"Moby Dick" (WB) (11th wk). The 10th session finished last night (Tues.) was off to neat $14,000 after solid $20,000 for previous (9th) week. Expected to continue until "10 Commandments" (Par) begins two-a-day run in November.

Fine Arts (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (15th wk). Back to good $10,000 for 14th round ended last night (Tues.) after sock holiday-inflated $12,300 for 13th frame. Continues indef.

Globe (Brandt) (1,500; 70-$1.50)—"Satellite in Sky" (WB) (2d wk). First week ended Monday (10) was fair $8,000. Five days of eighth and final round of "Fastest Gun Alive" (M-G) was fast $8,200, aided by all-day preview of "Satellite" on Sunday (2).

Guild (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (6th wk). Seventh frame ending Monday (10) was healthy $14,500, duplicating fifth week after rising to $16,500 for last stanza's holiday period. Continues indef.

Mayfair (Brandt) (1,736; 79-$1.80)—"Lisbon" (Rep) (3d wk). First holdover week ended Monday (10) was slow $7,000. Opening stanza was fair $13,000.

Normandie (Trans-Lux) (592; 95-$1.80—"Yang Kwei Fei" (BV). Japanese import got off to a fast $1,400 on opening day Monday (10). "Petrified Forest" (Indie) (reissue) scored $3,000 for six days ending Sunday (9) after $5,400 for full week of first session.

Palace (RKO) (1,700; 50-$1.60)—"Walk Proud Land" (U) with vaudeville. Week ending tomorrow (Thurs.) will likely hit okay $20,000 or near. "The Killers" (U) (reissue) opens Friday (14) with vaude and will run until opening of Judy Garland's stage engagement late in September. Last week, "Cry in Night" (WB) with vaude, hefty $29,000.

Paramount (ABC-Par) (3,664; $1-$2) — "Ambassador's Daughter" (UA). Wound up two-week run last night (Tues.) with so-so $31,000 after a nifty $45,000 for the opening frame. "Vagabond King" (Par) begins run today (Wed.).

Paris (Pathe Cinema) (568; 90-$1.80)—"Papa, Mama, Maid and I"

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Cinerama Great $23,500, Seattle; 'Saleslady' Slow 5G, 'Society' Big 8½G, 4th

Seattle, Sept. 11.

Cinerama continues hot pace at the Paramount, holding steady in third week. Advance sale of reserved seats is okay.

Blue Mouse has darkened for indefinite period while Todd-A-O is being installed.

"Bus Stop" is going in sturdy second stanza at the Fifth; Music Hall is holding "High Society" for fourth stanza which looks strong, too. "Ambassador's Daughter" is rolling nicely at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—Dark. Last week, second of "Witch" (Indie), six days, $4,100.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Mohawk" (20th) and "Massacre" (20th). Headed for excellent $10,500. Last week, "Last Wagon" (20th), $14,500 for 10 days, and "Abdullah's Harem" (20th), $12,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Bus Stop" (20th) and "Queen of Babylon" (20th) (2d wk). Paced for good $8,500; last week, good $12,700.

Music Box (Hamrick) (850; 90-$1.25)—"Ambassador's Daughter" (UA) and "Alert to Danger" (U) (2d wk). Good $4,000; last week, $5,500.

Music Hall (Hamrick) (2,200; 90-$1.25)—"High Society" (M-G) (4th wk). Looking for big $8,500; last week, $10,800.

Orpheum (Hamrick) (2,700; 75-95)—"First Traveling Saleslady" (RKO). Slow $5,000; last week, "Burning Hills" (WB) and "Behind High Walls" (U), $7,200.

Paramount (S-W) (1,382; $1.75-$2.45)—"This Is Cinerama" (Indie) (3d wk). Great $23,500; last week, $26,075.

'Seed' Sows Bumper 26G, Cleveland; Cinerama Taking Over RKO Palace

Cleveland, Sept. 11.

Autumn pick-up in biz is encouraging, with Allen's "Bad Seed" sowing the biggest crop with strong $26,000. Last week "Duchin Story" in its fourth lap captured $11,500.

Deal to install Cinerama in RKO Palace here is reaching the boiling point, with 90% of the contractual details for a five-year lease by the Stanley Warner Cinerama Corp. nearly settled, according to local and New York RKO brass.

Crew of SW engineers is in town making a survey of the 3,300-capacity house on conversion work to be done and costs. Thomas J. Crehan, assistant to William W. Howard, general manager RKO circuit, said in long-distance call that theatre may be turned over to Cinerama interests "in late October" if deal comes off on schedule.

Approximately 800 to 1,000 seats are expected to be sacrificed during installation of three projection booths. Tentative opening date of "This Is Cinerama" is set for around Thanksgiving holidays, providing there are no serious hitches in remodeling house, now supervised by Max Mink. Whether he will quit RKO to join Cinerama in a managerial capacity is still unconfirmed, although rumored here.

Estimates for This Week

Allen (Stanley) (3,000; 75-$1)—"Bad Seed" (WB). Strong $26,000. Last week, "Eddy Duchin Story" (Col) (4th wk), $11,000.

Hipp (Telem't) (3,700; 70-90)—"Last Wagon" (20th). Okay $15,000. Last week, "Away All Boats" (U) (2d wk), $10,000.

Ohio (Loew) (1,244; 70-90) — "Ambassador's Daughter" (UA) (m.o.). Nice $6,000. Last week, "Proud and Profane" (Par) (m.o.). Third downtown lap scored $6,000.

Palace (RKO) (3,285; 70-90) — "Girls in Prison" (Indie) and "Hot Rod Girl" (Indie). Perky $15,500. Last week, "Bus Stop" (20th) (2d wk), $11,500.

State (Loew) (3,500; 70-90) — "Lisbon" (Rep). Ordinary $12,000. Last week, "Ambassador's Daughter" (UA) (2d wk), $10,000.

Stillman (Loew) (2,700; 70-90)—"High Society" (M-G) (5th wk). Grand $12,000. Last week, $12,000.

More Voices From the Balcony

Weird Scheduling of 'A' Pic Too Early or Too Late

Montclair, N.J.

Editor, VARIETY:

As a film lover who has suffered in silence the abuses attendant on moviegoing, I have followed with great interest the recent correspondence in your columns. There are a few of these not mentioned thus far which I should like to air.

First, there is the time at which feature showings are scheduled. When showing double features, the main feature is put on at 7 in the evening or a little before, and again at a little after 10. This means that people who work cannot go to the movies during the week. Leaving the office at 5, 5:30 or 6, one cannot go home, have dinner and get even to a neighborhood house by 7. On the other hand, one cannot wait until 10 or 10:15, because of having to be up in the morning. This idiotic system of timing accounts for thousands of members of the "lost audience."

When I lived in New York, I mentioned this factor to managers of the RKO and Loew chains and wrote to the main offices about it, but all complaints were ignored. Out here the same system is followed but I haven't protested. I just don't go to the movies during the week, and find myself less interested in going over the weekends.

(Television, incidentally, has nothing to do with this. I hate television, don't have a set. The first television I saw in 1956 was the Democratic Convention. Blaming tv for the lost audience is easy but inaccurate.)

Second, there is the alienation of the feminine moviegoer, by discontinuing "women's pictures" and offering her action, violence and sex. As a child I remember the women of my mother's generation turning out in droves for the women stars: Norma Talmadge, Elsie Ferguson, Corinne Griffith, and later Garbo and Norma Shearer, Ruth Chatterton and Kay Francis. Each of their pictures was full of noble suffering and was, in addition, a fashion preview. This genre was allowed to fall into desuetude, and the matinee audience disappeared with it.

Now matineegoers, middle-aged and elderly women, have leisure and money, but there are no films they want to see. They abhor fist fights, they don't care who went thataway, they are put off by bared bosoms and sensational advertising, they compare the contemporary marbles-in-the-mouth juveniles unfavorably with John Boles and Warner Baxter and Ronald Colman. Because they've been ignored for so long, I think this audience is gone for good—perhaps to tv or radio serials or perhaps just because they've lost the habit of moviegoing

I haven't lost it yet; I still *try* to go to the movies. Despite the non-exitent ushers, despite the managers who turn off the airconditioning or heating system during the last show, so that the audience either roasts or freezes, despite the color processes that make the players look like boiled lobsters, despite the seats placed one behind the other so that sitting behind a tall man you cannot see the whole screen no matter how wide, despite the smoking ban out here in the suburbs, I still contrive to enjoy movies . . . but it's becoming harder all the time.

Marjorie O'Shaughnessy

In re: 'Burning Hills' Ads

New York.

Editor, VARIETY:

The advertising experts are geting creative again. In the current campaign for Warners' "The Burning Hills" they have completely escaped the actual contents of the film. They have flown to their familiar Cloud-Cuckoo Land where there are no theatres and no audience, and they can sit quietly and swap sea stories.

The audience is long accustomed to having its sex on the outside of the theatre rather than on the inside. Who can forget "The Outlaw"? The people merely expect a suggestion—a vague dimly-lit similar scene—in the film; it gives them something to look forward to. Perhaps it's OK to picture a barebacked young man atop a young girl when there's nothing like it in the picture—after all, everyone realizes that this sort of thing wouldn't be in an American picture.

But in "The Burning Hills" promotion they've gone farther. At least there was hay in "The Outlaw." There's no inkling that this picture is a Western chase picture—unless the name Trace Jordon holds some magic clue. I'm glad they don't sell coughdrops that way. In case you didn't read the ad, I quote:

"People would say 'But they're only kids' "—the "people" in the picture are gunmen who chase the "kids" all over the wide-screen in an attempt to kill them . . . hardly folks who lean over back fences and gossip.

"Shy, awkward Trace Jordon who always ran from trouble—and Maria, the mixed-up teen-ager who always made it"—a socko phrase left over from "Rebel Without a Cause," no doubt. The fact is young Trace runs to meet trouble about every 15 minutes. But who wants to sell action in a movie. The "trouble" rests completely on the shoulders of the villains. Really. Maria doesn't make trouble like you may think. Besides, this whole thing takes place before law and order reached the West . . . in the days when Rebels were Southerners and not teenagers.

"They flame with the fire of first love in 'The Burning Hills',"—if I recall, he kisses her twice, maybe three times. They flame about like the fountain in Rockefeller Plaza, which is also associated with fire.

As far as the title goes . . . it's from a novel by Louis L'Amour. The reason is obscure. But there must have been reason when the property was purchased—and herein should be the basis for an exploitation theme:

Was it purchased because it was an adequate Western chase story—which it is—or was it because it was all about the growing ranks of mixed-up teen-agers—which it is not? A story can always be moved to the Bronx if necessary.

Was it bought to showcase the popular young stars, or to model them for the advertising artists? Is sex the only thing that can bring people to the movies?

It would be corny to suggest a positive approach to film advertising. I'm bracing myself to discover that "The 8th Man in Her Life" is really "Snow White." Remember how they used to kid the paperback book people?

Harvey Donegan.

Those Ushers!

New York.

Editor, VARIETY:

Cheers for your continuing crusade in VARIETY upon indifferent film theatre management. I thought the editorial and sampling of letters in today's issue excellent.

Add a small beef: who trains ushers these days—or aren't they? Worst offense is the persistent habit of these guides in flashing their flashlights smack into the faces of seated customers. (This happens in legit houses, too!)

When I trained as a high school kid to usher for the old Paramount-Publix system many years ago, we were taught to hold our lights so that the beam at all times remained on the *floor.* Today, if one's vision isn't assailed by rotten projection, one is almost blinded by ushers' lights!

Robert Downing

More Customer Complaints

Oak Park, Ill.

Editor, VARIETY:

Am prompted to add my voice to those you have been hearing from in various parts of the country with reference to theatre management and projection of the various "scopes".

If VARIETY cares to promote management-awareness to public feeling along this line, I can think of no better way than to print letters on the subject as you have in the Aug. 29 issue. It is extremely interesting to read the comments of fellow movie-fans.

I like to think of myself as a typically average movie fan dating back to the pre-talkie era. I have so often blessed motion pictures for their wonderful entertainment and means of "escape" — that to hear irrational criticism of the industry and the fare currently being offered as being below par arouses my temper like little else.

Aside from being a devoted movie-fan, my life has been closely allied with the industry since 1941 when I was tested by Paramount. As an actor of over 18 years of professional experience, motion pictures have also provided a healthy portion of my yearly income. Unlike the opinion often expressed, working in front of the camera has not in any way damaged my enjoyment of the end product. If anything, my appreciation of good film production and presentation has been enriched.

And so, having grown up in Hollywood, dating at the Pantages, Chinese, Paramount, Egyptian and other favorite Friday night and weekend movie palaces, it is safe to suppose that I was spoiled. Perhaps the proximity to the industry keeps these managements more on their toes—for when I came to the midwest two years ago on an assignment—my shock at the manner in which films were projected in the area prompted me to "spread the word" to the Coast, and in fact, formed the basis of a front page editorial by one of the Hollywood trade papers.

I've been working here in the Chicago area for two years, interrupted by five return trips to Hollywood, atttending theatres in both sections, and there **is a difference.**

There is only one theatre in the Chicago Loop that presents Cinemascope in a manner comparative to Hollywood's Chinese, and that is the Oriental. The lack of definition and horrible distortion at the State-Lake is heartbreaking. Whatever film it is cannot compete with the noisy, rude Chicagoans who like to attend the Chicago theatre, "flagship" though it may be. This B & K top-house has on occasion shown an MGM "Tom and Jerry" in Cinemascope that was NOT **filmed** in that aspect ratio — and the last time (and I mean **last**) time I attended there, **one whole reel** of "Carousel" was shown sans any sound at all. Complaints were many and the indignation of the audience ran high.

I stopped attending the Woods because of the seams in the screen — a condition that may be improved. The picture is cut off the ends of the screen at the United Artists. The shutter mechanism on one projector at the loop theatre caused a "ghost" image on all film run through if, to the detriment of all titles and credits to say nothing of Miss Hepburn's beautiful performance in "Summertime." I personally complained to the manager about this and was told that I was "imagining things"!

What would Mr. Skouras think of CinemaScope trailers being run without "spreading", so that Susan Hayworth and Clark Gable were 20 feet high and 4 inches wide? I've seen it in Chicago!

And how about VistaVision on CinemaScope-ratioed-screens? I've seen it in Akron, Ohio! How about Universal Newsreels "stretched" to fill a CinemaScope proportioned screen? I've seen it in Chicago! In fact, I've seen a whole 3-hour show, including trailers, newsreel and features "spread" to fill a screen **that nothing except ONE feature** was filmed to fill! **In Chicago!**

If this happens here, what must happen in smaller towns?

No wonder discriminating moviegoers stand in long lines to attend the Esquire, Surf and Carnegie houses here! So-called "art houses", they seem to be the last remaining vestiges of comfortable, clean, well managed "showcases" for the industry's best.

Can managers forget that there was a time when they went to great effort to impress showmanship upon their customers and deny that in many cases they succeeded admirably — to the point that those same customers now appreciate the lack of it?

A show **is** a show! And such things as comfortable seats, lack of empty popcorn boxes underfoot, airconditioning, respectful behavior, clean restrooms are expected.

And such "subtleties" as pretty colored lights, curtains that close between segments of the program and during intermissions, monitored sound and sharp-as-possible projection are important!

Record shops do not encourage the business of teen-age hoodlums who write on their listening-booth walls — why should movie houses turn a deaf ear to noisy gangs? What is the loss of a dozen admission tickets willingly refunded to the loss of hundreds of future admissions perhaps from adults unwilling to have an evening spoiled by such lack of restraint and respect for their 90c?

Going-to-the-movies is a way of life that will be replaced only by television in any form when it ceases to be a pleasure to go to the theatres. That this very thing is happening and is perhaps accountable for loss of revenue is something the industry must be made aware of — and for that, VARIETY is to be congratulated!

(Name withheld on request.)

Pic Peace

Continued from page 3

directly than to seek recourse through the law. Both factions also indulged in namecalling and personalities, thus bringing about an era of bitterness and recrimination.

Some of the allegations being made currently by exhibitor leaders is arousing the blood pressure of the film companies. Some distrib officials are so angry that they are willing to institute libel actions, but have been talked out of it by more temperate execs on the ground that "they (the exhibitors) are still our customers."

Hot at Rembusch

The "cold war" stanza has been marked by a number of incidents. The film companies are particularly boiling at the charge made by Trueman T. Rembusch. The Allied States Assn. leader and Indiana exhibitor has alleged that Metro, Paramount, Universal and Columbia have deliberately "punished" him because of his testimony before the Senate committee. Rembusch, who outlined his claim in a letter to the Senate group, was immediately supported by the Allied board which passed a resolution supporting his stand.

The film companies regard Rembusch's charge as "rubbish" and readying replies for submission to Sen. Hubert Humphrey (D., Minn.), chairman of the Senate subcommittee. The contention of the film companies is that Rembusch has refused to pay his bills.

And Hot at Levy

Also irking the film companies is the report of the statements made by Herman M. Levy, general counsel of Theatre Owners of America, during his recent trip abroad. Levy is accused of advising British theatremen not to depend on the American market for pictures but to seek films on the Continent. Levy is said to have told British exhibitors that the U.S. companies are more interested in the tv market and would shortly be supplying less and less pictures for export.

The film companies are especially bitter toward TOA. In the past, they have been able to work on a friendly basis with TOA. However, when the latter reneged on its acceptance of arbitration in a last-minute switch and formed a common front with Allied in testimony before the Senate committee, the film companies felt they had been knifed in the back. The "double cross" is said to be behind the film companies' indifference in lending support to TOA's convention and trade show scheduled for the N.Y. Coliseum later this month. Efforts of TOA to obtain film company cooperation for the trade show have been fruitless.

The film companies' negative attitude toward an overall industry meeting with the exhib groups is also part of the "cold war." Paramount prexy Barney Balaban's reply to Allied prexy Rube Shor that Par would not participate in any exhib-distrib conference probably will set the tone for the answers of the other film companies. It's anticipated that the other majors will follow Balaban's example and state they are willing to meet with individual customers at any time but will not favor a roundtable confab.

The upcoming national conventions of TOA and Allied (November in Dallas) take on added significance in light of the current up-in-the-air state of the relations between distribution and exhibition. With the b.o. facing a serious challenge in the fall months, the exhib groups undoubtedly will attempt strategic moves to bolster their position. The beefs are the same —high rental charges, product and print shortages, too many pix requiring special handling, and unfair clearances.

Majors Snub TOA

Continued from page 3

one film company rep, only 15 TOA members walked into the room.

For the Coliseum show, it's claimed that TOA again offered the film companies space off the main exhibition area. The film companies said they could not reconcile themselves to the expenditure in light of the indifference of the TOA members. Despite TOA's claim of an expected attendance of 1,000, it's said that less than 400 represent actual film buyers. At the L.A. confab, it's asserted that there were less than 300 "buyers." General disappointment in the manner with which the L.A. convention was run is also cited by the film companies as their reason for nixing the N. Y. bid.

The hands-off attitude of the film companies toward the convention is a marked departure from the practice in previous years. When relations between the film companies and the exhibitor groups were on a more friendly basis, the major firms frequently supplied cash support, contributing as much as $5,000 to both the TOA and Allied meetings. In addition to contracting for booth space, individual film companies held luncheons and/or cocktail parties for the visiting exhibitors.

The new policy of the film companies may extend to refusing to buy advertising space—in journals issued in conjunction with regional and national conventions of exhibitor groups. Attitude of the film companies is, why should we spend money in publications in which we are "libelously" denounced? One film company has already issued a warning to an exhibitor group that it would not take advertising space if exhib leaders continued the "scurrilous" attacks in the convention journals.

Sending Daniel Angel

London, Sept. 11.

For the first time ever, Britain's film producers are to be represented at the TOA convention. And British studios are being asked to make pix available for the film fair which will precede the meet.

At its executive session last week, the British Film Producers Assn. selected Daniel Angel to be their accredited representative to the convention at the Coliseum, N. Y., Sept. 20-24. It's certain, of course, that his latest pic, "Reach for the Sky," one of the year's top moneymakers in the domestic market, will be screened to delegates at the fair.

Cost of Cartoons

Continued from page 5

setback through the advancement of television, producer cites, with video making deep inroads in theatrical production. Commercial tv producers are offering premium salaries for top men, wooing animators, for instance, who are making around $200 a week with offers of from $300 to $400.

Lantz reports that he has been approached by several agencies with a view to entering commercial cartoon production, and is seriously thinking about such a move. He has no present intention of abandoning theatrical cartoon production, he points out, but may be forced into it. Due to his 40 years' experience as a cartoon producer, he says he sees no difficulty in making the switchover.

As a means of meeting today's market, Lantz, who releases his product through UI, next year will turn out 13 new films and reissue nine subjects, up from six this year. Foreign business is pointing the way to new returns, he states, accounting now for 27% of his gross and rising several points yearly through new markets abroad.

Loew's, U's 25c Divvies

Directors of Loew's, Inc., at a meeting last week declared a regular quarterly dividend of 25c. per share on the outstanding common stock. Melon is payable Sept. 30 to stockholders of record Sept. 17.

Quartery dividend of 25c. per share on common stock was declared by Universal's board of directors last week. Divvy is payable Sept. 28 to stockholders of record Sept. 14.

U.S. A 'BUST' ON FEMME STARS

'Movies Are Better Than Home'

Boston, Sept. 11.

The revised Boston Post, operating under three court appointed trustees, took up the cudgels for exhibitors against tv film fare in an editorial, "Off to the Movies," on Saturady (8).

"The movies we have seen during the past months are very much better than the late, late movies on television," said the editorial. "They treat us as adults with adult minds and adult discrimination. Esthetically they are enormously improved. It is worth the admission charged to attend a movie of this better kind. And we hope it continues."

Preceding this conclusion, the editorial said: "When television moved into the living room, bringing with it a new dimension in entertainment and a lot of old, old movies, the motion picture industry became aware that it had a fight on its hands. But it also became aware of a responsibility to the public.

"In recent months we have attended many movies to see the latest products of Hollywood. And as a sort of personal research, we also sat up to see a late, late movie—the kind Hollywood was turning out 10 to 15 years ago, and some more recently.

"It isn't often that one has the pleasure of handing out a deserved compliment, or expressing heartfelt approbation. But, the fact is that the motion picture industry has acquitted itself nobly in the competitive crisis."

Brit. Film Industry in 2 Camps On Gov't Plans for 'Statutory' Eady

London, Sept. 11.

There's quite a split developing in the British motion picture industry over the Government's intention of introducing a statutory Eady scheme to replace the voluntary plan which expires in October of next year.

Independent theatre operators are particularly concerned and their spokesmen will make it a vital issue at tomorrow's (Wed.) meeting of the general council of the Cinematograph Exhibitors Assn. They fear that a statutory plan would become too rigid in operation and that they might lose the special hardship concessions now allowed by arrangement with the distribs.

At this juncture, the industry is virtually in the dark on the Board of Trade's intentions beyond the stated facts that the new fund would be comparable in purpose and would also be fed by direct payments from the b.o. In the hope of being put in the picture, the presidents of the four major trade associations are waiting for a date to meet execs of BOT's film division.

Although there's uneasiness among exhibs at the moment, the real split among them is not expected until the producers make known their minimum demands. They are expected to advise the government that the fund will need an annual income of more than $10,000,000 to bridge the gap between production costs and earnings.

In 1951, after the Eady plan had undergone its trial period and a three-year arrangement was agreed upon, the producers intimated they would need over $9,000,000 to keep going. Since then production costs have gone up and admissions have declined. The gap has, therefore, widened considerably in the past five years.

The latest Eady returns for the year ended July 28 emphasize that producers are way off their target. The income for the year totalled $7,144,000, out of which short filmmakers had their cut, $450,000 was paid to the Children's Film Foundation and heavy administration costs had to be met before feature producers got their share.

As ammunition in support of their case, the British Film Producers Assn. has been keeping tabs on all important productions began since 1953 and have calculated that in the three-year period, 134 features have wound up with an aggregate loss of $2,800,000. That figure was arrived at after Eady receipts had been added to income.

Lippert's 34th House

La Habra, Cal., Sept. 11.

Civic and film industry leaders turned out for the opening of the La Habra Theatre here last week. House, built at a cost of around $350,000, is the 34th in Robert L. Lippert's chain.

In addition to his own California-Oregon circuit, Lippert operates 64 other houses in association with George Mann.

Holden TOA 'Star of Yr.'

Actor William Holden has been picked as recipient of the Theatre Owners of America's 1956 Star of the Year Award, given for "outstanding service to the motion picture industry, the community and the country at large." Award has been handed out twice before—in 1954 to Danny Kaye and in 1955 to James Stewart.

Holden's most recently released pix are "The Proud and the Profane" and "Picnic." TOA prexy Myron N. Blank will present the award to Holden at the President's Banquet at the Waldorf, N.Y., Sept. 24.

Catholic Paper Irate Vs. 'Sex' Ads of 'Seed'; Term It 'Movie Brainwashing'

Albany, Sept. 11.

The Evangelist, in an editorial titled "Movie Brainwashing," cited the radio spot announcements and newspaper advertisements promoting "The Bad Seed," currently exhibited in area theatres, as "a glaring example of insulting movie brainwashing." Said the official publication of the Albany Catholic Diocese: "Every stress is used to suggest that the plot is concerned with sultry sex situations which is not the case."

"Grasping for quick and easy profits," asserted The Evangelist, "these unscrupulous producers seem to have as their chief stock in trade the glorification of vice in all its crudities. In their own predilection for sex deviations they deliberately, through false promotional stunts, appeal to impressionable, curious adolescents and thrill-hungry adults. Their overemphasis on sex implies that the American moviegoers are all possessed of barnyard mentality and obsessed with the Freudian libido."

By "their slyly deceptive ads," continued the editorial, "the movie industry violates its own Voluntary Advertising Code . . . by these dishonest tactics it affronts the vast number of movie fans who seek healthful recreation, education and entertainment, not the contamination of crime and vice."

The Stanley Warner Strand experienced a big week with "Bad Seed." Some patrons indicated, by after-seeing comments, that they thought the picture had a sex theme. This was despite the fact reviews in Albany papers flatly stated that the film, based on Maxwell Anderson's play and William March's novel, tells the story of a mother who discovers that her sweet, innocent-faced child is a three-time killer.

EUROPE BETTER, THAT IS: MILLAND

By WHITNEY WILLIAMS

Hollywood, Sept. 11.

More femme stars are being developed in Europe than in Hollywood, and as a result of major studios discontinuing stock companies a serious casting dilemma has arisen here. So says Ray Milland, just returned from a brief stay in Paris where he confabbed with Franklin Coen on his next indie production, "Stockade," for Republic release. Actor turned producer earlier in the year and made "Lisbon." also for Republic.

"The matter of finding a feminine star becomes a conspicuous problem when a producer or director looks over the available personalities today," Milland reports. "If he wants a new, exciting leading lady he has a much better chance of finding her in Europe."

There's plenty of fine distaff talent there, he points out, but most of the new actresses are green and untried. "It is more the rule than the exception among European producers to star a newcomer in an important film, thereby building her public acceptance in short time." he appended.

Producer-star cites the case of Yvonne Ferneaux, whom he cast for a top role in "Lisbon." "There were numerous Hollywood stars who could have played the part," he said, "but most of them priced themselves right out of the market."

Milland predicts that the same situation will exist among European talent, if Hollywood companies keep raiding the Continental talent bin. Players unknown in this country are asking $75,000 to $100,000 per picture, he says, yet there are many who merit star status.

Only possible panacea for this problem of casting, according to Milland, is the return of the stock company.

"Certainly it takes time to develop a personality," he declares. "And we have the serious competition of television, which offers year-round income and some artistic satisfaction. But there are still thousands of capable newcomers who want to become feature motion picture stars."

Commending UI for its steps in building new talent through intensive coaching courses, Milland suggests, "Enlarge the talent departments, build up the drama coaching schools in the studios, gamble on untried feminine performers. This is the only chance we have of competing with the Europea producers in providing audiences throughout the world with new name talent."

Milland also stresses that most of the foreign thesps speak fluent English, part of their dramatic training being a comprehensive course in the English language. They expect to appear in American pictures, he says, and they're well equipped for the migration to Hollywood.

New Shake on French Licenses; M-G, Par, 20th Gain One Apiece

Divvying of the 110 French import permits for the year starting July 1 last week saw Metro, Paramount and 20th-Fox each gain a license and RKO, Republic and United Artists lose one.

Slicing was done on the basis of the Motion Picture Export Assn.'s global formula, applied for the first time. It had its tryout in the case of the Japanese licenses some months back. Under the formula, no company can gain or lose more than a single permit in any given year. Following is the breakdown for France, with last year's allocation in parentheses.

Allied Artists 5 (5), Columbia 11 (11), Metro 15 (14), Paramount 13 (12), RKO 11 (12), Republic 8 (9), 20th 14 (13) United Artists 10 (11), Universal 11 (11), Warners 12 (12).

Studio Films in 500G Warner News Buy Retaining the Pathe Label

Continuance of the old Pathe name was assured last week when Studio Films Inc. purchased the Warner News company from Warner Bros. for $500,000. New outfit will be called Pathe Pictures Inc.

Prez of the new outfit will be Benjamin Frye, exec v.p. of Studio Films, which is active in the production of live and filmed tv shows, commercials, industrials, etc. New outfit will move into the current Warner News N. Y. headquarters on West 60th St.

Deal was negotiated by Norman H. Moray, Warner News prexy, who remains with Warner Bros. as shorts subjects sales manager. Warner News as a corporate entity is being dissolved this week. The last issue of the Warner Pathe theatrical newsreel was put out Aug. 23.

Going over to the new outfit as vice presidents are three Warner News execs—John LeVien, who was news editor and assistant general manager; Andrew Gold and Robert Youngson. About 39 Warner News employees are transferring to the new outfit.

Aided by the large Pathe film library, which is part of the deal, the new outfit intends to continue putting out the News Magazines of the Screen, which goes to many schools in the U.S. Also, it's intended to enter the tv news business, with a cameramen's staff to be maintained all over the country. Discussions are underway for the possible production of shorts for Warner Bros. release.

Warners acquired its subsid in 1947, paying RKO $4,000,000 for it. The $3,500,000 can now be written off as a loss. There is no intention on the part of Pathe Pictures to revive the theatrical newreel. However, the company expects to be extremely active in all phases of film production.

H'wood Film Museum?

Hollywood, Sept. 11.

Politicos are getting into the campaign for a film museum in Hollywood with unanimous passage of a resolution at State Democratic Convention, Sacramento, calling on state legislature to begin preliminary action for construction of a "State Museum of Motion Picture Arts and Sciences" in Hollywood.

Resolution urges it be used as exposition hall, museum of exhibits and library to "store and preserve film treasures of world."

Kreisler to USSR & Co. With Pocketful of Pix In Mixed Compote Groove

Plan to reach cultural and commercial film exchange agreements with the Soviets and other Iron Curtain countries was outlined last week by Bernard Kreisler of International Film Associates Corp. Kreisler leaves this week (14) on a nine-week tour that will take him, among other places, to Russia, Hungary, Poland, Rumania and Czechoslovakia.

He is taking with him a list of some 60 pix, including 20 indie-produced entertainment features. Other subjects include films on oral hygiene and dentistry and U.S. shorts on the improvement of soil and farm crops, which are to be made available free.

Kreisler, longtime exec in the film biz and in 1950 with the Motion Picture Assn. of America, said he had obtained full cooperation from the U.S. State Dept. and other agencies and had been promised aid by U.S. cultural and commercial attaches in each of the Red cities.

Kreisler plans to bring back, as part of the exchange program, a group of cartoon and puppetoon subjects made in Poland and other Red nations. He said several tv webs were particularly interested. He refused to name the titles of the the theatrical features he was authorized to sell.

Reminded that the Russians had been quite insistent on "reciprocity" in any deals, he said that he was aware of it but had pointed out to Soviet officials in Washington that an authorized channel for their pix existed in the U.S. The State Dept., he said, had suggested that he clear his pix via any screening board that may be set up by the MPEA, but that he was applying his own yardstick in selecting the films for his list, i.e., no war pix, no films showing aspects of life in the slums, etc.

Should the Soviets be interested in "reciprocity" on the level of the instrumental films, Kreisler said he would then be in a position to act as the middleman between them and the American Dental Assn. which is supplying him with the U.S. films. Kreisler felt that the reactions from the satellites might conceivably differ from those in the Soviet Union and that it probably would be easier to sell films outright to the orbit than to the Russians themselves.

Drug-Angled 'Life' Ads Nixed by Mpls. Dailies

Minneapolis, Sept. 11.

Under the newly instituted theatre advertising censorship code, this city's only two daily newspapers, jointly owned, tabooed "Bigger Than Life" pressbook copy and art.

The papers informed United Paramount Theatres that the ban on drug addiction suggestiveness governed the decision. Film, which deals with overuse of cortisone, is a 20th-Fox release.

PADDED GROSSES NOT 'NEWS FIT TO PRINT'

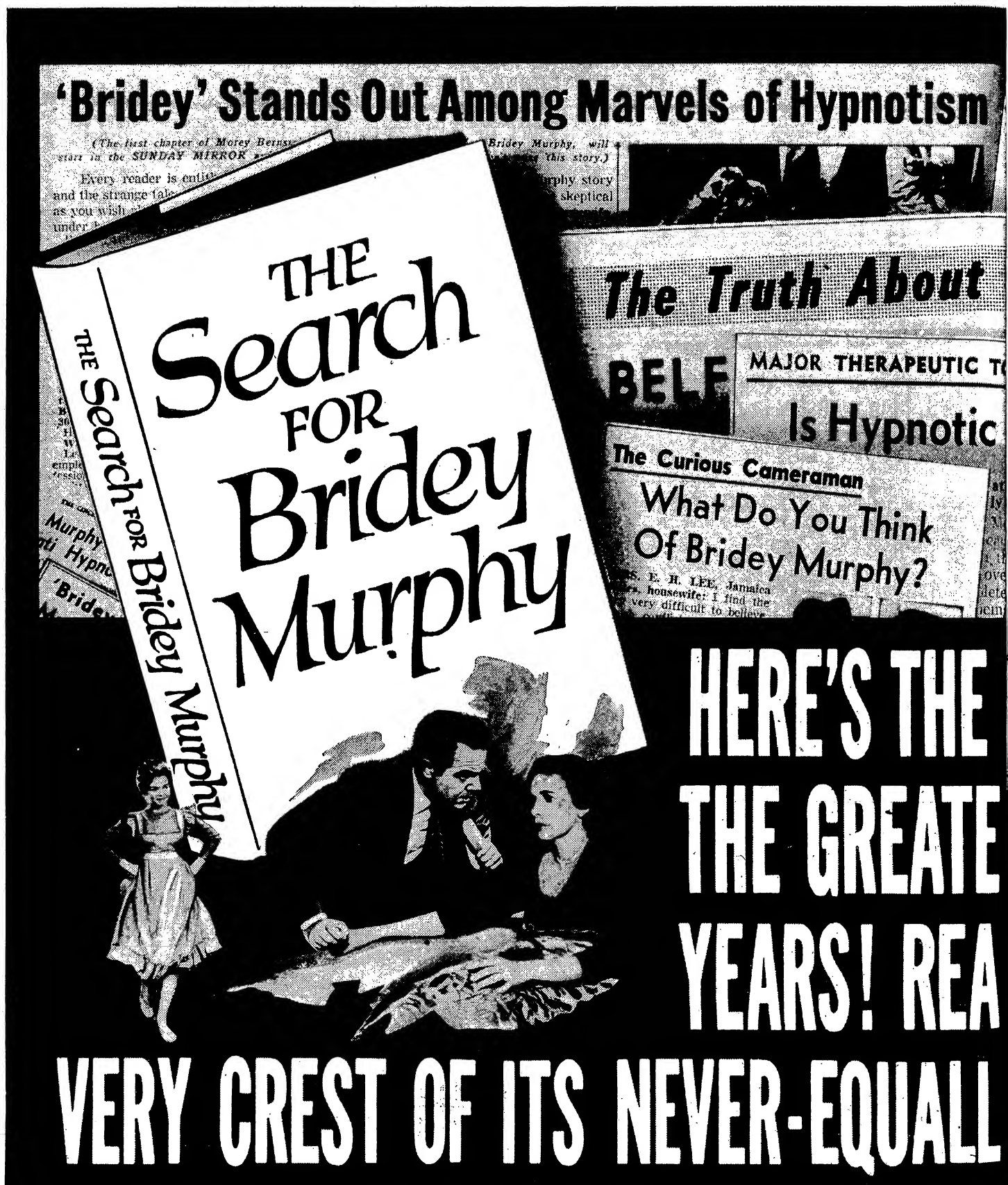
As a result of the deliberately exaggerated b.o. figures distributors and Broadway theatres have been feeding the N. Y. newspapers, the N. Y. Times has decided, as a general policy, not to publish the wicket takes. According to A. H. Weiler, Times film editor, some of the figures that have been given out recently makes it seem that the theatres have "expanding walls.' He indicated that publicists attempted to give the impression that every picture is a record-breaker.

The only time the Times will depart from its new policy, Weiler said, is when film sources "can satisfy us that their figures are true." Crackdown by the Times dents a practice that has been common in the industry for years. In an attempt to enhance the saleability of particular picture, distributors, often with the collusion of the theatres, have deliberately handed out false figures to the press. Some publicists and sales execs take special delight in issuing phony b.o. grosses.

M-G Going Long-Haul With Shorts Program

On the basis of the results obtained at the first "Tom and Jerry Festival," a complete program of two-reelers and cartoons, at the Plaza Theatre, N.Y., Metro is setting up test engagements in each sales division. Program consists only of short subjects, chiefly the Tom and Jerry cartoons—hence the billing. Shorts include the Robert Benchley vignettes and the Passing Parade novelties.

According to a survey made by M-G during the first week of the Plaza run, 73% of all the admissions were adults. The program will run for three weeks at the house. Audience acceptance of the shorts program at the Plaza, first theatre in the U.S. to play it, duplicates the success the idea has received in European capitals.



Eighty million Americans have read or read about this startling story of real people in a very unreal world—and now they can see it . . . with Louis Hayward as the author, Morey Bernstein, and Teresa Wright as his hypnotic subject, Ruth Simmons, who dramatically broke the time barrier.

This is no ordinary best-seller—men and women who hadn't read a book in years rushed to buy it—190,000 copies were sold before the ink was dry. News magazines like Life, Time, Look gave it big-space featuring.

SENSATIONAL BEST-SELLER OF 1956!
ST EXPLOITATION ATTRACTION IN
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ED PUBLICITY AND CONTROVERSY!

Newspapers and other periodicals serialized it. TV panels argued it. All America talked about it and is still fired with curiosity. That's why Paramount is rushing it to you because it means crowds at the boxoffice now!

Produced by PAT DUGGAN
Directed by NOEL LANGLEY
Screenplay by NOEL LANGLEY
Based on the book by MOREY BERNSTEIN
VISTAVISION

New Crop Fattens London Firstruns; 'Cadillac' Hot $8,900, 'World' Stout 8½G, 'Bwohani' Lush 22G, 'D-Day' $7,300, 2d

London, Sept. 4.

Boom business was reported by every firstrun situation in the West End last week. An inflow of key new programs, plus the continued poor weather, jointly contributed to bumper results. "The Solid Gold Cadillac" opened in great style at the Odeon, Marble Arch, and its first round was heading for a smash $8,900. At the Leicester Square the British-made "It's a Wonderful World" also got off to a bold start with prospects of a boff $8,500 in its initial round. "Bwohani Junction" was also a solid starter at the Empire, where its first week hit a fancy $22,000. "D-Day the 6th of June" was also a hefty opener at the Carlton, where its premiere stanza clicked to a resounding $10,900.

"The Iron Petticoat," remained a solid holdover with a smash $9,000 in its third Plaza week. "The Unguarded Moment" clocked a sturdy $4,000 at the Astoria in its second sesh after a record opening week of around $5,600. "Bandido" was set for a hefty $8,400 in its second Gaumont frame, while "The Searchers" topped $9,500 in its fourth Warner week.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"The Unguarded Moment" (Rank) (3d wk) and "Walk the Proud Land" (Rank) (3d wk). First entries since this theatre switched policy to become firstrun house. Opening round hit all-time high at over $5,600 and second round ended Saturday (1) was fancy $4,000 or more. "Back from Eternity" (RKO) follows Sept. 6.

Carlton (20th) (1,128; 70-$1.70)—"D Day the 6th of June" 20th) (2d wk). Heading for stout $7,300. Opening round hit great $10,900. "The King and I" (20th) preems Sept. 11.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin). (28th wk). Still a big money spinner with around $19,500.

Empire (M-G) (3,099; 55-$1.70)—"Bwohani Junction" (M-G) (1st wk). Smash $22,000 or near, after boff $14,800 in opening weekend. Best at this theatre for some time.

Gaumont (CMA) (1,500; 50-$1.70)—"Bandido" (UA) (2d wk) and "The Narrowing Circle" (UA) (2d wk). Likely $8,400 or near. Smash $9,100 opening week. Stays third round. "The Green Man" (BL) due to follow.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"It's a Wonderful World" (Renown) (1st wk). Set for boff $8,500 after sturdy $5,000 opening weekend.

London Pavilion (UA) (1,217; 50-$1.70)—"The Gold Rush" (UA) (5th wk). Continues solid with $5,500 this round. $6,400 previous week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70). Closed. Reopens Sept. 6 with "Oklahoma!" (RKO).

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"The Solid Gold Cadillac" (Col) (1st wk). Heading for boff $8,900 after smash $6,500 opening weekend.

Plaza (Par) (1,902; 70-$1.170)—"The Iron Petticoat" (IFD) (4th wk). Around $8,400, fine for length of run. Great $9,000 previous week. "The Proud and the Profane" (Par) preems Sept. 7.

Rialto (20th) (592; 50-$1.30—"23 Paces to Baker Street" (20th) (3d wk). Neat $3,300. Good $3,800 previous week. "Sailor Beware!" (BL) follows Sept. 6.

Ritz (M-G) (432; 50-$1.30)—"I'll Cry Tomorrow" (M-G) (10th wk). Sturdy $3,500. "Invitation to the Dance" (M-G) preems Sept. 6.

Studio One (APT) (600; 30-$1.20)—"The Great Locomotive Chase" (Disney) (3d wk) and "Men Against the Arctic" (Disney) (3d wk). Steady $3,900, same as previous week.

Warner (WB) (1,785; 50-$1.70)—"The Searchers" (WB) (5th wk). Still big at $9,000 or more. Fourth frame hit great $9,600. "Satellites in the Sky" (WB) set as next attraction.

Nippon Cleanup Drive Vs. 'Undesirable' Pix

Tokyo, Sept. 4.

A nationwide campaign to wipe out undesirable films and literature has been launched by the New Life Movement Assn. of Japan. Decision was made at a meeting held this week to discuss countermeasures against the so-called "taiyozoku" motion pictures which depict juvenile delinquency.

The majority of the participants, including the Society for Protection of Children, Assn. of Grammar School Principals and Federation of Regional Women Organizations, expressed views against the control of undesirable films through legislation.

Schochiku Motion Picture Co., producer of the three pix that kicked off the present controversy —"Kurutta Kajitsu" (Crazy Fruit), "Shokei-no Heya" (Room of Prosecution) and "Taiyo-no Kisetsu" (Season of the Sun)—has already promised to produce no more films in the "taiyozoku" vein. Other companies are expected to follow suit.

Argentine Legit Hurt By B.O. Sag, Union Bids And Loss of Theatres

Buenos Aires, Sept. 4.

Local legit, already hit by a box-office slump, is being pushed against the wall by union demands, curtailed touring time and the switch of theatres to film operation. To meet the situation, appeals are being made to the government for legislative relief or a curb on alien actor admissions, and some groups have been formed for cooperative operation.

Despite the business downbeat for legit, the Actors Union has entered contract negotiations with the producers by demanding a $70-a-month minimum salary, at least 15 players (previously 12) per company, and a minimum of 28 weeks' employment. (The Actors Equity minimums in the U. S. are $85 per week on Broadway and $100 on tour, with no stipulation as to size of company or length of employment. Ed.)

Because of the shrinking legit b. o., two theatres, the Comedia and Buenos Aires, will change to film policy next summer, at least on an experimental basis, thereby following the example of other stage houses. Meanwhile, touring time is decreasing, with several legit houses in Montevideo being demolished for safety reasons. These developments coincide with stagnation in the local film industry to magnify the problem of actor unemployment.

Two principal moves are being made to meet the situation. Efforts are being made to pressure the Junta Consultiva (board of councilors which advises the government on legislative matters) to recommend official action to encourage the building of new theatres and/or impose restrictions on the importation of foreign companies and individual alien actors.

Other groups have been formed to work on a cooperative basis. One such outfit, Teatro del Sur, has 56 members thus far, with a minimum salary of $42 per month, plus percentage of the gross, and also operates as a sort of employment bureau.

The company will perform wherever it can, but is meantime trying to lease a theatre. Although it is opening with a repertoire of mainly foreign plays, the intention is to produce ultimate about 70% domestic works.

Following the current run of the Italian company of Peppino di Filippo at the Politeama Theatre, the building will be torn down, to be replaced by a $2,500,000 structure including a theatre. But that won't be ready until 1958.

Seoul's New Deluxer

Seoul, Sept. 4.

The Republic of Korea's largest theatre will soon be built by Kim Hyung Min, a lacquerware manufacturer who reportedly got "fed up" with Seoul's dirty, badly ventilated cinemas with their narrow aisles and seats.

The 2,100 seat Dahan (Great Korea) theatre will be twict as large as any other in the country, boasting a 70-foot CinemaScope screen and a stage large enough to hold a 100-piece orchestra.

H'wood Pix Pace Berlin 1st-Runs

Berlin, Sept. 4.

The beginning of September sees most of West Berlin preem houses playing American films. In all, there are currently showing seven U.S. pix (as against three French and three domestic productions) in this city's Kurfuerstendamm (preem house) area.

Three U.S. features command special attention since they have strong appeal to both crix and public alike: "Carmen Jones" (20th) at Filmbuehne Wien, "Trouble With Harry" (Par) at Studio, and "Modern Times" (UA) at Astor. Latter, which Chaplin made in 1936, had never shown before in this country. Other U.S. pix are "The Indian Fighter" (UA) at Filmtheatre Berlin and Metropol and "Serenade" (WB) at Titania Palast. Both got average reviews.

Biggest German success here at present is "Captain of Koepenick" (Real/Europa) which was gala-preemed at Gloria Palast last week. It's considered by many as a masterpiece and possibly the best domestic pic of the year.

According to local trade reports, there have only been three U.S. films (as against 12 German and five Austrian produets) among the 20 best grossers in the months of June and July. These three U.S. items are "Rose Tattoo" (Par), reaching third spot, "Rebel Without a Cause" (WB), on 11th spot, and "Love Is Many Spendored Thing" (20th), on 12th spot. The German films, "I Often Think of Piroschka" (Schorcht) and "The Golden Bridge" (Gloria), reportedly were best grossers in June-July.

Studio activity remains big in W-Berlin. The following pix are shooting here at present: "Poor Little Rosemarie" (Apollo/Allianz), "Stresemann," a biopic of the late German politician (Meteor/Prisma), "We Like the World" (Maxim-Prisma) and "Immortal Love" (Berolina/Constantin), while HD-Constantin's "As Long As the Roses Bloom" moved for exteriors to the Oetztal in Austria. In East Berlin, there are currently a half a dozen pix in the making.

Clagett

Continued from page 3

is Taylor Mills, member of the Gotham office exec staff.

Clagett is not unfamiliar with the job, having worked with Bryson for more than a year as an associate in the liaison work with law-makers. Post is probably one of the least spotlighted in the industry and, perhaps, the most sensitive because of the behind-the-scene activities involved.

It will give Clagett top responsibility in matters relating to censorship, as well as other adverse legislation, and this entails, of course, the exercise of persuasive powers over solons bent on restricting the free flow of pictures.

Bryson, who is 71, will continue in a consultative capacity. It was under his direction that censorship was held in check over the years despite the fact that the entire country—on community, city, state and Federal levels—felt at times that blue-penciling of films was called for.

"He has done a brilliant job . . . his whole record is impressive," said Eric A. Johnston, MPAA president, in announcing the changes. Only New York, Maryland, Virginia and Kansas have censor panels in operation and Johnston said he's "confident these four are on the way out."

Personnel realignment is effective immediately.

Red China Pic Industry: 36 Features Per Year and Theatres-on-Wheels

Venice, Sept. 4.

Some details on the state of the Red Chinese film industry were revealed here by the two Chinese delegates to the Venice Film Festival. Tsai Chu Cheng and Waiman Seto. Both are directors. The Red Chinese Republic has no feature films entered in the Festival, but was present with some cartoons and documentaries in this year's minor event.

According to the two reps, China now makes about 36 features and 70 documentaries a year in two studios, one in Shanghai and one in Peking. Thus number is expected to increase when two more studios are completed in Canton and in Sian (Northeast China). Chinese pic industry is over 40 years old, but the "rebirth" only began after 1947 and 1948.

Showcases are mainly on wheels, they revealed. The country, which in 1947 had about 100 "roving" theatres (projection units which went from town to town playing to peasants and workers who sat on the ground for the improvised showings of documentaries, etc.), now boasts roughly 5,000 of these traveling units. Next year, the target will be 7,000.

The country's 900 regular film theatres, about 50 of them (and with the best equipment) in Shanghai and Peking, are in disproportion to the immense population spread out over a vast territory, which makes the truck units a necessity to reach the largest possible audience.

Though the new regime does not foster the star system as such, China's top names are said to be Pei-Yang and Tien-Hua in the femme sector and Chiao-Tang and Chiang-Ping among the male stars.

While here, the Chinese have also made approaches regarding importation of pix into China, specifically pitching for Italo product, some of which has already enjoyed success in that country. An office has been set up by the Chinese in Prague to coordinate efforts to secure films for Chinese release. The delegates also revealed that they would start negotiations with the Italians for an "Italian Film Week" to be held in China, similar to that currently prepping for Moscow.

Many imported pix are dubbed before going into release in China, they said, with a dubbing studio already functioning for some time in that country. Over 100 pix have been processed there to date.

A newsreel is released every five days in China, through the regular release channels.

Scot Repertory Groups Blueprinting Mutual Aid

Edinburgh, Sept. 11.

Four leading repertory companies will link up for possible mutual aid. Meetings have already been held under auspices of the British Arts Council.

It is hoped to iron out common problems and, later, to exchange props and scenery.

Exchange visits between the various companies are also being considered. Groups in the get-together movement are those at Glasgow Citizens' Theatre, Dundee Repertory, Perth Theatre and the Gateway, Edinburgh.

GUT's Hefty Boxoffice Keys Aussie Pic Boom; Fund for TV Contingencies

Sydney, Sept. 4.

Buoyancy of Aussie pic biz is indicated by the record profit turned in by Greater Union Theatres under the direction of Norman B. Rydge.

Figures just released covering the financial year to Dec. 31 show the loop hit 231,830 pounds, an increase of 18,281 pounds over previous year. Rydge and his directors have set aside 200,000 pounds for television contingencies, indicating to stockholders that trading conditions may prove difficult with the introduction of tv here this year.

The J. A. Rank Organization, partners in GUT, will take out 68,750 pounds as its share of the solid profit. GUT operates its showcases mainly with product from Columbia, Rank and Universal-International. Loop is opposition to Hoyts, in which 20th-Fox holds the major stock sayso, but both loops are partners in drive-in theatre ventures here and also in a Melbourne tv commercial station.

Rydge, recently back from a world looksee, said that with the strong product coming forward from the major studios, the cinema in Australia should reap a high boxoffice return despite the introduction of tv here this year.

M-G's London 'Jury' Test Of Anti-Brit. 'Power' Lines

Metro plans to show its "Power and the Prize" to a London "jury" before releasing it in Britain in the original version.

Company is concerned over some lines put into the mouth of Burl Ives who, among other things, calls the British "a nation of swindlers." Code passed the reference since Ives is an unsympathetic character in the pic.

If there's any reaction among the preview audience, Metro plans to drop the lines in all overseas prints of the black-and-white CinemaScoper.

Good Meggers

Continued from page 5

complete analysis of a director's value in terms of investment risk.

Oswald, who produced "Oasis," the first European CinemaScope production, has recently directed "A Kiss Before Dying," "The Brass Legend," "Love Story" and "Showdown Creek," all for United Artists. Each project made him more keenly aware of the problems facing independent producers seeking capital for productions which have a place in the market, though not necessarily star-studded.

Eventually, he's convinced, producers of features of this kind will find the banks ready to talk business on the basis of story and director.

"There'll be a sound basic budget," he declared. "Beyond that, the banks will advance additional money depending upon the relative value of the players under consideration. But the foundation will be the value of the property itself—and the recognized ability of the director to do the job."

RKO Hatching

Continued from page 5

A new entrance has been built on Third Ave., the eastside's new main street since the demolition of the El. The theatre is carefully policed to avoid the annoyances of teenage rowdies. Coffee is served in the lobby. The starting time of the main feature has been shifted to coincide with the schedule of the surrounding arties. An effort is made to conclude the last show at 11:45 p. m. The feature starting time is well publicized in ads and at the theatre. For the engagement of "The King and I," starting Sept. 19, a new Vicra-Lite Lenticular screen will be installed.

According to RKO pub-ad chief Harry Mandel, the test was started as a result of numerous letters received from residents of the area. "It's too early yet to tell what will happen," Mandel said, "but it answers the desires expressed by many people. We are watching the reactions carefully and if it works, we may try it in other theatres."

Brit. Chain's 11G Profit

London, Sept. 11.

Capital & Provincial News Theatres, which control a chain of 21 picture houses in London and the provinces, announced an improvement in consolidated net profit of around $11,000. Total for the year amounted to $60,690.

For the second year in succession the company is declaring a 10% dividend. The managing director of the circuit is John Diamond, a former Labor M.P.

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....18
This Date, Last Year... 18

"JEANNIE"
(Shooting in London)
Prod.—Marcel Hellman
Dir.—Henry Levin
Vera Ellen, Tony Martin, Robert Flemyng, Zena Marshall
(Started June 25)

"LOVE IN THE AFTERNOON"
(Shooting in Paris)
Prod.-Dir.—Billy Wilder
Gary Cooper, Audrey Hepburn, Maurice Chevalier
(Started Aug. 27)

COLUMBIA

Starts, This Year..... 22
This Date, Last Year... 23

"FIRE DOWN BELOW"
(Warwick Productions)
(Shooting in London)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—Ronald Kinnoch
Dir.—Robert Parrish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, John Miller, Herbert Lom, Peter Illing
(Started May 14)

"TOWN ON TRIAL"
(Marksman Films)
(Shooting in London)
Exec. Prod.—Maxwell Setton
Prod.—William Weedon
Dir.—John Guillermin
John Mills, Charles Coburn, Barbara Bates, Elizabeth Seal, Magda Miller, Alec McCowan
(Started Aug. 8)

"THE STORY OF ESTHER COSTELLO"
(Valiant Films, Ltd.)
(Shooting in London)
Prods.—John & James Woolf
Dir.—David Miller
Joan Crawford, Rosanno Brazzi, Heather Sears
(Started Aug. 20)

"INTERPOL'
(Warwick Productions)
(Shooting in Rome)
Prods.—Irving Allen & A. R. Broccoli
Dir.—John Gilling
Victor Mature, Anita Ekberg, Trevor Howard, Peter Illing
(Started Aug. 20)

"THE 27TH DAY"
Exec. Prod.—Lewis J. Rachmil
Prod.—Helen Ainsworth
Dir.—William Asher
Gene Barry, Valerie French, George Voskovec, Arnold Moss, Stefan Schnabel, Paul Birch, Frederick Ledebur
(Started Sept. 10)

"FORUNE IS A WOMAN"
(Shooting in London)
Prods.—Frank Launder, Sidney Gilliat
Dir.—Sidney Gilliat
Jack Hawkins, Arlene Dahl, Dennis Price
(Started Sept. 10)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

METRO

Starts, This Year.....19
This Date, Last Year.....15

"RAINTREE COUNTY"
(Shooting in Kentucky)
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"SOMETHING OF VALUE"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez
(Started July 18)

"THE WINGS OF THE EAGLES"
Prod.—Charles Schnee
Dir.—John Ford
John Wayne, Dan Dailey, Maureen O'Hara, John Todd
(Started July 30)

"SLANDER"
Prod.—Armand Deutsch
Dir.—Roy Rowland
Van Johnson, Ann Blyth, Steve Cochran, Marjorie Rambeau, Richard Eyer, Ann Marriss, Harold J. Stone
(Started Aug. 13)

"THE VINTAGE"
(Shooting in France)
Prod.—Edwin H. Knopf
Dir.—Jeffrey Hayden
Mel Ferrer, Pier Angeli, John Kerr, Leif Erickson, Theodore Bickel, Don Dubbins
(Started Aug. 20)

"TEN THOUSAND BEDROOMS"
(Shooting in Rome)
Prod.—Joseph Pasternak
Dir.—Richard Thorpe
Dean Martin, Eva Bartok, Lisa Gaye, Anna Maria Alberghetti, Dewey Martin, Joyce Taylor, Walter Slezak, Paul Henreid, Jules Munshin
(Started Sept. 10)

"DESIGNING WOMAN"
Prod.—Dore Schary
Dir.—Vincente Minnelli
Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole
(Started Sept. 10)

PARAMOUNT

Starts, This Year.....14
This Date, Last Year..... 7

"BEAU JAMES"
Prod.—Jack Rose
Dir.—Melville Shavelson
Bob Hope, Paul Douglas, George Jessel, Vera Miles, Alexis Smith, Darren McGavin, Walter Catlett, Joe Mantell
(Started July 23)

"FLAMENCA"
(Shooting in Spain)
Prod.—Bruce Odlum
Dir.—Donald Siegel
Carmen Sevilla, Richard Kiley
(Started July 23)

"THE DELICATE DELINQUENT"
Prod.—Jerry Lewis
Dir.—Don McGuire
Jerry Lewis, Darren McGavin, Martha Hyer, Horace McMahon, Dolores Michaels, Robert Ivers
(Started Sept. 4)

REPUBLIC

Starts, This Year..... 7
This Date, Last Year.....14

"HELLS CROSSROADS"
Prod.—Rudy Ralston
Dir.—Franklin Adams
Stephen McNally, Peggie Castle, Robert Vaughn, Barton MacLane, Harry Shannon, Douglas Kennedy, Grant Withers, Frank Wilcox, Henry Brandon, Myron Healey
(Started Sept. 5)

RKO

Starts, This Year.....12
This Date, Last Year.....11

"THE GIRL MOST LIKELY"
Prod.—Stanley Rubin
Dir.—Mitchell Leisen
Jane Powell, Kaye Ballard, Cliff Robertson, Keith Andes, Tommy Noonan, Una Merkel, Frank Cady, Kelly Brown, Judy Nugent
(Started Sept. 6)

"THE LADY AND THE PROWLER"
Prod.-Dir.—John Farrow
Diana Dors, Rod Steiger, Tom Tryon, Arthur Franz, Marie Windsor, Beulah Bondi, Joe DeSantis, Gary Hunley, Tol Avery, James Burke, Louis Van Rooten
(Started Sept. 10)

20th CENTURY-FOX

Starts, This Year.....14
This Date, Last Year.....13

"ANASTASIA"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff, Natalie Schafer
(Started June 6)

"SEAWIFE"
(Shooting in London)
Prod.—Andre Hakim
Dir.—F. MacDonald
Richard Burton, Joan Collins
(Started June 30)

"HEAVEN KNOWS MR. ALLISON"
Prods.—Buddy Adler, Eugene Frenke
Dir.—John Huston
Deborah Kerr, Robert Mitchum
(Started Aug. 1)

"LOVE ME TENDER"
Prod.—David Weisbart
Dir.—Robert Webb
Richard Egan, Debra Paget, Elvis Presley, Robert Middleton, James Drury, Mildred Dunnock, Barry Coe, Ken Clark, William Campbell
(Started Aug. 23)

"THE TRUE STORY OF JESSE JAMES"
Prod.—Herbert B. Swope Jr.
Dir.—Nicholas Ray
Robert Wagner, Jeffrey Hunter, Hope Lang, Alan Hale, Bob Adler, Ken Clark, Rachel Stephens
(Started Sept. 6)

"THREE BRAVE MEN"
Prod.—Herbert B. Swope Jr.
Dir.—Philip Dunne
Ernest Borgnine
(Started Sept. 10)

UNIVERSAL

Starts, This Year.....24
This Date, Last Year.....20

"THE TATTERED DRESS"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart, Gail Russell, Philip Reed, George Tobias, Edward Platt, Edward Andrews, William Shallert, Paul Birch
(Started Aug. 13)

"THE NIGHT RUNNER"
Prod.—Albert J. Cohen
Dir.—Abner Biberman
Ray Danton, Colleen Miller, Willis Bouchey, Merry Anders, Jean Innes, Eddy C. Wallace, Harry Jackson, Robert Anderson
(Started Aug. 16)

"MAN AFRAID"
Prod.—Gordon Kay
Dir.—Harry Keller
George Nader, Tim Hovey
(Started Sept. 10)

WARNER BROS.

Starts, This Year..... 8
This Date, Last Year... 17

"THE SLEEPING PRINCE"
(LOP Productions)
(Shooting in London)
Prod.-Dir.—Laurence Olivier
Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke
(Started Aug. 4)

"A FACE IN THE CROWD"
(Newton Productions)
(Shooting in New York)
Prod.-Dir.—Elia Kazan
Andy Griffith, Patricia Neal
(Started Aug. 13)

INDEPENDENT

"THE BACHELOR PARTY"
(Norma Productions)
(For UA Release)
(Shooting at Goldwyn)
Prod.—Harold Hecht
Assoc. Prod.—Paddy Chayefsky
Dir.—Delbert Mann
Don Murray, E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden, Patricia Smith, Carolyn Jones, Nancy Marchand
(Started Aug. 20)

"THE FEVER TREE"
(Dudley Pictures)
(Shooting in Cuba)
Prod.—Richard Goldstone
Dir.—Laslo Benedek
John Cassevetes, Sara Shane, Raymond Burr
(Started Aug. 20)

"THE JAGGED EDGE"
(Levy-Gardner-Laven Productions)
(UA Release)
(Shooting at Hal Ranch)
Prods.—Jules Levy, Arthur Gardner
Dir.—Arnold Laven
Tim Holt, Audrey Dalton, Hans Conreid, Barbara Darrow
(Started Sept. 4)

"THE BIG CAPER"
(Pine-Thomas Productions)
(For UA Release)
(Shooting at Goldwyn)
Prod.—Pine-Thomas
Dir.—Robert Stevens
Rory Calhoun, Mary Costa, James Gregory, Robert H. Harris, Roxanne Arlen, Corey Allen
(Started Sept. 5)

"GAMBLING MAN"
(Bel Air Productions)
(For UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Dane Clark, Ben Cooper, Lori Nelson, Marsha Hunt, Cecile Rogers, Joseph Stafford, Charles Watts, Les Mitchell, Eddie Foy 3d, James Parnell, Robert Knapp, John Pickard
(Started Sept. 10)

"LIZZIE"
(Bryna Productions)
(For Metro Release)
Prod.—Jerry Bresler
Assoc. Prod.—Edward Lewis
Dir.—Hugo Haas
Eleanor Parker, Joan Blondell, Richard Boone, Hugo Haas
(Started Sept. 10)

"TROOPER HOOK"
(Fielding Productions)
(For UA Release)
Pro.—Sol Baer Fielding
Dir.—Charles Marquis Warren
Joel McCrea, Barbara Stanwyck
(Started Sept. 11)

Briefs from Lots

Hollywood, Sept. 11.

On the heels of newspaper exposes of the maltreatment of tourists in the Mexican border town, **Sam Katzman** registered "The Tijuana Story" for his Clover Production unit . . . **Jack Benny** volunteered to make a gratis appearance in Paramount's "Beau James," the Jimmy Walker biopic starring **Bob Hope** . . . **Aubrey Schenck** optioned "Operation 60" by **Budd Arthur** and **James B. Gershman** for his Bel-Air productions . . . Republic signed **Stephen McNally, Peggie Castle, Robert Vaughn** and **Barton MacLane** to costar in "Hell's Crossroads" . . . Nacirema Productions, Nisei film firm, has scheduled "Rebel on Wheels" and "Crime Beneath the Sea" for September starts . . . **Anthony Muto**, Washington rep for 20th-Fox and Movietone News bureau chief in the capital, named to produce feature length semi-documentary pix at the studio . . . **Barbara Darrow** signed for a starring role in "The Jagged Edge" which **Arnold Laven** is directing for United Artists release.

Jim Backus joined **Susan Hayward** and **Kirk Douglas** in "Melville Goodwin, U.S.A." at Warners . . . **Ellen Drew** cast in Bel-Air's "Gambling Man," replacing **Marsha Hunt** who withdrew . . . **Venetia Stevenson** makes her film bow in "The Girl Most Likely" at RKO . . . **Susan Kohner** signed as romantic femme lead in Sol Baer **Fielding's** indie, "Trooper Hook" . . . **George Montgomery, Lola Albright** and **Bill Williams** will star in Gross-Krasne's western, "Pawnee" . . . **Bruce Bennett** drew a key role in "Love Me Tender" at 20th-Fox . . . Same studio cast **Diana Jergens** in "Three Brave Men" . . . **Darryl F. Zanuck** signed **Dorothy Dandridge, Harry Belafonte, Stephen Boyd** and **John Justin** for his first indie, "Island in the Sun" . . . **Steve Cochran** signed for "Il Crido," to be filmed entirely in Italy . . . **Ramon Novarro** returning to film in his own indie, "Just Passing By."

Broadway actress **Kaye Ballard**, already set to costar in "The Girl Most Likely," inked to RKO multiple-pic contract, one annually for seven years . . . **Collier Young** will produce Biblical film, "Young Joshua," backed by N. Y. financier **Walter H. Cohen** . . . **Mala Powers** and **James Best** to costar in **Art Napoleon** indie, "Man On a Motorcycle" . . . **Sam Katzman** cast **Bill Haley & His Comets** and Gotham deejay **Alan Freed** for star roles in Columbia Pictures' "Rhythm and Blues" . . . **Alan Hale Jr., Ken Clark** and **Rachel Stephens** snagged featured spots in 20th's "True Story of Jesse James" . . . **Don Hartman** inked **Shirley Booth** and **Anthony Perkins** to top cast in his Paramount indie, "The Matchmaker" . . . **Corey Allen** replaces **Vic Morrow**, out with back injuries, in Pine-Thomas' "The Big Caper" . . . **Edward L. Alperson** set **Scott Brady** to costar with **Anne Bancroft** in "The Restless Breed," for 20th-Fox release.

Inside Stuff—Pictures

Indications exist that the International Federation of Producers' Associations (FIAPF), of which MPEA is a member, has approached Russia with a view to inviting that country's film industry into the International group. Unconfirmed reports have it that the move was initiated by France and Italy. (Both these countries are currently enjoying a thawing out of relations with Russia, with France already having exchanged "film weeks" and Italy about to do so this October.)

As the inclusion of Russia in the FIAPF is bound to arouse some controversy and opposition among some members of this organization, rumor has it that a diplomatic end run play might be attempted by those interested in including Russia. This is said to call for the aid of UNESCO, of which Russia is a member. Russian membership would be championed by this organization on "cultural" grounds, on the theory that there would be less open opposition to a UNESCO-endorsed move to include the Soviet "cultural heritage," etc.

The Saturday Review's editor and film critic didn't see eye-to-eye last week on "War and Peace," resulting in a critical review of the picture and an apologetic box that contradicted it. Reviewer Hollis Alpert called "War and Peace" "only intermittently interesting" and found it "not particularly good moving-making." In an Editorial Dissent," editor Norman Cousins said he had full faith in his reviewer, and he even concurred with some of the fault-finding, but opined that Alpert had failed . . . to place these flaws in proper balance, both with respect to the scope of the undertaking and the actual achievements of the film itself." Said Cousins: "I cannot recall ever having seen more memorable scenes in a motion picture, nor can I think of any film where the full potential of the color camera was used more dramatically." Cousins noted that "All the meaning—and all the fun—would go out of artistic criticism if critics always had to agree with their editors—and vice-versa."

Dr. Wesley T. Hanson Jr. has been named as the first recipient of the Society of Motion Picture & TV Engineers' Herbert T. Kalmus Gold Medal award. Wesley is chief of the Eastman Kodak Laboratories color photography division at Rochester. Award will be presented to him during SMPTE's 80th convention at the Ambassador Hotel, Los Angeles, Oct. 9.

Kalmus Medal is awarded "for outstanding contributions in the development of color films, processes, techniques or equipment useful in making color pictures for theatre or television use." Hanson joined Eastman Kodak in 1934 and received his present appointment in 1951.

Frank Sinatra starts shooting the Joe E. Lewis biopic, "The Joker Is Wild," at Paramount in a month or so on a participation basis. It's a partnership split among the comedian, whose life story is the basis, biographer Art Cohn (who authored the Random House bestseller) and Sinatra. There is a $2,250,000 ceiling on the budget, against which the trio received $400,000 as an advance on the property. Sinatra is taking his share on the profit-sharing basis.

Local Latching On to Tax Dropped By Gov't Alerts Minnesota Exhibs

Minneapolis, Sept. 11.

Minnesota exhibitors have been warned by S. D. Kane, North Central Allied executive counsel, that the League of Minnesota Municipalities, comprising officials from all towns, is being spurred on by the recent Federal admission tax relief to obtain a local levy.

A more vigorous campaign than ever has been launched to put over in the next state legislature a measure that would enable all communities to impose their own admission taxes, he declares.

"The boys are going to work now," says Kane in his warning. "They are seeking promises from legislature candidates and getting them. If exhibitors don't get busy immediately they're going to wake up some fine day next spring and learn their local council has passed a 10% to 20% amusement tax under power granted it by the legislature."

Kane urges every exhibitor to contact legislature candidates and sitting state senators and tell them "their troubles." He says they should explain that the only reason Congress granted tax relief "was because of the appalling state of the business brought out at the Senate Small Business Subcommittee's hearings."

Ohio Exhibs Warned To Go After Solons On State's Yen for Taxes

Columbus, Sept. 11.

Exhibitors of this state have been warned by the Independent Theatre Owners of Ohio to keep on the alert to prevent the state legislature from levying new taxes which would affect theatres. Warning was issued after a special committee on taxes of the Ohio Legislative Service Commission kicked around suggestions for additional revenue-raising ideas for local governments.

Among revenue gimmicks discussed were an admissions tax on drive-ins in counties and a tax on soft drinks. The ITOO advised its members to contact their legislative representatives immediately to prevent the bill from being introduced. It is sending theatremen a list of every candidate for a legislative office.

The ITOO points out that the Federal government has just removed the tax on admissions up to 90c. and "this would be an empty victory if the counties were allowed to impose a tax to take its place." Exhib outfit urges theatremen to use the argument that there has been a tendency to remove theatre taxes rather than apply new ones because drive-ins, as well as conventional theatres, have been hit by the impact of television.

Goldwyn's Pick-of-the-Pix

London, Sept. 11.

Samuel Goldwyn made the following selections from his own productions in response to pressmen's queries:

His biggest commercial success: "Guys & Dolls," which was nosing "Best Years of Our Lives" out of top position.

Biggest Failure: "Edge of Doom," which "cost a million and lost a million and one."

Favorite picture: "Wuthering Heights," which he made more than 20 years ago with Sir Laurence Olivier.

20th on TV

Continued from page 3

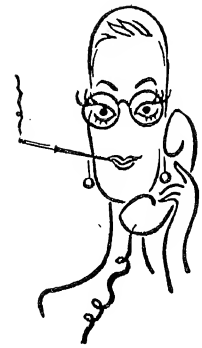
first 35 weeks of 1956 showed a profit of $4,300,000 deriving from $2,300,000 for the sale of 52 pix to tv earlier in the year, and another $2,000,000 from its DeLuxe Lab subsid, Hoyts Theatres, etc. Picture company in that period actually showed a loss of $2,000,000. 20th's weekly nut is put at $1,900,000.

With pictures like "King and I" and "Bus Stop" in release, and "Anastasia" coming, 20th is expected to end the year in much better shape. On the other hand, it's noted that, for the 2 weeks ended June 30, the company only allowed $50,000 in provisions for U. S. income taxes against $1,000,000 for a lower income in 1955. Remainder will therefore be applied during the second half of 1956.

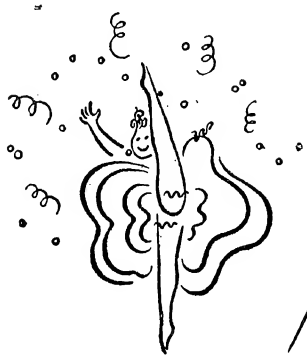
The Wife
(June Allyson)

The Siren
(Joan Collins)

The Gossip
(Dolores Gray)



The Career Girl
(Ann Sheridan)



The Nightclub Girl
(Ann Miller)

The Marrying Kind
(Agnes Moorehead)

The Maternal Type
(Joan Blondell)

"Welcome 'OPPOSITE SEX' to the high society of M-G-M hits!"

M-G-M presents in CinemaScope and METROCOLOR • JUNE ALLYSON JOAN COLLINS • DOLORES GRAY • ANN SHERIDAN • ANN MILLER in "THE OPPOSITE SEX" • co-starring Leslie Nielsen • Jeff Richards • Agnes Moorehead Charlotte Greenwood • Joan Blondell • Sam Levene • And Guest Stars: Harry James, Art Mooney, Dick Shawn, Jim Backus • with Bill Goodwin • Screen Play by Fay and Michael Kanin • Adapted from a Play by Clare Boothe • New Songs: Music by Nicholas Brodszky, Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak.

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

LOVE POEM:
The public will be
Laughing wrecks,
And you'll deposit
Big, fat checks—
So get a load of
"THE
OPPOSITE
SEX"

Venice Films on View

Calabuch
(SPANISH-ITALIAN)

Venice, Sept. 3.

CIFTESA release of Aguila-Costellazione Films production. Stars Edmund Gwenn; features Franco Fabrizi, Valentina Cortese, Juan Calvo, Jose Isbert, Feliz Fernandez, Jose Luis Ozores. Directed by Luis G. Berlanga; screenplay, Berlanga, Ennio Flajano, Leonardo Martin, Florentino Soria, Guerrini; editor, Pepita Orduna. At Film Festival, Venice. Running time, 98 MINS.

Jorge ..... Edmund Gwenn
Teacher ..... Valentina Cortese
Langosta ..... Franco Fabrizi

One of the surprise hits of the Venice Film Festival, pic has all the elements of a crowd-pleaser. Looms big in Spain and Italy and, with proper handling, in many other markets as well. It's a special item for the U. S., needing the word-to-mouth buildup, but could pay off proportionately.

Somewhat reminiscent of the pre-war Pagnol films of Southern French village life, but sharper and deeper in its spoof and comment on humanity, as well being a consistent laugh-getter, "Calabuch" in brief tells of the happy days spent in that Spanish seaside village by a world-famed atomic scientist who has tried to escape from his world of formulas and destruction. The villagers soon embrace him as one of their own and, until he is finally located in his hideaway, he gets a fresh breath of life, as it were uncontaminated by thoughts and fears of the atomic-crazed world he himself has contributed to. The well-written script also allows for plenty of satiric observation of village life and types, also permitting some sharp barbs at such hallowed Spanish institutions as the government, the bullfight, the police, etc.

Humor is sustained and intelligent. Thesping is likewise consistently good, from Edmund Gwenn's fine and sympathetic rendering of the scientist on a breather to Franco Fabrizi's delineation of his adopted sidekick, Valentino Cortese's schoolmarm, and the many village types. Director Luis Berlanga's sly, often semi-surrealistic humor, is noted all through the picture. Lensing by Francisco Sempere catches local flavor, and other credits are in keeping. *Hawk.*

On the Bowery
(AMERICAN)

Venice, Aug. 29.

Lionel Rogosin production, directed by Rogosin; camera, Richard Bagley; screenplay, Rogosin, Bagley and Mark Suffrin; music, C. Mills. At Film Festival, Venice. Running time, 55 MINS.

This year's Grand Prix in the Venice Documentary Festival should help this impressive item get a booking slot despite its in-between footage and subject material. Could make a good partner to a medium-lengther in some selected bookings.

Rogosin and his collaborators have done an amazing job of capturing the life and thoughts of the denizens of the Bowery, as seen principally via three main characters, Ray Salyer, Gorman Hendricks and Frank Mathews. Slight plot skein ties pic together, with Salyer the youngish man caught up in the Skid Row whirlpool and struggling, but not too hard, to set himself free once more.

What makes pic outstanding, apart from its material and handling, is the topnotch skill with which it has been treated technically. Lensing, both hidden-camera or staged, is expert, and fine on-the-spot sound recording likewise plays a vital part in the total effect of this offbeat item. *Hawk.*

Calle Mayor
(Main Street)
(FRANCO—SPANISH)

Venice, Sept. 6.

Suevia Films release of a Suevia-Cesareo Gongalez-Play Art-Iberia Films co-production. Stars Betsy Blair, Jose Suarez; features Dora Doll, Yves Massard, Luis Pena, Alfonso Goda, Jose Calvo, Manuel Alexandre. Directed by J. A. Bardem from screenplay by Bardem; camera, Michel Kelber; music, Joseph Kosma; editor, Margarita Ochoa. At Film Festival, Venice. Running time, 97 MINS.

Isabel ..... Betsy Blair
Juan ..... Jose Suarez
Tonia ..... Dora Doll
Federico ..... Yves Massard

Pic looks headed for good grosses in European markets, where word-of-mouth will help it build, in addition to needed strong drumbeating. Top reviews will also help all along the line on the Continent. Stateside, pic could make headway via an arty start followed by general release. Betsy Blair name following her "Marty" stint could be an aid.

Though it gives a graphic and keenly observed picture of Spanish smalltown life, "Main Street" is principally concerned with the town wallflower (Miss Blair) on whom a group of men play what turns out to be a tragic practical joke. One of them is chosen to make her fall for him and to ask her to marry him. Sadistic joke is milked as she falls for the man (Jose Suarez), until she is told the truth and goes back to her impending spinsterhood.

Film is expertly directed by J. A. Bardem, who also wrote the tight script, and neatly acted by Miss Blair in the key role. Yves Massard stands out in a minor role, while others in cast, from Jose Suarez on down the list, back ably. Lensing by Michel Kelber and music by Joseph Kosma are both of top quality in a quality production which rates international attention. *Hawk.*

Emil to Tantei Tachi
(The Boy Detectives)
(JAPANESE)

Venice, Aug. 30.

Educational Film Exchange release of Seishi Matsamuru production. Features Ryo Iwashita, Keiko Yuri, Hisaji Koshine, Miwa Saito, Kojiro Kusanagi, and others. Directed by Mitsuo Wakasugi. Screenplay, Kaoru Kataoka; from novel "Emil und die Detective" by Erich Kaestner; camera, Kiyomi Kurod; music, Hiroshi Kusakawa; editor, Fumiko Kishi. At Film Festival, Venice. Running time, 56 MINS.

Though primarily intended for moppet eyes, this Jap version of the popular German story, "Emil and the Detectives," makes pleasant and amusing adult fare as well, while giving the original story an unusual setting. Might do for some specialized bookings in the USA., or for video use.

W.k. tale details the adventures of a youngster who is robbed of his mother's cash on his way into town. With the help of a gang of kids, he chases the thief, who is distinguished by his bowler hat, through which he finally gets him to capitulate. Pic is well acted and amusingly scripted and directed, so that laughs register beyond the lingual barrier. Technical credits are all good. *Hawk.*

Manoever Zwilling
(Twin Maneuver)
(AUSTRIAN)

Vienna, Sept. 1.

Sascha Film Co. release of Herbert Gruber production. Stars Gunther Philipp; features Doris Kirchner, Richard Romanowsky, Joachim Fuchsberger, Rudolf Carl, Helli Servi. Directed by Hans Quest; screenplay, Gunther Philipp; camera, Sepp Ketterer; settings, Friedrich Jueptner; costumes, Edith Almoslino; music, Hans Lang. At Flieger Kino, Vienna, Sept. 1, '56. Running time, 95 MINS.

Poldi (Franz) ..... Gunther Philipp
Liesl ..... Doris Kirchner
Thomas ..... Joachim Fuchsberger
Military physician ..... Richard Romanowsky
Krummbein ..... Rudolf Carl
Berta ..... Luise Martini
Rosl ..... Helli Servi
Colonel ..... Hans Olden
Stadler sen. ..... Paul Lowinger
Haberl ..... Ernst Waldbrunn
Doctor ..... Peter Brand
Lieutenant Vogel ..... Joerg Liebenfels

Fair entertainment in this pic. Though the flood of pictures with stories based on pre-World War I Austrian army affairs lessens the chances of b.o., this one cannot be overlooked for it has one point more to the good: this story actually happened almost as written by Gunther Philipp.

It concerns, as the title reveals, a double role. Scriptor-actor Gunther Philipp measures up to all demands, when called to military service and substituting for the brother. Hans Olden shows up best among the featured players as the colonel. There is much laugh value in the parts of Richard Romanowsky, Ernst Waldbrunn and Rudolf Carl. Doris Kirchner's part stresses the romance angle.

Hans Quest's direction emphasizes action and points up the old Austrian royal army. Tinted camerawork by Sepp Kettener is good, though the Agfa colors are not "smooth" enough. Settings by Friedrich Jueptner are okay, as are all other technical details. The original score, cleffed by Hans Lang, is so-so. *Maas.*

L'Impero del Sole
(Empire of the Sun)
(ITALIAN—COLOR—C'SCOPE)

Venice, Aug. 30.

Lux production and release. Written and directed by Enrico Gras and Mario Craveri; camera (Ferraniacolor) Mario Craveri; music, Francesco Lavagnino; editor, Mario Serandrei. At Film Festival, Venice. Running time, 85 MINS.

Another impressive feature documentary from the team which made the prizewinning "Lost Continent." Top color lensing, unusual material, excellent editing and scoring form a whole which should make for strong grosses in most markets.

This time Enrico Gras and Mario Craveri have taken their cameras to Peru and returned with material which pleases all the senses while stimulating and interesting in its depiction of far-away peoples and customs. The Uru tribes of the Andes, the inhabitants of the Amazon basin, the guano bird islands, the fight between a bull and a condor, Peruvian variation of the Spanish bullfight, civilization's sweep into the South American jungle, are some of the topics treated with unusual taste and skill. Craveri's pictorial sense and expert C'Scope lensing in a beautiful Ferraniacolor as exemplified here slot him as one of the finest lensers in the world today.

But what impresses in this pic is the composite contribution of Craveri and Gras, of musician Francesco Lavagnino, of the uncredited sound technician, and of editor Mario Serandrei, all of whom have combined to produce a colorful, beautiful, always interesting and never lagging documentary. Commentary is intelligent and to the point. All technical credits are top-drawer. *Hawk.*

See State Dept. Playing It Cute On Pix to Russia

U. S. State Department seems to be following a zig-zag course in its attempts to formulate a firm line on American cultural dealings with the Soviets. While the Department is encouraging various parties o contact the Russians and arrange for exchanges of all kinds, it seems to be unwilling to go on record re its feelings on the matter.

Definitive statement, encouraging East-West contact on all levels, came from the foreign ministers of Britain, France, the USSR and the U. S. at Geneva. Since then, however, the Department has been blowing hot and cold.

A sharp reminder of what can happen came from Motion Picture Export Assn. prexy Eric Johnston recently when the companies were discussing the sales-to-the-Soviet question. He recalled that Warner Bros. made "Mission to Moscow" at the behest of the White House, but that, when the film became an issue, the company got no support at all from the very source that had urged it to undertake the production.

In the light of the kind of criticism that political opportunists are apt to throw at anyone in the years to come who may actively engage in cultural exchanges with the Soviets, there is a distinct hesitancy to act unless black-and-white approval is forthcoming from the State Dept. Latter apparently prefers to do its prompting from backstage while taking a non-committal attitude in public.

Sixth Twin City House Goes 'Art'—Kids Nixed

Minneapolis, Sept. 11.

New policy for the Twin Cities—the showing entirely of pictures "for adults only" — has been adopted by one of the leading independent St. Paul neighborhood houses, the Midtown, converted into a "fine arts" theatre and teeing off with "I Am a Camera."

The Twin Cities now have six such art houses, all in neighborhood sections. Much of the time all, except one in St. Paul, advertise their attractions "for adults only." To all practical intents and purposes, it's pointed out, these theatres play offbeat product.

Yanks 'Myopic'

Continued from page 7

regarded in the trade as one of the better American films.

AVC Backs 'Attack'

American Veterans Committee yesterday (Tues.) rapped the Department of Defense because the latter refused cooperation with production of "Attack." Film's focus on an Army officer's cowardice was "considered to be derogatory to Army leadership during combat," thought the Defense Dep't.

AVC suggested this was a form of censorship and thought it "time to beware" when Army brass refused to admit there can be anything wrong with an officer.

Film Reviews

Continued from page 6

The Gamma People

and there is virtually no suspense. Unspools a very draggy 78 minutes.

Douglas and Leslie Phillips, reporters enroute to Salzburg on assignment, accidentally get into the closed state of Gudavia (mythical). A mad scientist, Walter Rilla, holds the state in terror as he experiments to convert children into geniuses under his control via bombardments of gamma rays. He reckons without the press, however, and in a few days the people are saved (those not already mentally ruined) and Douglas has acquired a romantic interest in Eva Bartok, unwilling assistant to the scientist.

The performances are on a par with the script treatment and inept direction. A couple of kids, Pauline Drewett, on her way to being a musical genius under Rilla's treatment, and Michael Caridia, on his way to being a juvenile Hitler, play the principal moppet spots. Among adults in featured roles are Martin Miller, Philip Leaver, Rosalie Crutchley and Jackie Lane. Lensing by Ted Moore and editing by Jack Slade are stock, and the score by George Melachrino overdone. *Brog.*

Der Hauptmnn Von Koepenick
(The Captain of Koepenick)
(GERMAN—COLOR)

Berlin, Sept. 2.

Europa release of Real Production. Stars Heinz Ruehmann, Hannelore Schroth, Martin Held, Erich Schellow. Directed by Helmut Kaeutner; screenplay, Carl Zuckmayer and Kaeutner, based on the play by Zuckmayer; camera (Eastmancolor), Albert Benitz; music, Bernhard Eichhorn; editor, Klaus Dudenhoefer; sets, Herbert Kirchhoff, Albrecht Becker. At Gloria Palast, Berlin. Runningtime, 93 MINS.

Wilhelm Voigt ..... Heins Ruehmann
Mathilde Obermueller ..... Hannelore Schroth
Dr. Obermueller ..... Martin Held
Captain von Schlettow ..... Erich Schellow
Friedrich Hopprecht ..... Willy A. Kleinau
Marie Hoprecht ..... Ilse Fuerstenberg
Adolph Mormser, tailor ..... Leonard Steckel
Will Wormser, his son ..... Walter Giller
Auguste Viktoria, his daughter ..... Maria Sebaldt
Prison director ..... Friedrich Domin
Kallenberg ..... Wolfgang Neuss
Drunk soldier ..... Reinhard Kolldehoff
Police Sergeant ..... Willi Rose

There have been comparatively few German postwar pix which surpassed the highest local expectations. "Koepenick" is such a film, and possibly the best domestic production of the year. Helmut Kaeutner, undoubtedly this country's top film director, made it, and he had in Heinz Ruehmann the ideal actor to play the title role. Moreover, the script by Carl Zuckmayer (which latter wrote together with Kaeutner's, based on Zuckmayer's same-titled stage play, is unusually tight and imaginative. So it looks like a standout bargain.

Film has been declared "particularly valuable" by the W-German film classification board and should have strong international (also American) possibilities. The witty and intelligent plot and the names of Zuckmayer and Kaeutner, now under Universal contract, may help in the exploitation. It's a film that should earn the German industry plenty kudos abroad.

"Koepenick" is a remake of the Richard Oswald pic made in 1931 with the late Max Adalbert in the title role. Oswald's film remained unforgotten all through the years and, despite a later British remake, still registers as one of the best pix of the early '30s. This 1956 version, now in (Eastman) color, is hardly less impressive than its predecessor and certainly more outspoken in its tendency; a heavy attack against Prussian militarism. It ridicules the power of the uniform in such an intelligent and irresistible way that even the most narrow-minded among the uniform-conscious bourgeoisie should be convinced. It's the tragicomic story of the famed Wilhelm Voigt (Heinz Ruehmann), a Berlin shoemaker, who in 1906 got hold of the uniform of a Prussian captain. Disguised as an officer, he held up some soldiers and marched them to the Town Hall of Berlin-Koepenick where he not only arrested the Burgomaster but got away with the municipal cashbox. His escapade then made headlines all over the world.

Kaeutner, who also makes a short appearance (as an organgrinder in the film), deserves highest acclaim, for he made this feature as courageous as possible (in view of the controversial topic) and followed his aim, "to smuggle art into the movies," most successfully. With "Koepenick," Kaeutner has maintained his reputation as one of the few German directors on whom one can truly depend.

Acting is exceptionally good. Top honors undoubtedly go to Ruehmann, whose portrayal of Voigt is not only an acting masterpiece but a thing which will force people to some meditation. Excellent also are Martin Held as burgomaster, Erich Schellow as a stiff Prussian officer, Willy A. Kleinau as Voigt's brother-in-law, Friedrich Domin as prison director, Wolfgang Neuss as Voigt's friend and ex-convict and —in a brief study—Reinhard Kolldehoff as drunk soldier. Film, incidentally, has an unusually large cast consisting of nearly 45 players.

Technically, pic is way above the domestic average. That particularly applies to Klaus Dudenhoefer's skillful editing and Albert Benitz' firstrate lensing. Sets and costumes rate as strong assets. Only flaw: the frequent closeups in Eastmancolor don't treat the players' faces kindly.

"Captain" should have no trouble garnering artie dates in the U.S. The Real Film (Walter Koppel) production has the stature and the punch to break through and could be an important factor in helping to reestablish the German film with American audiences. This is class product down the line and those values can never fail to pay off. *Hans.*

Sailor Beware!
(COLOR—BRITISH)

Filmization of current West End stage hit with Peggy Mount repeating starring role. Strictly for domestic market.

London, Sept. 5.

Independent Film Distributors (in association with British Lion) release of Romulus (Jack Clayton) production. Stars Peggy Mount; features Shirley Eaton, Ronald Lewis. Directed by Gordon Parry. Screenplay, Philip King and Falkland L. Cary; music, Peter Akister. At Rialto, London, Sept. 4, '56. Running time, 81 MINS.

Emma Hornett ..... Peggy Mount
Henry Hornett ..... Cyril Smith
Shirley ..... Shirley Eaton
Albert ..... Ronald Lewis
Edie Hornett ..... Esma Cannon
Daphne ..... Joy Webster
Carnoustie Bligh ..... Gordon Jackson
Mrs. Lack ..... Thora Hird
Rev. Mr. Purefoy ..... Geoffrey Keen
Toddy ..... Jack MacGowran
Verger ..... Peter Collingwood

The film version of "Sailor Beware!" is virtually a carbon copy of the original legit presentation which is still a big West End hit after a run of more than 18 months. For local tastes that will be in its favor, particularly as Peggy Mount recreates the role in which she made a name for herself as the loud, overpowering and domineering mother of the bride. Pic will garner the bulk of its income in the domestic market and will have little chances in foreign territories. It should on form, however, prove a profitable undertaking.

In its transition from stage to screen the comedy loses much of its racy good humor, but remains a tour-de-force proposition for Miss Mount. Her portrayal of the loud-mouthed and calculating wife and mother provides as much of a strain for the audience as it does for the star herself. The soundtrack is deliberately played up to accent her personal domination and that puts quite a test on the eardrums.

Apart from the fact that the film takes in a few exteriors there's no substantial difference in the plot development. It is, in fact, the same story of the young sailor who fails to turn up at church for his wedding, mainly because his bride has concealed the fact that her mother has bought them a house only three doors away.

Oddly enough, Miss Mount's performance doesn't overshadow the rest of the cast. Cyril Smith repeats his stage role of the henpecked husband with considerable effect. Shirley Eaton is pleasingly attractive as the bride and Ronald Lewis shows plenty of sincerity as the reluctant groom. Gordon Jackson, as his best man, Joy Webster, as a provocative bridesmaid, Esma Cannon and Thora Hird round off a good featured cast. [This play has no relationship to the American stage and film comedy of similar title—Ed.] *Myro.*

Tom Gries' 'Miss Info'

Hollywood, Sept. 11.

Howard Estabrook's "Miss Information" property has been purchased by director-producer Tom Gries, who exercised his previous 30-day option to buy the story.

Gries projects the property either as a tv series or as a theatrical feature.

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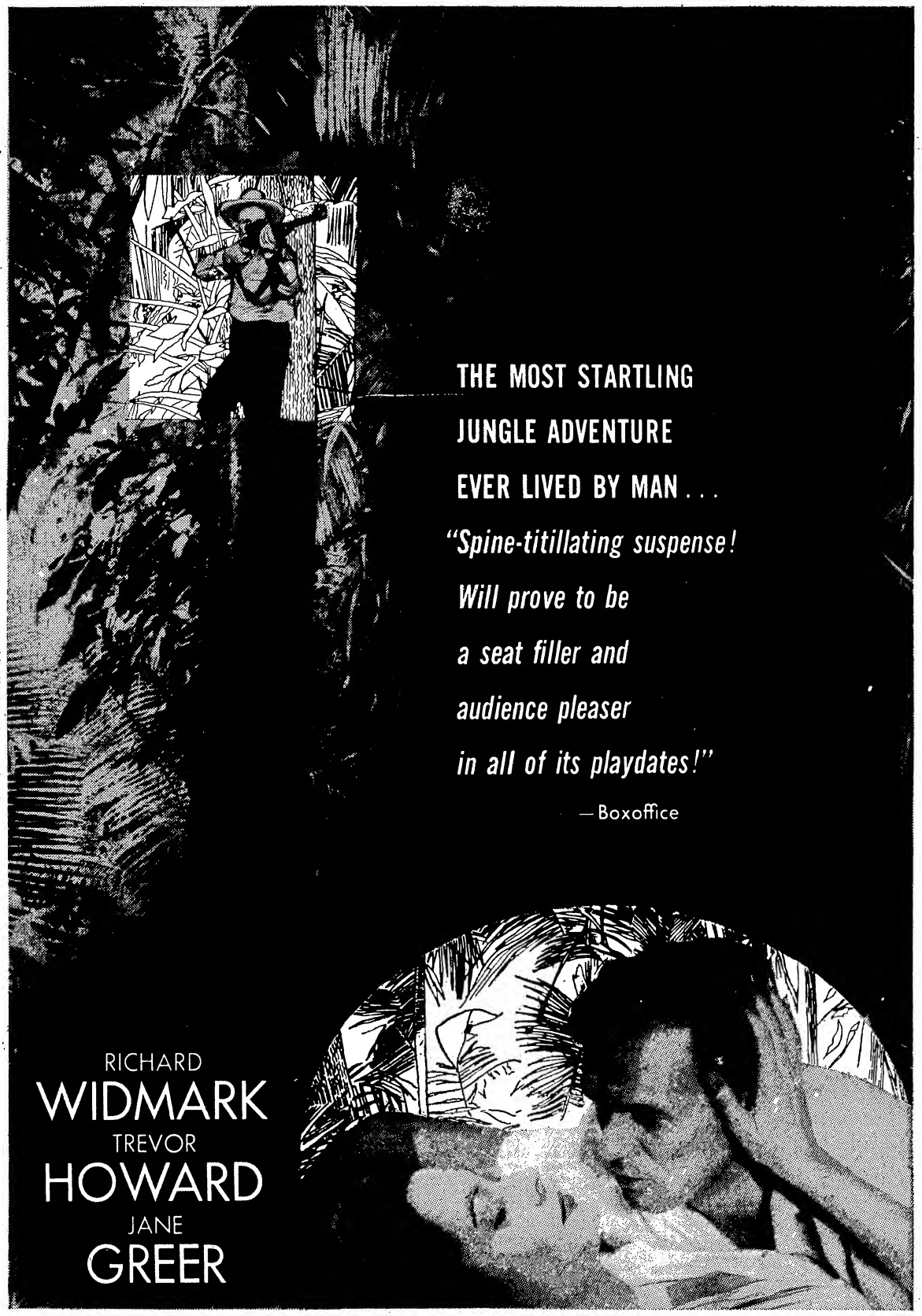

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Produced by HARRY TATELMAN • Executive Producer ROBERT WATERFIELD

SUPERSCOPE in TECHNICOLOR®

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THRU UA

Picture Grosses

BROADWAY

(Continued from page 8)

(Indie) (3d wk). Initial holdover round was fair $7,200 after opening week's okay $7,430. "Silent World" (Col) set to open Sept. 24.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"High Society" (M-G) with stageshow (5th wk). Still powerful with $148,000 expected for fourth week ending today (Wed.). Previous session was wow $180,000. Continues.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Oklahoma!" (Magna) (48th wk). Concluding the 47th week today (Wed.) with solid $21,460. Previous round was $24,000. Winds up successful run on Oct. 3. House will be dark for two weeks to make way for the second Todd-AO entry, "Around World in 80 Days," which Mike Todd is bringing in on Oct. 17.

Plaza (Brecher) (556; $1.50-$1.80)—"Tom and Jerry Film Festival" (M-G) (3d wk). First holdover round was nice $6,000 for program of cartoon and shorts. Opener tallied solid $8,700. Continues to Sept. 16 when "Lust for Life" (M-G) opens with special premiere.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Bus Stop" (20th) and stageshow (3d wk). Initial holdover round seen hitting a strong $79,000 or near for week ending tomorrow (Thurs.) after $120,000 for the opening round which, of course, included the Labor Day weekend.

State (Loew) (3,450; 78-$1.75)—"Away All Boats" (U). Third and concluding frame ending today (Wed.) is likely to reach fair $12,000. Previous session was fine $20,000. "Beyond Reasonable Doubt" (RKO) opens tomorrow (Thurs.).

Sutton (B&B) (561; $1-$1.80)—"Moby Dick" (WB) (11th wk). Continues solid with a neat $7,800 for frame ended last night (Tues.). It racked up $9,500 during the previous holiday week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (9th wk). Italo import is showing great staying power, scoring a hot $14,000 for week ended Sunday (9), the Labor Day holiday helping, of course. Seventh session was a great $13,600.

Victoria (City Inv.) (1,060; 50-$2)—"Back From Eternity" (RKO) (2d wk). Opening round ending Friday (14) is expected to hit a good $21,000. "Burning Hills" (WB) wound up final stanza of two-week run with so-so $12,500 for eight days, being helped by all-day preview Thursday (6).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Seven Wonders of World" (Indie) (23d wk). With Sunday and Monday of Labor Day weekend included, third Cinerama entry blazed with scorching $54,900 for week ending Saturday (8), topping the previous stanza's smash $51,200.

55th St. Playhouse (D-F) (250; $1.25-$1.50)—"Bullfight" (Janus) (11th wk). Tenth frame reached respectable $3,500 for session ending Monday (10) after okay $4,150 for previous round.

'Society' Omaha Leader, Big 7G, 2d, 'Life' Fair 8½G

Omaha, Sept. 11.

Although the Jewish holidays are taking a pronounced toll at the other houses, "High Society" continues as the barnburner at the downtown first runs this week. The strong Metro entry rates solid in its second stanza and will hold for at least three. Only new entry, "Bigger Than Life" is just so-so at the Orpheum. "Bad Seed" is good in its second week at the Brandeis but not big enough for a third. "Bus Stop" is surprisingly mild at the Omaha and also will bow out.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Bad Seed" (WB) and "Strange Adventure" (Rep) (2d wk). Strong weekend helped to good $5,000 after first week's solid $9,000.

Omaha (Tristates) (2,000; 75-90)—"Bus Stop" (20th) (2d wk). Moderate $4,000. Last week, $7,000.

Orpheum (Tristates) (2,890; 75-90)—"Bigger Than Life" (20th) and "Massacre" (20th). Fair $8,000. Last week, "Bandido" (UA) and "Nightmare" (UA), $8,100.

State (Goldberg) (860; 75-90)—"High Society" (M-G) (2d wk). Big $7,000. Last week, $12,000 to start what looks like long run.

'Bus' Lusty 11G, 2d, Port.; 'Society' 9G in 4th Round

Portland, Ore., Sept. 11.

Biz continues to perk at nearly all firstrun houses despite the number of transient name attractions and continued hot weather. The summer sesh is over and school is under way, but mid-summer heat is still around. Town is loaded with holdovers doing biz. "Bus Stop" and "Pillars in Sky" move into a second round. "Diabolique" continues for a fourth inning. "Society" holds for a fourth biz stanza. "Ambassador's Daughter" and "Burning Hills" are newcomers.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Pillars In Sky" (U) and "Outside The Law" (IU) (2d wk). Nifty $7,000. Last week, $9,200.

Fox (Evergreen) (1,536; $1-$1.25)—"Bus Stop" (20th) and "Queen of Babylon" (20th) (2d wk). Lusty $11,000. Last week, $15,100.

Guild (Indie) (400; $1.25)—"Diabolique" (Indie) (4th wk). Big $3,500. Last week, $4,200.

Liberty (Hamrick) (1,890; $1-$1.25)—"High Society" (M-G) (4th wk). Loud $9,000. Last week, $11,900 after upped second round. This is nearly a new playing record for this house.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Burning Hills" (WB) and "Crashing Las Vegas" (AA). Neat $8,000. Last week, "The Last Wagon" (20th) and "Abdullah's Harem" (20th), $6,900.

Paramount (Port-Par) (3,400; 90-$1.25)—"Ambassador's Daughter" (UA) and "Sea Shall Not Have Them" (UA). Fine $8,000. Last week, "The Proud and the Profane" (Par) (3d wk), $8,100.

CHICAGO

(Continued from page 9)

(U) and "Raw Edge" (U) (3d wk), $7,000.

Loop (Telem't) (606; 90-$1.25)—"The Catered Affair" (M-G). Fine $16,000. Last week, "Fantasia" (BV) (reissue) (6th wk), $9,500.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (37th wk). Okay $19,000. Last week, $27,500.

Monroe (Indie) (1,000; 67-87)—"Brute Force" (DCA) and "Naked City" (DCA) (reissues). Fair $5,000. Last week, "I've Lived Before" (U) and "Edge of Hell" (U) (2d wk-3 days), $3,000.

Oriental (Indie) (3,400; 98-$1.25)—"Bus Stop" (20th). Big $45,000. Last week, "King and I" (20th) (10th wk), $28,000 for six days.

Palace (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (65th wk). Staunch $26,800. Last week, $30,000.

Roosevelt (B&K) (1,400; 65-98)—"The Black Sleep" (UA) and "The Creeping Unknown" (UA). Good $19,000. Last week, "The First Texan" (AA) and "Screaming Eagles" (AA) (2d wk), $20,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Bad Seed" (WB) (2d wk). Big $32,000. Last week, $55,000.

Surf (H&E Balaban) (685; $1.25)—"Ladykillers" (12th wk). Nifty $4,500. Last week, $7,500.

United Artists (B&K) (1,700; 98-$1.25) — "Somebody Up There Likes Me" (M-G) (3d wk). Good $24,000. Last week, $36,000.

Woods (Essaness) (1,206; 98-$1.50)—"High Society" (M-G) (2d wk). Smash $47,000, after record $59,000 opening week.

World (Indie) (430; 98)—"House of Ricordi" (Indie). Strong $4,800. Last week, "Last 10 Days" (Col) (6th wk), $3,200.

Ziegfeld (Davis) (430; 98)—"Rififi" (UMPO) (6th wk). Neat $6,000. Last week, $6,500.

WASHINGTON

(Continued from page 9)

$1.25)—"Bad Seed" (WB) (3d wk). Good $6,000. Last week, $6,800.

Palace (Loew) (2,360; 85-$1.25)—"High Society" (M-G) (4th wk). Bright $15,000 after better than hoped for $21,000. Stays.

Playhouse (Lopert) (456; 75-$1.15)—"Rififi" (UMPO) (3d wk). Oke $4,500 after $5,200 last week. Stays.

Plaza (T-L) (290; 80-$1.25)—"Naked Night" (Indie) (2d wk). Neat $5,500 after big $6,500 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (48th wk). Tapering down to average $14,000. Last week, good $15,000 thanks to extra holiday shows.

Trans-Lux (T-L) (600; 90-$1.25)—"Duchin Story" (Col) (8th wk). Up over last week to solid $9,000, thanks to sneak preview. Last week, firm $8,500.

'MOBY' 22G TOPS DULL DENV.; 'DAUGHTER' 14G

Denver, Sept. 11.

"Moby Dick" is easily the top in town with a big $22,000 and continues for another stanza. Otherwise biz here has ranged from poor to good, "Away All Boats" winding up its third frame with a slow $11,000. Lack of top pix is hurting the take here.

Estimates for This Week

Centre (Fox) (1,247; 75-$1.25)—"Away All Boats" (U) (3d wk). Poor $8,000. Last week, $11,000.

Denham (Cockrill) (1,750; 70-90)—"Pardners" (Par) (4th wk). Fair $5,000 for five days. Last week, $8,000.

Denver (Fox) (2,525; 70-90)—"Moby Dick" (WB) and "Down Liberty Road" (WB). Big $22,000. Holds. Last week, "Last Wagon" (20th) and "Three for Jamie Dawn" (AA), $14,000.

Orpheum (RKO) (2,600; 70-90)—"These Wilder Years" (M-G) and "Female Jungle" (AIP). Good $11,500. Last week, "High Society" (M-G (3d wk.), $10,000.

Paramount (Wolfberg) (2,200; 60-90) — "Ambassador's Daughter" (UA) and "I've Lived Before" (U). Good $14,000. Last week, "Bandido" (UA) and "Hot Cars" (UA), $16,000.

'Society' 13G, 2d, Paces Prov.; 'Pillars' $9,000

Providence, Sept. 11.

Loew's State's second week with "High Society" is still leading the list, with RKO Albee's "Pillars of the Sky" leading the new ones. Also on the hep side is Strand's "Autumn Leaves" with Majestic's second of "Bus Stop" just fair.

Estimates for This Week

Albee (RKO) (2,20; 50-85)—"Pillars of the Sky" (UI) and "Naked Hills" (AA). Peppy $9,000. Last week, "Walk the Proud Land" (U) and "Raw Edge" (UI), neat $9,500.

Majestic (Fay) (2,200; 50-85)—"Bus Stop" (20th) and "Abdullah's Harem" (20th) (2d wk). Just fair $6,000. First week caught hot $14,000.

State (Loew) (3,200; 75-90)—"High Society" (M-G) (2d wk). Very nice $13,000. First was hot $20,000.

Strand (Silverman) (2,200; 50-85)—"Autumn Leaves" (Col). Happy $7,500. Last week, "Vagabond King" (Par) and "Magnificent Roughnecks" (AA), fair $5,000.

LOS ANGELES

(Continued from page 8)

Pleasant $20,000. Last week, $30,100, plus $89,600 in one nabe, eight drive-ins.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "War and Peace" (Par) (3d wk). Sturdy $22,000. Last week, $32,100.

Warner Beverly (SW) (1,612; 90-$1.75)—"Gold Cadillac" (Col) (3d wk). Nice $13,500. Last week, $20,500.

Pantages (RKO) (2,812; $1-$1.75)—"High Society" (M-G) (6th wk). Good $15,500. Last week, $21,100.

Four Star (UTAC) (868; 90-$1.50)—"Proud and Profane" (Par) (13th wk). Consistent $4,500. Last week, $5,000.

Fine Arts (FWC) (631; $1.25-$1.75) — "Fantasia" (BV-reissue) (14th wk). Oke $3,500. Last week, $4,300.

Egyptian, United Artists (UTAC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (43d wk Egyptian, 38th wk U.A.). Moderate $15,500. Last week, $19,600.

Warners Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (44th wk). Into current frame (9) after $31,300 last week.

TORONTO

(Continued from page 8)

State, Westwood (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Seven Men from Now" (WB) and "King of the Coral Sea" (AA). Okay $13,500. Last week, "Hold Back the Night" (AA) and "Naked Hills" (AA), $17,000.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Proud and Profane" (Par). Fine $16,000. Last week, "First Travelling Saleslady" (RKO), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Pardners" (Par) (2d wk). Holding strong at $14,000. Last week, $20,000.

Loew's, Uptown (Loew) (2,098; 2,745; 60-$1)—"High Society" (M-G) (2d wk). Holding at swell $40,000. Last week, $49,000.

Shea's (FP) (2,375; 60-$1)—"King and I" (20th) (6th wk). Big $14,000. Last week, $18,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (20th wk), good $12,500. Last week, same.

'Seed' Strong 22½G, St. L.; 'Wonders' Solid $20,000

St. Louis, Sept. 11.

With autumnal temperature on tap over the weekend, biz at the big houses continues good with "Bad Seed" easily the outstander. "High Society" shapes big at Loew's. "Duchin Story" looms strong at Orpheum after 18 swell days at Loew's. Shady Oak, an art house, has reverted to a seven-day-a week policy. "Seven Wonders" continues a solid draw.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of The World" (Indie) (20th wk). Solid $20,000. Last week, same.

Fox (F&M) (5,000; 51-75)—"Rawhide Years" (U) and "Seven Men From Now" (WB). Opened today (Tues.). Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep). Nice $13,500.

Loew's (Loew) (3,221; 75-90)—"High Society" (M-G). Opened today (Tues.). Last week, "Eddie Duchin Story" (Col) (3d wk). Swell $23,000 for 11 days.

Orpheum (Loew) (1,914; 50-85)—"The Boss" (UA and "The Killing" (UA) H.O. Nice $7,000 for 5 days after good $12,500 for initial frame. "Duchin Story" moves over from Loew's, opening today (Tues.).

Pageant (St. L. Amus.) (1,000; 90)—"Rififi" (Indie) (3d wk). OK $1,500 after $2,000 for previous session.

St. Louis (St. L. Amus.) (4,000; 75-90)—"Bad Seed" (WB). Hefty $22,500 following good $11,000 for second week of "Bus Stop."

Shady Oak (St. L. Amus.) (800; $1.10)—"Simon and Laura" (U). Fine $2,500. House reopened to seven-day-a-week operation.

KANSAS CITY

(Continued from page 8)

holding well enough at $1,500. Last week, $2,000.

Midland (Loew) (3,500; 60-80)—"Fastest Gun Alive" (M-G) and "Patterns" (UA) showing some strength at $8,500. Last week, "Bandido" (UA) and "Hot Cars" (UA), also $8,500.

Missouri (SW) (1,194: $1.20-$2)—"This Is Cinerama" (Indie) (13th wk). Fancy $17,000. Last week, $18,000.

Paramount (United Par) (1,900; 75-90) — "Vagabond King" (Par) and "Leather Saint" (Par). Average $7,000. Last week, "Proud and the Profane" (Par) (2d wk). So-so $6,000.

Rockhill (Little Art Theatres, Sher-Shulman) (775; 75-90) — "Proud and the Beautiful" (Indie) opened as third art house in town after extensive remodelling. Nice $2,500, holds.

Roxy (Durwood) (879; 75-90)—"Run for the Sun" (UA). Fair $4,000. Last week, "Burning Hills" (WB), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Bus Stop" (20th) with "Abdullah's Harem" (20th). Second week added at Tower and Granada, strong $15,000. Last week, giant $25,000.

Vogue (Golden) (550; 75-90) — "Intermezzo" (SRO) and "Portrait of Jennie" (SRO) (reissues) (2d wk). Happy $1,500, may hold. Last week, $2,000.

MINNEAPOLIS

(Continued from page 9)

"Hot Rod Girls" (Indie), $8,500 nine days.

Radio City (Par) (4,100; 85-90)—"Burning Hills" (WB). Hunter-Wood marquee combo undoubtedly bringing in customers. Difference of opinion regarding film's merits and fact that this theatre's clientele is unaccustomed to outdoor action pictures like this may mitigate against boxoffice success. Fair $8,000. Last week, "Bus Stop" (20th) (2d wk), $11,000 nine days.

RKO Orpheum (RKO) (2,800; 75-90)—"Bad Seed" (WB) (2d wk). Bold advertising has sold this one terrifically. Healthy $10,000. Last week, $16,000.

RKO Pan (RKO) (1,650; 75-90)—"Stars in the Dust" (U) and "Naked Dawn" (U). Just a couple of action pictures for twin bills' seekers. This is the only downtown first-run double featuring currently. Slow $3,500. Last week, "Rebel in Town" (UA) and "Hot Cars" (UA), $4,000.

State (Par) (2,300; 85-90)—"Bigger Than Life" (20th). Well exploited, but isn't getting a heavy response. Apparently not up the alley of sufficient fans. Light $5,000. Last week, "High Society" (M-G) (4th wk), $8,000.

World (Mann) (85-$1.25)—"King and I" (20th) (9th wk). Now in its third week and still rolling on all cylinders. Big $4,900. Last week, $6,500.

Cinemas Bringing Back a TV 'Steal' —Spate of Oldies

Television has no monopoly on old feature pictures. They're readily available in almost any subsequent run theatre in the country. More reissues are currently playing the nation's film houses than perhaps at any other time in the history of the business.

For the most part, the oldies are slotted for one or two days early in the week. This has become necessary because of the lack of so-called "B" pictures to fill out the playing time or because of the failure of firstrun product to hold up for an entire week. To be sure, the product shown in theatres is somewhat newer than the films shown on television, but there is also a sprinkling of pre-1948 pix that can be seen in theatres.

The pre-1948 entries consist, for the most part, of the cream of the Warner Bros. pictures sold to Elliot Hyman's Associated Artists Productions for television. Dominant Pictures, a theatrical distribution subsidiary, is squeezing out the final theatre coin before the films are made available to video.

Theatres booking the oldies claim they employ them only as fill-ins. An occasional reissue does business, it's said, but for the most part the b.o. is either "fair" or "mediocre." Nobody seems to like the idea of playing them, the policy being generally regarded as a matter of expediency since there's nothing else around that can be booked. Some theatres, especially those in metropolitan areas, prefer playing foreign pictures rather than the reissues. The imports, on occasion, have drawn better than the oldies.

The situation regarding firstrun product has sometimes become so acute that even downtown houses have been forced to book reissues for an interim engagement. The Globe Theatre on Broadway and the Normandie, a N. Y. eastside art house, have recently played a number of reissues. The Globe presented a package consisting of two old Mark Hellinger films—"Naked City" and "Brute Force." In November, Universal will place in general release another Hellinger package — "The Killers" and "Sleeping City." Unavailability of firstrun films has prompted the Palace, N. Y. to book the pair for a week's engagement Sept. 14.

A glance at the ads in the New York papers reveals that over 20 previously released films can be viewed at neighborhood theatres. They include such pix as "Key Largo," "Captain Blood," "Two Years Before the Mast," "The Virginian," "High Noon," "Suddenly," "Three Musketeers," "Stratton Story," "Annie Get Your Gun," "I'm a Fugitive From a Chain Gang," "San Quentin." In addition, some recent entries have been repackaged for reissue, including "Love Me or Leave Me" and "Blackboard Jungle," "Love Is a Many Splendored Thing" and "Three Coins in the Fountain," and "Bridges of Toko-Ri" and "Country Girl."

K. C.'s Rockhill 10th Artie In Sher-Shulman Circuit

Kansas City, Sept. 11.

Rockhill Theatre, which opened last week as the third artie playing firstrun here, is the 10th house of this type in the growing operation of the Little Art Theatres, circuit developed by Sher-Shulman of Columbus, O. They have appointed Addi Kodad, manager. He formerly managed each of the other two art houses here, the Vogue operated by Eddie Golden, and the Kimo of the Dickinson circuit.

Rockhill opened with a benefit last Wednesday (5), began regular operation Thursday. Weekend nights it's running three evening shows, with the last feature beginning after 10, only art house on such a policy. While much of its product will be foreign, it will also play Hollywood product.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (11)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br-Par Th	101	29¼	28⅛	28⅜	— ⅝
31⅞	22⅞	CBS "A"	171	31⅞	30⅝	31¼	+ ¾
31¾	22¾	CBS "B"	68	31⅝	30½	31⅛	+ ⅝
26¾	18⅛	Col Pix	39	20⅞	19½	20⅜	+ ¼
16⅜	14⅛	Decca	42	14⅞	14½	14½	— ⅜
100¾	75¾	Eastman Kdk	82	95¼	93	94	— ½
4⅞	3¼	EMI	65	3½	3⅜	3⅜	—
12	8⅛	List Ind	68	8¼	8	8⅛	—
25⅛	18⅞	Loew's	340	20⅞	19⅞	20¼	— ½
9¼	7½	Nat. Thea	71	8	7¾	7¾	— ¼
36½	30¼	Paramount	70	33	32	32	— ¾
36½	20⅛	Philco	171	21⅝	20⅝	20¾	— ½
50⅜	41⅛	RCA	202	42¾	41½	41¾	— ⅝
8⅞	6¾	Republic	37	7¼	6⅞	6⅞	—
15⅛	12¾	Rep., pfd	1	13	13	13	— ⅜
17¾	15	Stanley War.	33	15⅛	14⅞	15	—
29½	22⅛	Storer	21	29½	28	28	—1
29¼	21⅛	20th-Fox	76	25	24½	24¾	— ¼
29¾	24½	Univ. Pix	1	25⅛	25⅛	25⅛	—
82½	74⅞	Univ., pfd	.50	74⅞	74⅞	74⅞	—
29⅛	18½	Warner Bros.	153	29⅛	27¾	28⅛	+ ½
141¼	101	Zenith	46	111½	102¼	109¾	+7½

American Stock Exchange

6⅛	3⅝	Allied Artists	261	5⅞	5¼	5½	+ ⅜
13¼	9¾	All'd Art., pfd.	48	12¾	11¾	12	+ ¾
2⅛	1⅛	C & C Super	1104	1⅝	1⅛	1½	+ ¼
10	5¾	Du Mont	60	6	5¾	5⅞	—
3½	2¾	Guild Films	95	3⅜	3	3¼	+ ⅛
5⅜	3	Nat'l Telefilm	177	5⅜	5	5½	+ ⅜
5¾	2¾	Skiatron	16	3⅜	3⅜	3¾	— ⅛
13¼	9⅜	Technicolor	93	10¼	9¾	9⅞	— ¼
4	3	Trans-Lux	1	3⅜	3⅜	3⅜	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	2¾	3½	+ ¼
Cinerama Inc.	1	1½	—
Cinerama Prod.	3⅜	3⅞	—
Official Films	1⅜	1¾	—
Polaroid	82	85	—
U. A. Theatres	6⅛	7⅛	— ⅛
Walt Disney	22	24	— ½

(Quotations furnished y Dreyfus & Co.)

Venice Skips Grand Award Though Italo Film Scribes Tap Yank 'Attack'

Venice, Sept. 11.

The Venice film festival jury over the weekend provided this placid fest with a dubious high-spot by failing to give out the "St. Marc Golden Lion" grand prize. There was immediate speculation as to the motivations of the group, which has no American serving on it.

"Attack," directed by Robert Aldrich and the indie U.S. entry at the fest, copped the Italian Film Writers' Union trophy and also won the jury's praise. Maria Schell was named as the best actress for her work in "Gervaise," and Bourvil of France won kudos as best actor for his work in "Traverse de Paris," which Claude Autant-Larat directed.

The Giorgio Cini Foundation prize went to the Japanese "The Burma Harp;" the Film Press prize was shared by "Gervaise" and the Spanish "Calle Mayor" and the International Catholic Film Office handed its trophy to another entry from Spain, "Calabuch," directed by Louis Berlanga.

In honoring the Swiss-born Miss Schell, the jury also praised an American actress, Betsy Blair, for her work in "Calle Mayor" (Main Street).

Question inevitably arises as to the reason why the jury failed to hand out a top prize. One speculation is that it might have gone to "Attack," which deals with the cowardice of an American officer during the war. Charge would immediately have been made that the Italians were provoking the U.S., which failed to participate at Venice as an industry.

Another possibility, of course, is that the jury just wasn't able to agree on a winner. It's known that it was torn between "Attack," "Gervaise" and "Calle Mayor."

Still another thought is that "Attack" might have copped the prize anyway, but that Venice didn't want to honor an American film under the circumstances, with the U.S. Government not even officially represented.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
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CROSBY · KELLY · SINATRA
in "HIGH SOCIETY"
In VistaVision and Color
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and SPECTACULAR STAGE PRESENTATION

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Please write details to:
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'See It Now, Pay Later' Survey Set for Pronto Moves in Indianapolis

Decision has been made to proceed "almost immediately" with a public opinion survey in Indianapolis to establish whether the public there would go for any "admissions on credit" plan.

Outside survey outfit has been engaged to do the work for which the Motion Picture Assn. of America some months ago voted $25,000. Results should be in within six to eight weeks, according to William C. Gehring, 20th-Fox v.p. and head of the distributor committee concerned with the scheme.

If public response is positive, distribs and local area exhibs will get together on ways and means of setting up a test run of the system, Gehring said.

Olivier Nods 30-Min. Cut Of 'Richard III' Globally

"Richard III" will be released for wide distribution later on this month in a trimmed version that will run two and a half hours instead of the original three.

Laurence Olivier starrer is being cut all over the world in line with a distributor complaint that it's tough to sell the overlength epics. Olivier was originally firmly opposed to any cuts, but later was convinced of the commercial necessity and gave his okay.

$1,800,000 Suit Filed By Prudential Circuit

Associated Prudential Theatre Inc., operators of the Smithtown Theatre, Smithtown, N. Y., last week filed a $1,800,000 treble damage antitrust suit in N. Y. Federal Court. Named as defendants were the eight major distribs, Century circuit, Combined Century Theatres, Inc., Fourtown Realty Corp. and Hint Stay Operating Inc.

Action charged the defendants with maintaining "unreasonable agreements, runs and clearances" in the licensing of pix and maintained the distributors refused to negotiate for films in good faith.

Venice on Venice

Continued from page 7

creators that a fest of this type called for.

In spite of the lack of U. S. industry and governmental presence on a regular level, the documentation on the U.S. pix this year was good on a private company basis. 20th made an effort to consolidate its lone wolf tactics which paid off with two entries, and United Artists had neat work on its entry via its Italo subsid Dear Film and a personal flack of Robert Aldrich on the spot. U. S. pix were "Bigger than Life" and "Bus Stop" from 20th and "Attack" (UA) of Aldrich & Associates.

In all fairness, most of the pix shown, except perhaps for the Greek "Dracos", had some aspect, either in treatment of thesping, that made them worthy of fest showing, but it was clear that the Venice way is still not the best, with almost a physical impossibility to get the best pix as long as there are participation squabbles within the individual countries as well as the loose criterion of personal choice. But that is what makes horseraces, as some scribe said somewhere.

Too Many 'Honors'

The limiting of awards to three also gave them more prestige, but allowance for all films shown to have a special certificate of honor, which could pop up in ads, drained some honors from the big winners. So what is the perfect fest? It is safe to say that can only remain in the realm of conjecture since all the fest heads present left with their own ideas of running a film fest still intact.

Cannes will continue as the top publicity and prestige fest with its choice dating and its big commercial aspect, but it could be tempered by a more careful choosing of the films. Karlovy Vary will hold its political tone and Berlin its carefully nurtured commercial and referendum qualities. Edinburgh and Cork are still to be heard from in re prestige. In spite of the MPEA boycott this year, it is evident that the film fest is important, not only from the dollar view due to free remittances and licenses for participation, but on the diplomatic and publicity-prestige side for an industry that in some cases gets almost 50% of its revenue from abroad.

The film fests will probably remain combo "fair" and "art" showings, and the fest that correlates the two best, as Cannes did this year, will reap the benefits from both the film side and the public. The days of ignoring film fests are past and it is now evident that prizes are not a strictly Continental gambit between the big countries. The very differences between film fests, plus the methods of activity due to the country of origin, will still go on. But experiment is a good thing, and, in this way, Venice's attempt to return to the art aspect was a noteworthy attempt. Enough personalities also came, and some dissensions and political news items arose in spite of the careful choice, etc., to give some leavening to the slowpoke tenure of the fest.

9 of 'Em Next Year

As the film fest season draws to a close, the Federation of International Film Producers announces that there will be about nine "A" fests next year. So intrigue will go on, but everybody will be there whether in an indie or national status. The new nine will be Cannes, Cork, Edinburgh, Karlovy Vary, Venice, Berlin, San Sebastian, Locarno and Punta Del Este.

Frisco Moves for 1st Int'l Film Fest In U.S.; 'La Strada' Dominates Awards

San Francisco, Sept. 11.

As "La Strada" swept three of the four Golden Gate awards at the Italian Film Festival here last Saturday (8) Harold Zellerbach, industrialist who heads the Frisco Art Commission, said he expected this city to promote the first international film fete in America.

Zellerbach, who bossed the Economic Cooperation Administration in Italy, presented the awards to Italian Consul General Pierluigi Alvera. They were:

Best film—"La Strada;" best actor—Pietro Germi, in "The Railroad Man;" best actress—Giulietta Masina, in "La Strada;" best director — Federico Fellini, in "La Strada."

In addition to "La Strada" and "The Railroad Man," "Scandal in Sorrento," "Blue Continent" and "Tosca" were presented at the five-night festival in the 1,600-seat Alexandria. It was the world premiere for "Tosca," and the U.S. debuts for "Railroad Man" and "Scandal in Sorrento."

Festival was jointly financed by the Italian government and San Francisco Theatres Inc., chain which works closely with the Big Golden State string in California.

Zellerbach told an audience which included 40 members of the consular corps that "I hope the San Francisco Art Commission — of which I happen to be president— will be instrumental in promoting an annual film festival."

Alvera, in accepting the Golden Gates, remarked: "We have shown it is possible to have a film festival for foreign countries in the U.S. Don't you think it would be an exciting idea to give San Francisco a yearly international festival similar to the one at Venice and Cannes?"

He appealed to "proper authorities" of Frisco to push the idea so that it might "succeed next year."

Irving M. Levin, theatre chain's director, departed Sunday (9) for New York to huddle with COMPO execs on an international festival, then headed for Rome, where he'll deliver the Golden Gate awards personally and try to sell the festival idea. Afterward, he'll go to Paris and London to line up support. Toughest part of selling job probably will be right on the home grounds, to city fathers who'll have to put up a financial guarantee. But support of Zellerbach, one of the principals in the half-billion-dollar Crown-Zellerbach Paper Co., should make matters easier.

Cohen Off Scouting For Largescreen Color TV

Max Cohen., president of Cinema Circuit, New York, sails on the Queen Elizabeth today (Wed.) for a swing of Europe with the announced purpose of acquiring from unidentified foreign sources newly-designed largescreen color television equipment for installation in 14 of his theatres.

"Musical and special events" will be tint-teeveed along with a standard program of films under his plan. And if it works he figures on installing the apparatus in 5,000 theatres in two years. Cohen also will seek foreign features for theatrical and tv distribution here.

20th-Fox has been experimenting with color tv for the past few years. Billed Eidophor, this system has undergone numerous tests but has yet to reach the point where 20th has given it a public demonstration in a conventional theatre.

Venice on Exports

Continued from page 7

cial participation. Here I may lose more at the Casino than I could possibly make in any deals. No films of really hot U. S. possibilities were seen at Venice that had not already been broached in the countries of origin.

Sure, there were a number of stars Anna Magnani, Gina Lollobrigida, Elsa Martinelli, James Mason, Maria Schell, Francoise Perier, etc.), but they could not quite perk up the lag in the festival. Naturally a festival needs fine films first, but, however, it can not ignore the lifeblood of buying and selling. Consecrating films as an art should be left to posterity. Right now we want to buy and sell. Festivals may help bring certain films to world and distributor attention, but they certainly jack up the prices on these films which might have been gotten for a song eventually.

Festivals are useless, but we should have one in New York for all foreign films already sold in America.

Bosley Crowther should be persuaded to come to a fest and then his articles would give definite clues on what pix to buy for the U. S. He would make a formidable advance film scout since his reviews are so important.

In the U. S. it is primarily the French and Italian films that make the art houses, with offbeat runnersup in Japanese and Spanish. Russia made a faint plea in the art mart with "Romeo and Juliet" but that was based on dance. I think that Italian and French are the most tolerated lingos in the art and specialized field. Of course, English should be accepted without a quibble, but the fact remains that in many general situations an English film is just not acceptable. There have been serious attempts to dub English films into American.

Why not try Hungarian, German, Greek, Russian, etc., pix? Well, with the Soviets and satellites there is still a political difficulty, but it is mainly a lingo problem for we feel that they just would not be accepted. Indian films also still fall between the exotic and Western and are not quite right. Why isn't any good film a worthwhile film for the arties regardless of the language? Frankly I don't know but I just feel it. Those offbeat lingos will still have to stay in the language circuits until that exception comes along. Look at Japanese films, they seem to have lost their flavor after the two biggies that raised specialized attention. ("Rashomon," "Gates of Hell").

It is all unpredictable, etc., but I would still go into the foreign film biz if I had it to do over again. It is exciting and it does not interfere with the regular American film market. It adds a leavening and helps, in many cases, to get specialized tastes back to filmgoing, which helps American films also. There is a place for everybody, but let's face it, the films have to be good or unique or plain spicy to catch the public eye and interest.

Festivals, with all their faults, are a fine institution. So are films.

Film Vets Retire

Hollywood, Sept. 11.

Pair of Metro 32-year men have retired to go on studio pension roster. John Arnold bows out as head of camera department, and William Levanway as film editorial department chief. Arnold, in industry since 1915, will join another company in a consultative capacity. Irving G. Ries, head of optical photographic department and vet of 35 years, likewise has retired.

Harold J. McCord also resigned as head of Warner Bros. film editing department, post he held for past 35 years.

MARCIANO'S OWN STORY!

For the first time, the "Rock" himself tells the whole story—the real reason why he retired—even things he never told his wife or manager before! Read about the championship fight he claims was almost "stolen" from him . . . how he fought five years with an ailment so painful you wonder how he dared climb into the ring. Find out about Rocky's early life in Brockton's rough-and-tough Italian section! Don't miss "I fought All the Way," begining in this week's issue of The SATURDAY EVENING POST.

Canada's Revolutionary Solution To Disturbing UHF Problem: Six Channels From Single Transmitter

Getting a single UHF transmitter to handle six channels is one of the unusual ideas of O. K. Kendall of Ottawa, Canada, designed to haul Canadian (and possibly other) television from its present distress. Kendall's ideas are contained in a brief to be placed before Canada's Royal Commission on Broadcasting on Sept. 24.

Technical and electronic experts in Ottawa claim Kendall's suggestions are "revolutionary" and believe they could work if begun now. "It's only a matter of design," the brief states, "to get six channels from a single UHF transmitter." It goes on: VHF, with only 30 feasible allocations left, is a "throttle-neck" to Canadian television progress and UHF channels must be used or lost. According to Kendall, if the 70 UHF channels are re-allocated in groups of six adjacent bands to a community, then UHF sets can use a switch knob similar to VHF sets and six programs would be available, free from interference. This system, states the brief, would also solve the problem of space limitations for good color transmission, using two of the six channels for color.

Kendall's suggestions also includes:

Giving a voting representation on the board of governors of the Canadian Broadcast Corp. to private broadcasters, a revolutionary step from two standpoints, CBC's as well as the indies since the latter have been sturdily promoting a movement for a non-interested, independent body to govern all radio and video matters in Canada and would not likely receive with any enthusiasm the idea of being represented on the CBC board.

Revoking a section of the Broadcasting Act to ensure that the board and the management of CBC are plainly identified as two separate bodies;

Private stations each be made responsible for a reasonable share of television network production, a drastic but economic move designed to reduce costs of production for web use;

Uniting Canada's entire tv industry in one effort behind the national systems;

An objective of six commercially-supported national vidio webs;

Release of CBC's single-system

(Continued on page 44)

Presley's 82.6% Share

Ed Sullivan show hit an all-time peak in share of audience Sunday night (9), swamping NBC-TV's feature film showing of "The Magic Box" with an 82.6% share, compared with NBC's 8.3%. The overnight Trendex ratings were 43.7 for Sullivan (show was hosted by Charles Laughton and starred Elvis Presley) and 4.2 for "Magic Box," which preempted Steve Allen as a one-shot. ABC's "Famous Film Festival," with Noel Coward's "In Which We Serve," came close to NBC with a 3.6 rating and 6.8% share. "Box," incidentally, was virtually emasculated in the editing to an hour, which could have had some effect on its poor showing.

Until Sunday, the record share of audience on the Sullivan segment was a 77.4%, scored in 1953 when Sullivan had as guests Elizabeth Taylor, Van Johnson and Julius LaRosa, the latter immediately after he was fired by Arthur Godfrey.

ABC's Full Hour TV Circus Motif, Sponsor 'n' All

After much deliberation, borne out of a fear of the strong network competition at the time, ABC-TV has firmed up a Thursday 8 to 9 p.m. format, and already has a sponsor lined up. Network will offer a live variety format, to be pegged around a circus motif, with bigtop performers playing an important part.

American Metals has accepted part sponsorship of the hour, which will be fronted by ventriloquist Paul Winchell. Whether American will be owner of a third or quarter of the show seems to depend on whether there will be two or three other participating bankrollers. Remco, American Character Doll and Hartz Mountain products are understood to be mulling buyin.

"Super Circus," the ABC-TV stanza for kids, which ran last season, Sundays at 5, has been dropped as a prospect for 1956-57. It's new slotting would have been on Saturdays at 5. But its producer Martin Stone will handle similar chores for the new nighttime tent-type venture.

The new Thursday stanza, called "Circus," will be more along adult lines than "Super Circus." Plus the circus performers, a significant part of the show will be nitery and vaude talent. Network admits that it is trying to grasp the generally successful variety show formatting of the other two webs, and it points out that many of tv's biggest successes ratingwise were or are in the 8 to 9 time on other nights—a la, Ed Sullivan on CBS (which is quite circussey at times); his rival on NBC, Steve Allen; the old Tuesday Milton Berle show on NBC, etc. There is nearly a total absence of Thursday night tv variety (excepting the once-monthly "Shower of Stars").

Program will emanate from ABC's N. Y. TV-Studio 1. Start will be Oct. 4. Leon Newman, who booked "Super," will act in the same capacity.

Pharma-Craft's CBS Radio Splurge

CBS Radio has landed its first big nighttime order of the new season, a 20-week campaign by Pharma-Craft for five five-minute segments a week, adding up to 100 segments in all. Pharma-Craft, which already sponsors two quarter-hours a week on "House Party" in the daytime, will divvy up the nighttime segments among the Bob Crosby, "Amos 'n' Andy" and Mitch Miller shows, starting Oct. 2.

Order, through J. Walter Thompson of Chicago, stems in part from the fact that the drug outfit's television plans didn't go through as scheduled. Pharma-Craft was to have sponsored "Beat the Clock" on CBS-TV, but a snarl developed over station clearance and Hazel Bishop took on the show itself, with Pharma-Craft spreading the coin into radio instead.

Standard Brands, which already is one of the heaviest spenders on the CBS Radio daytime schedule with nearly $2,000,000 committed to Arthur Godfrey and the soap segments, is further expanding its holdings with a shortterm saturation campaign involving the purchase of 15 seven-and-a-half-minute segments per week for a minimum two-week period starting Oct. 1. Campaign may run 40 three weeks or more, but two weeks are firm.

Order, via Ted Bates, will give Standard Brands a total of 25 such segments per week during the saturation period, since it already has 10 segments weekly on a 52-week basis.

Al Span Quits CBS

Al Span, vet CBS producer who has been on the network payroll for more than 20 years, has tendered his resignation. He wants to live on the Coast, his original stamping ground.

Span was last identified with the CBS-TV "Stage Show," which makes its exit with the return of the full-hour Jackie Gleason show.

SAMMY KAYE

Columbia Records - current release,
"The Rich People of Brooklyn"
b/w "Dreamy River"
New Album Release:
"WHAT MAKES SAMMY SWING"
The Greatest of Swing Classics
Featuring the Swing & Sway
Strings
Still Going Strong
"MY FAIR LADY
(FOR DANCING)"

Major Hoopla for Bow Of Ziegfeld Theatre As NBC Tint Studio

New York gets another taste of the kleig-light opening-night treatment Saturday (15) when NBC-TV celebrates a twin-premiere—the reopening of the Ziegfeld Theatre, this time as the network's top color studio, and the preem of this season's Perry Como show as an every-week tinted entry. The Como show will be the principal tenant of the Ziegfeld from here on in.

To celebrate the occasion, NBC is tossing some $15,000 into the hopper for a big preem hoopla that will go beyond the ordinary sidewalk bit with a 10-minute outdoor sequence that will see guests and cast members arrive in Cadillacs and convertibles along with some regular script business. Irene Dunne, who appeared at the Ziegfeld in the '20's will do a musical reprise of the theatre's history, and later on, NBC prez Bob Sarnoff will officially dedicate the theatre. Also set for the show are Buddy Hackett and Sal Mineo.

Web is adding two cameras for the sidewalk sequences, making the show a six-camera affair, since the theatre's setup is geared for four tint cameras (three on the "midway"-type ramps set off to either side, and the other an aerial camera suspended from a track on the balcony). Also, some 400-odd seats in the 1,800-seat house are being set aside for invited agency, client and press guests.

HARRY TRIGG'S NEW CHI PROGRAM SLOT

Chicago, Sept. 11.

Harry Trigg, Chi NBC network program manager since last May, has shifted allegiance to the o&o side as the new director and programming for WNBQ and WMAQ. Spot was vacated by George Heinemann, now program manager at WRCA-TV, N. Y.

Under the new organization setup, Trigg eventually will have a radio and a tv programming manager reporting to him. These posts haven't as yet been filled and New York hasn't moved on a replacement for Trigg in the network job. Kirk Logie, as assistant program manager, is handling the web duties for the time being.

Polkas Sandwiching Amateurs & 'Omnibus'

"Polka Time" becomes the strange bedfellow of "Amateur Hour" and "Omnibus," beginning Sunday, Oct. 7. The country & western half-hour, emanating live from Chicago, will be offered for co-operative sale by ABC-TV affils. Time will be 8:30 p.m.

It remains to be seen how well a c&w audience mixes with either Pharmaceuticals Ted Mack-fronter from 7:30 to 8:30 or with Ford Foundation's cultural "Omnibus" from 9 to 10:30.

Lee J. Cobb In Defense of TV

Medium's Nothing To Be Ashamed Of, Sez Actor; 'Second Only To Theatre'

Hollywood, Sept. 11.

Creative artists in tv were urged by Lee J. Cobb to take pride in the medium. "As a craftsman, I feel it's second only to the theatre in creative rewards," the thesp declared.

The actor particularly deplored the tendency in some quarters to fob off second-rate material or work with a snide, "It's good enough for tv." This, Cobb terms an "insulting fraud" and actually, "a reflection on that person's ability."

This view Cobb confines to live video, terming telefilms as "second rate motion pictures." But to an actor, to start from the beginning of a script and play through to the end "quadruples the spiritual satisfaction, He can control the progression of a characterization. He has the justification of a performing artist, no matter technical intrusions. I don't hold with the delicate geniuses who fall to pieces when someone coughs. While video doesn't offer a live audience, I'm grateful for what there is. There's a sense of urgency and a conviction that countless millions are watching. It's part of the gusto and the zest of the medium.

"But people in tv tend to live in fear, and to fear their immediate superiors. I've been urged to take jobs on the basis of 'It's only tv, on today and by tomorrow forget it'."

"In television, the rewards for anything, good or bad, have been fantastic. Only now is the audience beginning to show some discrimination. It's a law of life that many times, we have to settle for second best, and be thankful it's only second best. But I believe the television medium is of age right now, and it's possible to do a thing of lasting beauty and importance.

"We shouldn't be ashamed of the medium, but only what we're doing on the medium. I recognize the indispensibility of the 'lower case' shows to fill the many hours on the many stations. But what I have in mind are the 'prestige' shows which have been lauded. The trouble is that those in the position to make decisions are afraid to go much beyond the 'lower case' shows."

3-Star Hennessey

Wellesley, Mass., Sept. 11.

Thomas Jeffrey Hennessey III of this town is only 10 months old but he already has a three-star rating on tv raking in $300 for one and one-half minute spots with milk companies, towel manufacturers and baby food corporations competing for his services.

Believed to be the youngest tv performer in the country, the boy went to work at four months with a canned milk commercial. He's done commercials for the George Gobel and Red Skelton shows. A nine-man tv crew came up from New York to make 10 shots of the child model, who earns more than his mother, Irene Carter Hennessey, one of Hub's top fashion models. Father is a dentist and oral surgeon, Dr. Thomas Jeffrey Hennessey II. Young Hennessey has enough stashed away right now for his freshman year at Harvard from his earnings as one of the big timers in the child model field.

'Secret' Out, So Ike's CBS Talk A 75G GOP Rap

It's costing the Republican Party a grand total of $75,000 for the privilege of turning President Eisenhower's Sept. 19 campaign address out of Washington, D.C., into a half-hour telecast on CBS-TV. The special rap stems from the fact that the network is obliged to preempt "I've Got A Secret" in the 9:30 to 10 p.m. slot, with the GOP obliged to pick up the show's talent-production tab.

Ordinarily both the Republican and Democratic tv strategists put in their orders well enough in advance so that the agencies and networks, in order to eliminate preemption costs, can schedule shows to fit in with the politico pattern. But the Sept. 19 Eisenhower address came up suddenly and CBS found there was no time available without knocking out a show. "Secret" got the nod.

PHILLY STATIONS DENY ANTI-TRUST CHARGE

Philadelphia, Sept. 11.

Phila, Radio and Television Broadcasters Association, 10 radio stations and nine of their officers pleaded not guilty to charge of violating the Sherman Anti-Trust Act by controlling, through agreement, radio advertising rates since 1952.

Pleas were accepted by Judge George A. Welsh, in U. S. District Court. Trial date was not set but parties agreed that it should be in the near future.

In addition to the association, defendants include Independence Broadcasting Co., and Wm. Banks, pres.; Wm. Penn Broadcasting, and Wm. Caskey, veep; Penna. Broadcasting, and Ben Gimbel, pres.; Franklin Broadcasting, and Raymond S. Green, g.m.; Max Leon, Inc. and Robert A. Lein, secretary.

Also Seaboard Broadcasting and John Mahoney, g.m.; WJMJ and Pat Stanton, g.m.; WCAU, Inc., and Donald Thornburgh, pres.; Westinghouse Broadcasting and Robert Teter, sales manager for former Westinghouse station KYW, Phila., and Triangle Publications, Inc.

IMOGENE'S GE 'TAXI'

Hollywood, Sept. 11.

Director Don Weis has been assigned to "Taxi," a CBS-TV "General Electric Theatre" telefilm which will star Imogene Coca.

Pic rolls at Revue next Monday (17).

TA Probes Excess Of Fla. Telethons

Theatre Authority, handling the benefit performances for the Four A's and other theatrical agencies, is sending reps to Florida early in October to investigate the telethon situation. Seems Sunshine State charities are pushing for an extra-heavy amount of telethons during the height of the season, against TA's better judgment

Last season, TA allowed two telethons in the Miami area. Nevertheless, the demands have been for many more charity shows on tv, all of which are aimed at getting on during the relatively short Miami season.

TA authorities will meet with American Guild of Variety Artists leaders in Miami. AGVA is the dominant performer's union there. Screen Actors Guild and American Federation of Television-Radio Artist members will also be called in.

Belief of TA is that no city should have more than two, at most three, telethons in the course of a year.

Max Factor Co-Sponsor On NBC-TV 'Noah's Ark'

Max Factor has bought in on alternate-week sponsorship of the new Jack Webb production, "Noah's Ark," which bows on NBC-TV Oct. 2. Cosmetic house, in its first network buy since 1951—it's been a heavy spot spender, however—will share the tab with Liggett & Myers on the Tuesday at 8:30 spot.

Cosmetic outfit was repped by Doyle, Dane, Bernbach agency.

'BOB & PAT' NOW 'BOB & CO.'

END OF A TV ERA

Pat Weaver's checkout from NBC represents the end of an era in television—one of the most colorful periods in the medium's brief history. No one has ever disputed the fact that the inauguration of the Weaver programming and sales concepts, notably in the area of spec-ing up the spectrum with the 90-minute format, was (and remains) a fresh approach and a welcome departure from the tired half-hour hangover from radio days. There have been good specs and bad specs, but there's no denying that their addition to the program schedules of the major networks generated a new kind of excitement in providing tv with a show biz hotfoot.

Even with his departure and whatever the ultimate fate of the specs, the Weaver "labels" are in plentiful evidence as permanently-inscribed formats. The "Today"-"Home"-"Tonight" parlay of Weaver showcases which inaugurated the "magazine" sales concept for television as a flourishing invitation to approximately $20,000,000 in annual gross billings, much of it from new advertisers; the inception of the "Wide Wide World" razzmatazz with its live remote pickups that already extend beyond the borders of the country—here are Weaver trademarks left behind to become accepted patterns in a medium not too prone to invite change or discard the status quo.

If the 90-minute spectacular disappears from the spectrum (and there is already evidence of a too-swift return to the old-established cliche patterns of programming) it could be an omen of sterility and dullness, of sameness and smugness. Specs may not be the answer, but surely the courage to try the untried and unproven, the inventiveness that characterized the Weaver regime should not be tossed aside. *Rose.*

Wasserman Script Passes Test

'Fog' Finally Gets Airing After 'Studio One,' 'Playhouse 90' Rejection

Scripter Dale Wasserman has had the unusual experience of having been turned down on a script by two key network shows after they purchased it and then having set the same script as the opening play of the season by a third major dramatic show on the same web. Story is "The Fog," a yarn about the effects of smog on a small town, and it was first scheduled and then rejected by "Studio One," then purchased and rejected by "Playhouse 90." It will open the season on "Climax" Sept. 27, with Ralph Bellamy starring.

Apparently, Westinghouse, the "Studio One" sponsor, and one of the three "Playhouse 90" sponsors had reservations about the general theme, along with specific objections to a couple of references in the script. One such reference was the suggestion that factories may cause smog; another was a reference to atomic weapons and guided missles being a symbol of man's inhumanity to man.

At any rate, the script had been purchased by CBS-TV, with a contract signed for the teleplay and the show scheduled to open the "Studio One" season. When Westinghouse nixed it, Wasserman's attorney, Martin H. Leonard, renegotiated a new price for its use on "Playhouse 90," with a higher price

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Plymouth Rides With Welk Show

Plymouth has finally made a decision on a tv network showcasing. The automotive manufacturer is understood to be signing for half-sponsorship of the Monday night Lawrence Welk show on ABC-TV until it can firm up a program of its own, which, in all probability, will also be on ABC.

Dodge, another Chrysler Corp. subsid, has the 9:30 to 10:30 p.m. ABC Monday musical in its entirety, but is relinquishing half to sister company Plymouth at least through the month of October. There is talk that in November Plymouth will try for a variety show, although the plan is far from definite.

Welk's Monday show (he has one on Saturdays, as well), begins the first week in October. N. W. Ayer handles Plymouth, and Grant the Dodge account.

Steve Subs Sullivan

Steve Allen is going in as substitute for Ed Sullivan.

But it's not on tv. Allen will emcee the Overseas Press Club luncheon in N. Y. on Sept. 20. Sullivan was originally booked for the event but was forced to cancel out because of his accident and subsequent enforced layoff.

McC-E Figured To Snare Colgate $12,000,000 Biz

Speculation continues to run high in agency circles as to what agency will cop the lucrative Colgate billings which vacate the William Esty premises the end of the year. Whoever gets it will inherit $12,000,000 worth of business.

Best guess around the trade is that the account is headed McCann-Erickson's way (which was just about the way every other account went during the past year, with McC-E now flirting with the $200,000,000 mark in overall billings.)

Designation of McCann-Erickson wouldn't come as any particular surprise in view of Bob Healy's one-time Colgate status as ad boss and continued intimacy with Colgate board chairman E. H. Little. Healy is now McC-E exec veepee and plans board strategist, thus the Colgate switchover figures as a logical move to many. Plus the fact that McCann doesn't have a soap account in the house, having shed its Lever Bros. identity some time back.

AFTRA, NETWORKS PREP NEGOTIATIONS

American Federation of Television & Radio Artists begins negotiations with the tv networks on Sept. 20, according to the union. ABC, NBC and CBS will be involved in the contract renegotiations.

Powwows will not affect the Clarification Agreement, which AFTRA negotiated with the webs some months ago.

EXIT OF WEAVER COMPLETES CYCLE

By GEORGE ROSEN

NBC this week moved into the "Bob & Co." era tempoed to a more realistic evaluation of the economics of tv in contrast to the highly-publicized and flamboyant spending of the "Pat Weaver regime," with affiliates alerted to NBC prexy Robert W. Sarnoff's prophecy that the network is "on the threshold of its greatest period of growth and opportunity."

At the same time the ex-board chairman, Sylvester L. (Pat) Weaver Jr., began his first week "at liberty," with likelihood that he'll "sit it out" for some months.

Weaver's in no rush about a job. First off, he says, he wants to re-examine tv both as an advertising medium and the whole area of programming before deciding how best to "exercise my strong convictions about television as a forceful medium for the country."

To enjoy the full benefits of the severance negotiated with NBC, he cannot compete in any way with the network until next July 1. For this he will get an approximate $300,000 (representing two years' pay as NBC board chairman) which will be cushioned over a period of time for tax purposes. Weaver has no intention of disturbing this severance clause. He says his present intention is to go into business for himself, most likely in the area of packaging-creative consultancy, but won't cut himself off from the numerous queries he's received since his resignation as to job potentials. "I'll look into all of them," he told VARIETY.

No Surprise

Resignation of Weaver, while a closely-guarded company secret until it was close-circuited to all employees and affiliates last Friday (7), actually came as no surprise. The sweeping Booz, Allen, Hamilton management survey, with its resultant reorganization of the network which had been under way for several months, merely put the official stamp of approval on what had long been anticipated. It became increasingly apparent ever since the ascendancy of Bob Sarnoff as president last December, when Weaver moved from the prexy post into the board chairmanship, that the twilight of the Weaver era was at hand; for the past six months the trade heard little or nothing from him as Sarnoff more and more took over the reins.

Sarnoff's announcement of "personal regrets" over the Weaver checkout came on the heels of the NBC board meeting when Weaver submitted his resignation. It was a terse statement expressing "best wishes for his future," that served as a prelude to the official announcement of the new "Bob & Co." administrative setup, with its four executive veepees and promotions from within the company under the new organization plan in what is probably one of the most drastic overhaulings in broadcasting annals. The statement bypassed references to such casualties as Fred Wile, the West Coast program veepee, and George Frey, veepee in charge of sales, both of whom took the exit route rather than switch to other areas of operation, or the new status of program veepee Dick Pinkham, who shifts to other functions. Upon his return from Europe this week Pinkham decided to stay in the new area assigned to him, probably in the "Today"-"Home"-"Tonight" domain.

(Wile, whose association with Weaver long predates their NBC tenure, says he has no future plans

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Well, How About It?

First of what undoubtedly will be a string of Pat Weaver gags is making the rounds. Question posed is:

"Now that Weaver's out at NBC, does he get to keep his RCA color set?"

Just Seems There's No End To Problems on CBS' 'Playhouse 90'

CBS-TV finds itself in an unusual predicament in connection with its inability to wrap up a sponsor for the final 30 minutes (10:30 to 11) of the 90-minute "Playhouse 90" Thursday night dramatic series, which bows on the network next month.

The prevailing sponsorship pattern, incidentally, has been altered. Originally CBS had an order from Ronson for an alternate-week full hour ride on "Playhouse" (10 to 11), with Singer and Bristol-Myers buying the 9:30 to 10 segment weekly. That left a full hour open on an every-other-week basis. Ronson has now decided to sponsor the 10 to 10:30 period every week, leaving a weekly half-hour available.

On top of the "one of our sponsors is missing" dilemma, CBS takes a double rap since, in order to get station clearances, it has to compensate the affiliates for loss of local revenue in staying with the show through a half-hour of sustaining time. There isn't a tv station in the country that can't find a brewery or bank to grab off the 10:30 to 11 slice. Since CBS affils are committed to the full 90-minute Thursday ride, they've got to be reimbursed, sponsor or no sponsor.

Situation is not without precedent. When Jackie Gleason first went full hour on CBS and before the network clinched sponsorship deals, it was necessary to guarantee stations compensation in order to get clearances. Same situation applied to "Omnibus" in committing affiliates to the full 90-minute pickup.

Even if CBS latches on to a 10:30 to 11 "Playhouse" client (and with the kind of properties the network is lining up this shouldn't prove too great a hurdle) the station clearance problem will still haunt the network, for the simple reason that it's blocking network sales elsewhere on the schedule. Stations knocking out a local 10:30 show to accommodate the network are in the habit of slotting the show elsewhere — say at 7 or 7:30 p.m. Thus the network loses clearances on the latter time period.

HAL MARCH DOUBLES INTO NEW QUIZZER

Hal March this week was set to emcee Revlon's "The Most Beautiful Girl in the World" over NBC-TV Mondays. Finalization of March apparently puts an end to most of the major problems on the show, starting date of which had been postponed from Sept. 24 to Oct. 22 because of the talent and legal difficulties. Show goes into the 9 p.m. slot vacated by "Medic."

March, of course, will continue to head up the top-rated Revlon "$64,000 Question" on CBS-TV which propelled him into a national figure and virtually pushed Revlon to the top of the cosmetic field.

Lotsa Job Shifts Imminent at NBC; Rettig Treasurer

Some additional key changes are on tap in the NBC reorganization scheme, pending the finalizing of blueprints by the top management exec veepees.

For example, while Tom McAvity becomes Executive Vice President for TV Network Program and Sales, he will put in his own teams in both areas, with Billy Goodheart taking over the sales helm and a replacement scheduled for program veepee Dick Pinkham, who will be shifted elsewhere in the company. It's understood that Mort Werner will move into the key program slot. Still to be resolved is a successor to Fred Wile as West Coast program head.

Under Charles Denny's Operation exec veepeeship, it's reported that Tom McFadden will get the nod as o&o chieftain.

Earl Rettig, head of business affairs, is scheduled for designation as treasurer of the company with Carl Stanton assuming the business affairs post. Stanton has been on the "unassigned" list since moving out of the NBC Film Division.

Under the recently-completed Booz, Allen, Hamilton management survey, each of the four exec veepees will announce the organizational lineups within their own areas in the near future, probably within the next month.

'Break The Bank' Can Give Away 400G At One Time, It Sez Here

Lanolin Plus has committed for every-week sponsorship on "Break the Bank" over NBC-TV for a firm 26-weeks and has optioned 13 additional weeks for solo bankrolling, according to the Russel M. Seeds agency, which reps the client. Seeds and NBC-TV are still searching for an alternate week bankroller, which could come in at any time, but Lanolin is holding out for a suitable co-sponsor, having rejected several already.

Meanwhile, producer Ed Wolf and the agency have refined the prize scale on the show to the point where it's conceivable that $400,000 could be given away on one night. That's because under the pattern there can be three contestants on the same night going for $250,000, $100,000 and $50,000 respectively, all at the same time. If one wins the $250,000 and the other two stop after reaching their levels, a grand total of $400,000 could be given away. Under the pattern, it would take a contestant 24 to 27 weeks to hit the $250,000.

WW A One-Man 'Rand McNally'

Around NBC they're calling Walter Winchell a one-man Rand McNally as he hits the high spots of the "Trendex Circuit" (15 key cities) in a razzmatazz of pre-exploitation on his upcoming tv show, which preems next month. In Washington alone, Winchell did 23 spots on the o&o station practically blanketing the local programming schedule. Through this week and next he's riding herd on local shows in Philly, Chicago, etc., plus lots of network exposure in what is probably one of the most concentrated premiere buildups in tv.

In addition to stints on "Home" and "Today," Winchell is down for guest shots on the Perry Como preem next week and the Sid Caesar starter the following week. As on his local visitations, he's tieing up the self-exploitation with check donations to the Damon Runyon Fund.

ED GARDNER IN JWT CREATIVE SLOT

Ed (Archie) Gardner, creator and star of the famed "Duffy's Tavern" series, has joined J. Walter Thompson in an executive capacity on the program creation level. He'll operate in the agency's New York headquarters in the radio-tv department.

Little known is the fact that Gardner, in his pre-"Duffy" days, started with the Thompson agency in the radio department, also in a creative post, incepting some of the medium's longrunning entries.

NEW DATA BARES TV'S WHOPPING SUCCESS STORY ON DAYTIME PULL

By ART WOODSTONE

Television, even during the so-called weak breakfast hours, has a giant daytime audience. Until disclosures on the scope of sunshine viewership by two independent sources in the last few days, tv before 6 p.m. had been widely underestimated in terms of audience size and cost-per-1,000 efficiency.

Television Advertising Bureau made a presentation to several dozen Philadelphia ad execs yesterday (Tues.), explaining that the sight-sound medium's daylight audience has been "growing at a faster rate than night," with "greatest values" found before dark.

Feeling generally has been that tv, between 6 and 9 a.m., belonged to a relative handful of diehard viewers. TvB spokesmen, at the meeting in the Bellvue-Stratford yesterday, reported it delivers a weekly audience of 14,461,000 unduplicated Nielsen tv homes—two out of every five television sets in the country at work during breakfast.

Nielsen based the daytime study for TvB on the rating week of March 4 through 10. During the time, each tv home spent an average one hour and 57 minutes watching the tv set. As the day progressed, according to the findings, the unduplicated audience and the amount of time it consumed in watching, grew, until hitting nighttime peaks.

Lever Bros. Study

Lever Bros. finished a study on daytime viewership, too. With less of an axe to grind than TvB, it also indicated great strength for tv while the sun shines. Soapery used the same research outfit as TvB, but took a different tack. Interested in the hausfrau audience, it limited the survey to adult programming on the networks, for both tv and radio. TvB covered the spectrum for all programming, network and local, adult and kid.

Per Lever, in a week's time, 23,000,000 different (unduplicated) Nielsen homes watched adult programming between 10 a.m. and 5 p.m. Radio got 16,000,000 homes during the same span, and, it was explained by other sources, about a third of that radio total doesn't even have tv sets, so that

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New Protests In Storer Hub Bid

Washington, Sept. 11.

Forces opposing alleged plans of the Storer Broadcasting Co. to enter the Boston market via purchase and move of WMUR-TV in Manchester, N. H., were reinforced yesterday (Mon.) as UHF station WTAO-TV in Cambridge, Mass. (temporarily off the air) joined the fight. Opposition to the Storer plans were previously registered by Westinghouse Broadcasting's WBZ-TV and RKO Teleradio's WNAC-TV in Boston.

Through its attorney Benedict Cottone, former FCC general counsel, WTAO warned the Commission that if Storer Broadcasting, which now has the limit of five VHF stations, is permitted to have another before disposing of one of its properties it will "jockey and litigate" to get around the multiple ownership rules.

Declaring that the Commission would be "naive" to accept Storer's explanation that disclosure of the station to be sold would result in a "forced sale," WTAO asserted that "no prospective buyer could be deceived into believing that the sale of any station which Storer sought to sell, at whatever time it makes the effort, would not be 'forced.'" Why Storer should have any "special immunity" from disclosing which of its stations it would sell, said WTAO, has not been explained. "Clearly," it pointed out, "other applicants who have over the years elected to acquire a particular station which would require disposition of another station in the same

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Waring's 38-City Spread

WABC, N. Y., and WGN, Chicago, are among 38 radio stations which have signed for the new Ziv half-hour syndication radio show "Fred Waring and the Pennsylvanians."

ABC New York flagship has tentative plans to kick off the show Oct. 1, stripping it from 2 to 2:30 p.m. Chicago Tribune's outlet plans two Waring programs daily, one leading off WGN's music "Panorama Show" at 6:30 and the second program slated for daily airing 12:35 p.m.

New Gobel Format With Peggy King, Jeff Donnell Out

Hollywood, Sept. 11.

George Gobel is revamping his format for next season in NBC-TV, and Gomalco Productions has dropped options of Peggy King and Jeff Donnel in the process. Miss King has been singer with the show and Miss Donnell played part of Gobel's tv wife.

Miss King, who began on the show at $500 a week and was upped to $750 a week last semester, said she was glad of the action because she felt two years on a series like that was enough, and "as far as money is concerned, I can make more singing three weeks in Las Vegas than on the entire season with the show." Show is only on three weeks out of four, and since she's only paid when it's on, her income from the Gobel show last year amounted to $22,500 for the nine-months season.

"They're worried about their slipping ratings, and changing the entire format, I'm told. I'm grateful because as far as I'm concerned the show served its purpose; I wasn't nationally known until I went on the series. But they restricted me to two guest shows a year: I couldn't appear on any CBS-TV shows; I had to turn down a lead in a Lux Video play because of sponsor conflict. The Gobel show is sponsored by a soap company and milk company, and I couldn't appear on any shows sponsored by similar products. I think another year on the show would have been bad for my career. I want to do dramatic shows and appear on Broadway, but had to turn down many offers, including two NBC specs because I wasn't notified until now about the option," she said.

Miss King will star with Cyril Ritchard, Celeste Holm and Billy Gilbert in the NBC spec, "Jack and the Beanstalk," on Nov. 12.

LOPEZ BAND GETS SAT. SLOT ON WCBS-TV

In a move to widen its use of live programming as opposed to an already-crowded film schedule, WCBS-TV, the CBS-TV flagship in New York, is hopping aboard the band bandwagon. Station has set Vincent Lopez and his orch for a weekly 45-minute segment in the Saturday 6:15 to 7 period, starting Oct. 13.

Lopez, who's appearing at the Taft Hotel, N. Y., has worked out an arrangement under which he'll be able to leave the Taft Grill Room to work the show out of a WCBS-TV studio, with live audience (it'll be the only show on the station with a studio audience, incidentally). Featured on the show will be Judy Lynn, vocalist. It's Lopez' first tv'er with his full band, though he's done solo work in the past and of course is a vet radio performer.

KLZ-TV STAR
STARR YELLAND

Denver's Mr. TV—most versatile and polished performer on the TV scene in the Rocky Mountain area. Hosts highly popular afternoon "Matinee" and nightly "Sports Shop"—both Monday thru Friday.

WQED Forced to Censor Aquacade Pickup When Dialog Gets Too Rough

Pittsburgh, Sept. 11

WQED, educational Channel 13 here which televised big chunks of the annual Allegheny County Fair at South Park last week, had their hands full with the aquacade which was one of the exposition's feature attractions. Station officials couldn't see anything educational about a lot of the show. It was the dialog—not the bathing suits—that proved objectionable to the higher-ups.

"Some of the repartee between the show's emcee and the aquacade comedians might be okay for the Casino (local burlesque house) but not for television," a WQED spokesman said. "Inasmuch as we had no idea what was going to happen in advance, we were on the spot when the unsavory banter hit us suddenly."

At one performance, the camera crews frequently swung the lens from the stage and called upon WQED announcers to drown out the dialog. When puzzled viewers started phoning in to complain about the mysterious interruptions, it was explained that "portions of the aquacade were not suitable for telecasting."

WQED has been doing on-the-spot telecasts from the County Fair for the last couple of years, but this was the first time the matter of self-censorship ever came up. Next time, Channel 13 officials said, there'll be a closer understanding with Fair Director Goerge Kelly over the contents of the entertainment.

Doug Edwards Loses Sponsor, Gets Another

Douglas Edwards' CBS-TV news layout lost one longtime sponsor and gained another last week when Pall Mall checked out of its long-running Tuesday sponsorship and Colgate signed to take on the Friday segment. Exchange still leaves Edwards with one night open, this being Wednesday as the result of a shuffle by American Home Products of its three nights weekly.

Under the new pattern, American Home will have Mondays, Tuesdays and Thursdays while Colgate picks up Fridays. American Tobacco checks out after Sept. 18.

Saxie Dowell to KPOK

Sottsdale, Ariz., Sept. 11.

Saxie Dowell has resigned his deejay post at WGN, Chicago, effective Sept. 28, to assume the post of exec v.p. of KPOK, the new Dick Gilbert helmed radio outlet here. Dowell reports to the station Oct. 29.

Outlet, which will specialize in name deejays, aired its first test broadcast last week and received calls from as far as San Diego.

TV Scripting 'For Men Only?'

Philadelphia

Editor, VARIETY:

There must be some reason, no matter how illogical, for the discrimination against women writers in television. Although there was never any such unfair prejudice in radio, I have yet to see a feminine name given as the author of any hour-long tv play.

Professional women writers are quite as capable of creating effective dramas and comedies for television as any male author currently tapping the keys. Actually, many women can write considerably better, especially when plot problems involving feminine psychology must be solved, as they frequently are.

In Armstrong Circle Theatre's production of "A Baby Named X," two couples wanted to adopt the baby, one of them the intelligent and personable young Nelsons, living in a beautiful home of culture and refinement, who would have made ideal parents.

The other choice was a pair of irresponsible morons existing precariously in a financial sense in a couple of sleazy, none too clean rooms in an edge-of-the-slums type neighborhood. Their behavior and conversation indicated all too clearly that they were unfit to take adequate care of even a cat or dog.

The script writer contrived a solution to the problem that was impossible to take, even with bicarbonate. The way he wrote the story ending, the two women in charge of the adoption agency gave the baby to the low mentality, slum neighborhood couple!

Knowing quite well that no adoption official in her right mind would consider such a choice for even a moment, it would have been impossible for a woman writer to make such a glaring error in judgment; one, in fact, that was literally a matter of life and death. The unfortunate infant wouldn't have lived a week under such gruesome conditions.

It's about time for the old refrain to be heard again. . . . "Television needs new writers! New story ideas! Television certainly does, but very definitely isn't going to get either until the placard For Men Only is taken away, permanently, from the doors of all tv script departments. *Katherine Laure.*

Chas. McCarthy SRO

Charles F. McCarthy, newscaster for WABC, N. Y., goes SRO on his four daily radio programs. He has a quarter-hour and three five-minute programs every morning, and, beginning this week, he has six bankrollers splitting the charges.

His shows carry Eastern Airlines, Horn & Hardardt (local automats), Pilgrim Laundry, Thomas Leeming cosmetics, Parsons Ammonia, Burry's cookies.

25 Closed-Circuit TV Installations N. Y. Educ'l Goal

Albany, Sept. 11.

Operation of 25 closed-circuit educational tv installations in New York State within five years was forecast by Francis E. Almstead, special consultant to the state's education department and head of its video unit.

The prediction came as the department readied closed circuit plans for the State Teachers Colleges in Albany and Brockport, and the division Avenue High School and the Levittown Memorial High School, in Long Island. The experiment, the first to be sponsored by a state education department, will be closely watched by educators.

Proposed curriculae projects are to be submitted to the state education department by today's (12) deadline. A top-level committee within the department will consider them carefully before giving the go-ahead signal. Almstead was emphatic in denying that educational tv can replace teachers, although he did forsee the medium as helping to ease the teacher shortage problem. Elementary school children will be included in the experiment, marking another first for education tv which heretofore had been confined to pupils of high school age.

For its initial project, the department as contracted with Master Video Systems, N. Y., for the leasing of equipment from October, 1956, through April, 1958, at a cost of $179,000.

DuM Stations to Weed

WABD and WITG, the DuMont owned-operated tv stations, are dropping Paul Raymers spot representation and switching to Joseph Weed immediately. WABD, in N.Y., and WTTG, in Washington, have been with Raymer for approximately a year.

Bernard Goodwin, prexy of DuMont Broadcasting Corp., was responsible for the change in station reps. Raymer came in shortly after Ted Cott became veep and active head of the two stations for Paramount, which controls the tv corporation.

WBC Overhauls Pitt Exec Lineup

Pittsburgh, Sept. 11.

Switches in the higher echelons of KDKA-TV and radio have just been made right and left by Harold C. Lund, veep here in charge of Westinghouse Broadcasting's local operations. B. Calvin Jones, production manager of KYW-TV in Cleveland, has been brought on as tv program boss, succeeding Byron Dowty, who's moving to KFMB in San Diego in a similar berth. Roger Wolfe, Dowty's longtime assistant, stays on as Jones' aide.

Lloyd C. Chapman, exiting as Channel 2's sales chief to head up radio-tv department of Vic Maitland agency, has been supplanted by John Stilli, Jr., moving over from KDKA radio. In latter spot, Don Tragesser moves up from salesmen's ranks. At Maitland's, Chapman follows Don Murray, leaving to become executive producer at KMGM in Minneapolis, the new call letters for KEYD, which was recently bought by a group of Pittsburghers headed by Larry Israel and Bill Adler, editor-publisher of local edition of TV Guide.

At same time, Lund announced the appointment of Paul G. O'Friel as his administrative assistant, a new post in the Westinghouse operations here. O'Friel, who got his law degree at Pitt in '49 and was with the FBI for several years, has lately been on the WBC executive staff in New York.

Quiz Kid Slaps Suit On Packager, Sponsor

A quiz kid has filed a $6,870 suit against Louis G. Cowan Inc., Quiz Kids Inc. and American Home Products (show's sponsors) for collection for services rendered and expenses. Suit filed in N. Y. federal court by John McMurray, is in behalf of his daughter, Patricia McMurray, who appeared on the show during last January.

Suit contends that insufficient payment was given for Miss McMurray's appearances and seeks $6,000 for services rendered. In addition, suit seeks to recover $870 in alleged expenses involved in the appearances.

NEW CROSLEY STAFFERS

Cincinnati, Sept. 11.

Crosley Broadcasting Corp. has added several staffers for new shows in this week's expansion of WLW's music, news and sports format.

Newcomers are Dave Lane, Jack Gwyn, Roy Nester and Bill Albert.

Rearrangement is dubbed the "New Listen" by Al Bland, vice president in charge of programming.

REP. CELLER: 'GIVE—OR ELSE'

Cars, Candidates & Capsules

The next few weeks will witness an unprecedented scramble for five-minute and other capsule buys on the tv networks with the auto companies vying with the electioneering boys for every possible availability. What makes the situation intriguing and difficult to handle is the timing overlap, with the ballyhoo on the upcomng new car models breaking practically day-&-date with the big tv push by the Repubs (who have most of the money to spend) and the Dems.

The auto companies were late getting into tv this season and are saving their big punch for the tv spots. But the politicos have been grabbing up all the availabilities. Strange coupling of autos and Republicans and the frantic quest for time practically leaves Charles Wilson (ex-General Motors) talking to himself.

Culligan Plans Complete Overhauling Of NBC Radio, All-Nite Programming

A broad and sweeping realignment of the NBC Radio programming structure will be presented to an affiliate study group on Sept. 26 with an eye toward implementation by the first of the year or earlier. The new structure, which envisions an expansion of "Monitor" to include Friday nights, an extension of network service to 24 hours and including all-night programming and on-the-hour news, and most important, a nighttime formula that includes broad categories of programming set in cross-the-board hour blocks "so that people will know where to find it," is the brainchild and first project of Matthew (Joe) Culligan, recently named v.p. in charge of the network.

Culligan, under a broad plan that's still general in scope and hasn't reached the specifics stage yet, would overhaul the complete structure of the web. In the daytime, he would push forward the current 3 to 5 p.m. network option hours to noon-to-2 to form a solid 10 a.m. to 2 p.m. block that would include "Bandstand" for two hours and the present soapopera—with variations—bloc for the other two. At night, he would install broad categories—perhaps comedy every night from 8 to 9, variety from 9 to 10, mystery from 10 to 11 and "egghead stuff" from 11 to midnight, following this with an all-night service.

"We'll program so that if people want comedy at night, they'll know they can get it at 8 o'clock, and the same for variety at 9 and so on," Culligan states.

Culligan has approached the problem of the radio network with the view that "we've got to forget we ever had a network and start

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Crosby Enterprises To Fold; Electronics Div. to Minn. Mining

Hollywood, Sept. 11.

With the sale of the electronics division to Minnesota Mining and Manufacturing Co. of St. Paul, Bing Crosby Enterprises, one of the crooner's multifarious projects, has curled up its toes. BCE recently bowed out of the vidfilming field and with the passing of the electronics division, which has been engaged in video tape recording research, the firm will be disbanded, according to firm's publicist Larry Crosby.

Both MMM and Crosby spokesmen are closemouthed about financial details of the deal, but it's known that MMM is buying all Crosby Enterprises' equipment and inventory for "an initial payment of $75,000." Additionally, several Crosby patents go to MMM, to be paid for from "future sales."

According to the agreement, MMM continues "certain research projects" of BCE electronics division and a group of Crosby staffers, headed by John Mullen and Wayne Johnson, who have been working on the high-frequency (video) tape recording project, shift over to become MMM employees. This group moves to new lab quarters hereabouts shortly.

Negotiations were conducted here with Basil Grillo, exec v.p., repping Crosby.

Another 'U' Bites Dust

Reading, Pa., Sept. 11.

Berks County's oldest and sole remaining television station, WHUM-TV, officially went off the air Thursday (6) after have been shut down 48 hours because of lightning damage to the telecasting tower in the Blue Mountains near here.

Paul A. Flickinger, president of Eastern Radio Corp., which owns the UHF station, said it will remain closed for an "indeterminate period."

NBC 'Bandstand's' Sweet Tune; Sales Hitting $1,348,500

With its new daytime schedule on the air for only six weeks, NBC Radio has already racked up $1,348,500 in net daytime contracts for its "NBC Bandstand" and afternoon soap lineup. Some 10 clients have inked for participations ranging from six-second system cues to five-minute segments in pacts running from three weeks to firm 52's.

"Bandstand" lineup has five bankrollers set, with Miles Labs taking five one-minute participations a week for 52 weeks, Nabisco 18 six-second spots for three weeks, Pharma-Craft in for 20 weeks with five 30-second spots a week, Quaker Oats taking three six-second announcements weekly for 35 weeks and 20th-Fox with five 30-seconds a week for three weeks and seven of the same for a fourth week.

Afternoon lineup shows the strength in Mary Margaret Mc-

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JACK BENNY TV SHOW AS BBC REGULAR

London, Sept. 11.

The Jack Benny Show will be one of the highlights of the BBC-TV fall season. It will be aired weekly on Sundays, starting Sept. 30, and follows the success of the comedian's live tele show earlier in the summer.

Other features of the new season's lineup include a trio of Norman Wisdom shows, two spectaculars in "Bless the Bride" and "The Ivor Novello Story" and series programs for Vera Lynn, Yana, Dave King and Jimmy Edwards.

Shulton Likes 'See It'

Shulton, Inc., the drug and cosmetic house which sponsored the Victor Borge spec and the last couple of Ed Murrow "See It Now" segments of last season, is returning to CBS-TV to sponsor the first three of the new "See It Now" segments in the Sunday 5 to 6 period. Shulton will bankroll the Oct. 7, Nov. 4 and Dec. 2 shows. Latter will run 90 minutes and is the Danny Kaye round-the-world tour for UNICEF program.

Deal was set via Weseley Associates of N.Y.

FORCES WEBS TO TELL ALL

Can Government probers into monopoly charges extract precise terms and conditions of identifiable performers in television and such previously private detailed info on discounts to advertisers? The networks think not, but Rep. Emanuel Celler (D-N.Y.), chairman of the House Judiciary Committee, says yes, and at the threat of slapping a contempt citation against the networks if they withheld any such pertinent data, he's gotten everything he's wanted, chapter and verse, for the 10-day free-for-all Foley Square (N. Y.) hearings into network monopoly charges which open tomorrow (Thurs.).

If Celler wants blood, the networks are even madder, for in complying with the requests of the chairman, the webs for the first time are being forced to make public detailed information relating to the financial and other terms of business arrangements between the webs and performers, program producers, affiliated television stations and advertisers which are customarily regarded, for competitive and other reasons, as private and confidential.

In the face of protests from those who would be affected by the publication of the business details, CBS for one, in taking the initiative, expressed itself as unwilling voluntarily to make the disclosures and urged that some arrangement be worked out which would preserve the confidential nature of the information.

But Celler would have no part of it, demanding—and getting—the whole works, whipping out the contempt citation threat if they failed to comply.

Celler Gets Everything

Thus the networks go into battle tomorrow feeling they've been wronged. They maintain they have no desire to impede any investigation, but they are unable to see how some of the intimate details of their financial arrangements with other parties will contribute to the investigation of the operation and administration of the antitrust laws in the television broadcasting industry.

They tried in advance to reason with Celler, willing to supply all information which was relevant to the inquiry without breaching the confidentiality which is important to network contractual negotiations, but Celler would have none of it. He wanted—and got—everything:

Network and affiliation relationships.

Relationships between networks and independent tv film producers and syndicators.

Arrangements between networks and talent.

Problems of stations.

Relationships between networks and the FCC.

Network policies with respect to advertisers, including extent and amount of any discounts offered.

Antitrust aspects of network practices.

Witnesses for the first day of hearings will be Ralph M. Cohn, veepee and general manager of Screen Gems; John L. Sinn, prexy of Ziv Television Programs; Har-

(Continued on page 42)

POOR RICHARD AWARD FOR FRANK FOLSOM

Frank M. Folsom, president of the Radio Corp. of America, gets the Poor Richard Club's Gold Medal Award of Achievement next Jan. 17 in Philadelphia. It is an annual kudo to leaders in industry and politics. Last year Vice-President Richard Nixon was the recipient. RCA board chairman David Sarnoff got it in 1939.

Folsom breaks in his Philly "run" with an address next Monday (17) to the Philadelphia Fashion Group on merchandising color in television at the Warwick Hotel there.

TV in Britain Swells Art Gallery, Football Attendance, But Cinema Not Hurt Yet, 2-Year Study Shows

Sheffield, Eng., Sept. 11.

The cinema industry has not yet felt the full effect of tv, according to William A. Belson, senior psychologist of the Audience Research Dept., British Broadcasting Corp.

He has completed a two-year private inquiry into effects of tv on interests and initiative of adults. He finds fewer people are going to the cinema, but tv has resulted in more of the population visiting football matches and art galleries.

Television, according to Belson, speaking to the British Association here, has meant that, in their first year, viewers make 11% fewer visits to the cinema than they would otherwise have done. In the second year they go 42% less, and similarly for the period between the third and fourth years.

By the fifth year there appears to be a partial recovery, but even so viewers are going 30% less than they would have gone in the absence of television.

"The full impact of these losses has probably not hit the cinema industry yet," said Belson, "because the main loss is restricted so far to a minority of the population. Partly, also, because the new developments in cinema technique, the wider screen, and so on, may have lifted the attendance of viewers and non-viewers alike, so that relative losses through the viewers are partly hidden.

"If the cinema industry can keep on doing this, of course, all may be well with them, but the question is whether they can keep it up, particularly with the growth of independent television."

Belson also found that viewing reduces interest in the theatre, ballet and even playing cards and the gramophone, as well as the cinema.

His inquiry involved 3,000 people. It also showed that tv reduces the frequency of occurrence of acts of initiative by 6%.

With both interests and initiative, the loss was substantial in the early years of set ownership, but after that a recovery set in.

Stanton's Hot Seat

The CBS Radio affiliates at their annual meeting in N. Y. Monday (10) passed a resolution marking Frank Stanton's 10 years as CBS corporate prexy lauding his overall contributions for the betterment of broadcasting and for making the phrase "public interest, convenience and necessity" the ruling tenet of his business life.

The radio affiliates presented him with a costly leather arm chair but with a proviso—that he cannot use it to watch television.

'Eureka' Themes CBS Radio Affils' 2-Day Powwow

Sweetness and light held forth at the CBS Radio affiliates meeting this week in New York, which in itself is a paradox in these lean days of network radio. The two-day session, held at the Hotel Pierre Monday (10) and yesterday (Tues.) brought nary a grumble from the assembled affils, who heard among other CBS brass sales v.p. John Karol state that "we are doing so well that our two major problems—at least in our daytime schedule—are product conflict and station clearances."

Third annual gettogether of the CBS Radio Affiliates Assn. comes on the heels of an expanding roster of daytime clients that sees the web over the 85%-of-SRO level in its five-hour day time lineup. It also comes only a couple of months after the network raised its payments to stations for the first time in several years after a period of cuts and ratecard adjustments. So the fact that the sessions went smoothly was hardly a surprise.

Affils elected John M. Rivers

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BUICK FOR PHILCO ON ABC'S ELECTION NIGHT

Philco waived its option on the ABC Radio and TV Election Night coverage last week, with the Buick Motor Division of General Motors picking up the roughly $300,000 package yesterday (Tues.). Network will preempt regular programming after 8:30 on Nov. 6.

Philco originally took the network's Election reports as part of the package deal on the recent political conventions. NBC and CBS' original convention bankrollers are sticking with their commitments for Nov. 6. Kudner is the GM agency and Hutchins handles Philco.

Jerry Greene Shifted To 'Wide Wide World'

Jerry Greene has been shifted from exec producer of NBC-TV's "Today" to a producer's post on "Wide Wide World" as one of four rotating producer teams under exec producer Barry Wood. Latter's four teams will be headed up by Greene, Herb Sussan, Alan Neumann and the pairing of John Goetz and Garry Simpson. Latter three were on "WWW" last season, with Greene moved in to replace Norman Frank, who's left the show.

No successor to Greene is set for "Today" yet, with "Today"-"Home"-"Tonight" exec producer Dick Linkroum expected to name one before the week is out.

NBC-TV Finalizes 7:30 to 8 Stripping; Frankie Carle Set

NBC-TV has shut the door on any further possibility of a Monday night abandonment of its 7:30 to 8 music-news formats by reaching a decision on the music show to occupy the 7:30-7:45 spot. Web will switch to Frankie Carle, who's been in the same slot on Tuesdays as a summer entry, over to Monday nights to fill the sustaining quarter-hour.

That gives the network a mixed lineup comprising Carle on Mondays, Jonathan Winters and a comedy show on Tuesdays, Dinah Shore on Thursdays and Eddie Fisher Wednesdays and Fridays. The 7:45-8 news will be handled by Chet Huntley and David Brinkley on Mondays and Fridays and John Cameron Swayze on Tuesdays, Wednesdays and Thursdays. Carle starts in his new time on Oct. 1. As for "Press Conference," which for a time appeared to be the candidate for the Monday half-hour, it's still up in the air, with the web looking—without much hope—for another time slot for the show.

CBS-TV Daytime Sales

CBS-TV's daytime sponsor pot is perking again with sales on the Bob Crosby and "House Party" segments. Latter has signed Pharma-Craft, which sponsors two quarter-hours of the radio version, for two quarter-hours of television as well. Pharma-Craft will take on Monday and Thursday quarter-hours.

On the Crosby show, both Wesson Oil and Swift signed for alternate-week quarter hours.

HEY, JEANNIE
With Jeannie Carson, Allen Jenkins, Jane Dulo, others
Producer: Charles Isaacs
Directors: James V. Kern, Les Goodwins
Writers: Stanley Shapiro, Fred Fox
30 Mins., Sat., 9 p.m.
PROCTER & GAMBLE
CBS-TV (film)
(Compton)

Having once established that Jeannie Carson is as cute as a button and deserves a better fate in the scheme of tv things, there's a lamentable ineptness about this new situation comedy film series, "Hey, Jeannie!", which Procter & Gamble has installed in the Saturday night at 9 period on CBS-TV. If last Saturday's initial exposure runs par for the course, "Jeannie" won't particularly aid the cause of situation comedy generally or enhance the Carson career. With NBC throwing Sid Caesar into the competing Saturday night slot, "Jeannie" can be mighty rough going, indeed.

It's all in the continued genre of "My Friend Irma," "Our Miss Brooks," the late and unlamented "It's Always Jan" (which P & G tossed out to make way for this one) and a dozen others all keyed to the same comedic pattern. Last Saturday's installment made a somewhat feeble effort to inject a musicomedy facade, since to all intents and purposes Miss Carson should enjoy a "musical situation comedy" format.

Miss Carson plays Jeannie MacLennan, a pert Scottish lass recently arrived in America where she is sponsored by a cabbie (Allen Jenkins) and his sister Liz (Jane Dulo), with whom Jeannie lives. Naturally her integration into the American scene might well make for a wide variety of comedy subjects, but unless cabbie Jenkins in the course of his cruisings can pick up some gifted writers to take "Jeannie" out of the cliche and the obvious, the portents aren't too hot.

All the stereotyped supporting cast business (Jenkins and Miss Dulo could panto their stuff and the audience would have no difficulty filling in the lines) has long since become the tv norm in situation comedy. Whatever merit Charles Isaacs' vidpix creation boasts is chiefly wrapped up in Miss Carson, who, to repeat, is one of the cutest and most winning numbers around. *Rose.*

MEDICAL HORIZONS
With Don Goddard, narrator; others
Producer: Robert Foster
Medical Supervisor: Dr. William T. Strauss
30 Mins., Sun., 4:30 p.m.
CIBA PHARMACEUTICAL PRODUCTS
ABC-TV, from Baltimore
(J. Walter Thompson)

A lay opinion of "Medical Horizons" is that it didn't seem to have enough depth for the medical profession. It didn't satisfy the needs for the information-hungry general tv audience, either. Doing a technical program on the progress of medicine via the open channels has many drawbacks.

The half-hour CIBA Pharmaceutical program started its second ABC season with a remote from Sinai Hospital in Baltimore. The live stanza investigated the steps being taken to overcome the high death rate among premature babies. Despite the careful planning and perfect execution by tv personnel from J. Walter Thompson and the network, interest didn't grow. The sequence of events—the movement from closeup of a "preemie," to the hospital bed of an expectant mother, to the advanced labor room, and so on—the timing, the video fades and cuts were perfect, but there was no feeling of innovation in the data given. Jay Raeben, according to screen credits, prepared the show, which might have benefitted from a stronger before-and-after treatment.

Unless doctors learned from a view of the physical operation of Sinai's pediatrics division, there wasn't much for them. Certainly, there couldn't have been much new in watching the Sinai docs turn on their bedside manners as they explained to mothers the problems of having premature children. Moreover, the way the doctors read their lines left much to be desired by the layman; it would have seemed wiser if narrator-host Don Goddard, a professional at gab, explained the bedside procedures, as he did many of the other events of the show.

Goddard's dignified approach was befitting, and, when he could, he laid back and permitted the specialists to survey the scene. When they were lecturing, and not acting, the medicos were alright.

"Medical Horizons" was lucky to get a woman, in the advanced stages of labor, to show at the beginning of the program. And even luckier, unless there was some acceptable chicanery afoot, in getting a two-minute-old "preemie" to make an appearance seconds before the program ended. If CIBA can evolve better format for either or both the medical profession and the general viewing public, it might be able to take full advantage of its Sunday slotting, at a time when there is a proved audience for informational tv programming. *Art.*

ROBERT MONTGOMERY PRESENTS
(Soldier From The Wars Returning)
With Robert Montgomery, host; James Cagney, Audra Lindley, George Mathews, Muriel Kirkland, others
Producer: Montgomery
Director: Perry Lafferty
Writer: Robert Wallace
60 Mins.; Mon., 9:30 p.m.
SCHICK INJECTOR RAZOR & JOHNSON'S WAX
NBC-TV, from New York
(Warwick & Legler; Needham, Louis & Brorby)

"Soldier from the Wars Returning" was the title of the Robert Wallace original picked by Robert Montgomery to open a new "Robert Montgomery Presents" season on NBC-TV Monday (10). It was hardly an auspicious beginning, even though the show had the distinction of introducing James Cagney on his first "live" telecast.

Cagney is an actor who, as a rule, manages to get a firm grip on his audience's imagination. His characterizations, always tinged with the "little tough guy" flavor, have earned him a special niche in the affections of theatregoers. In this plodding, embarassingly trite play he was more or less wasted.

"Soldier" related the return of a sergeant's body from Korea to a small Illinois town. The sergeant had died a hero, but his burial place hadn't been found until several years later. Cagney was the escort assigned to travel home with the coffin. He was neither a tough guy, nor a wise guy. He started out as a cynic, changed pace to become just a conscientious sergeant doing a job, and ended up as a philosopher. Neither role carried much conviction.

If this show proved anything it was that the problem of creating "mood" pieces from a very thin story line is not at all unique to Hollywood. It may be solved by a Paddy Chayefsky, with his uncanny ear for dialog, but it towers devastatingly over mediocre scripts such as the one by Wallace. "Soldier Returning" tried to tell of a man through the eyes and voices of the people who knew him. It succeeded in a little more than being a bore.

Cagney once or twice struck a familiar note, but his was a hopeless task and one can't help wondering why he accepted the part. It certainly didn't enhance his reputation. The sergeant he played started with promise, but soon flattened out and grew no more as a figure than the boy in the coffin. It was a curiously colorless portrayal and it made some of his incredible lines even more exasperating.

In the supporting roles, Audra Lindley came up with a very sympathetic portrayal as the dead man's sister and turned in the play's best performance. George Mathews and Muriel Kirkland as the parents had a painful chore and did what they could with the lines. Frank Schofield registered in a bit part as the baggage man and Helen Auerbach put a lot of soul into her little speech over the coffin.

Nothing in this play was very distinctive. Perry Lafferty's direction failed completely to rescue the opus from being artificial in looks and sentiment even though there were occasional nice uses of the camera. Some of the scenes were unnecessarily jumpy and there were times when both lensing and dialog left the impression that the director was just filling time.

Wallace's script was strictly minor league, even though the basic story idea had merit. But it could succeed only if its people could be brought to life. As it turned out, its attempt at understatement merely accentuated the void and its ringing phrases sounded incongruous and artificial. Perhaps the trouble was that most of the people in the play just didn't seem to really care about this belated homecoming; either that or what they said sounded too phony to register.

The Schick injector plugs, stressing "Color for Men," on black-and-white sets appeared as a vigorous reminder that indeed they'd have looked better in tint effects. *Hift.*

The N.Y. Screamies

The VARIETY account last week on how the "WGN-TV pitchmen stop screaming as new station head embraces code; eases touchy 'Chicago situation'" spotlights anew that New York's channel 11 (WPIX) and 13 (WATV) should really do something about it too. RKO Teleradio's 9 (WOR) could also qualify but 11 and 13, particularly the Jersey channel which blankets the Greater New York market (WATV) have a couple or three particularly onerous pitchmen. One of them is a femme.

They are not only irritants but inimical forces vis-a-vis the stations because, if you don't have a remote-control, any number of people just black-out these stations at the certain evening hours when they are particularly vocal. *Abel.*

TREASURE HUNT
With Jan Murray
Producer: Budd Granoff
Director: Phil Levens
Writers: Stan Dreben, Bob Howard
30 Mins.; Fri., 9 p.m.
MOGEN DAVID
ABC-TV, from New York
(Weiss & Geller)

TV's new giveaway season has begun inauspiciously wiih "Treasure Hunt." There's a hard-working emcee in Jan Murray and a $25,000 jackpot but the show is just a variation on a tired theme and neither Murray nor the 25G killing makes it interesting.

Giving Jane Doe or Joe Smith a chance at big coin intrigues the tv programmers and in several instance intrigues the viewers. The shows of this genre that score have either human interest or humor interest. On its preem last Friday (7), "Treasure Hunt" displayed neither.

Format pits a male and female together on a designated topic and the winner gets a chance at the treasure trove. This means a pick at a box which contains stuff that runs the gamut from 25G to a cabbage head. In between are things contributed from manufacturers who are riding along for the plug. And they get it, in spades.

Show could have some elements of shock and surprise but the opener seemed too well-rehearsed as far as the contestants were concerned. They appeared more like plants than participants.

Murray tried hard to give the show a free-wheeling feeling but it never came off. Only announcer Tom Reddy seemed at ease in talking of the delights of Mogen David. *Gros.*

POPEYE
With Ray Heatherton (weekend), Allen Swift (weekday), hosts
Director: Mike Meltzer
30 Mins.; Sat., Sun., 5:30 p.m.; Mon.-thru-Fri., 6 p.m.
Participating
WPIX, New York

Associated Artists Productions' "Popeye" cartoons, acquired last spring from Paramount and King Features, make their local tv debut via WPIX, which is stripping them weekdays at 6 with Allen Swift as host and weekends at 5:30 with Ray Heatherton. It's a pat WPIX format that's worked excellently with "Clubhouse Gang" and "Ramar of the Jungle," and there's no reason why the strip pattern on "Popeye" shouldn't pan out, particularly in view of the station's SRO-in-advance headstart on the cartoons.

As to the cartoons themselves, they are relatively out of the top drawer insofar as quality and content—relative to what's on the air now. And about half are in color, which without chasing rainbows, means that when and if color makes any sense, WPIX has an added edge with them. In their current early-eve slotting, they should do quite a rating job.

As for the live format surrounding the cartoons, the weekend setup is that of a boat deck, Ray Heatherton wearing a captain's outfit and spouting nautical terms. In keeping with the theme, perhaps, but a trifle tiresome after a while. And Heatherton, who's usually glib, was stumbling on his words the first time out. One other flaw, a minor one to be sure but nonetheless an irritant, is the constant repetition of titles and credits, including the use of the AAP logo and the staff credits on every cartoon. With three per show, it can get tiring. *Chan.*

More TV Reviews on Page 30

MISS AMERICA PAGEANT
With Bert Parks, Peter Donald, Barbara Jo Walker, Glenn Osser Orch, others
Producer: Fred Heider
Director: Jack Sameth
90 Mins.; Sat. 10:30 p.m.
PHILCO
ABC-TV, from Atlantic City
(Hutchins)

The Atlantic City Beauty Pageant finals of Saturday (8) emanating from the Atlantic City Convention Hall, didn't completely capture the excitement and color inherent in the event. Although Bert Parks was somewhat exuberant in his emceeing, the other elements seemed deadpan. It might have been good tactics to underplay the shindig and let the pageant come through on its own, but it didn't work out that way.

The pageant that saw Miss South Carolina crowned Miss America had some gorgeous femmes decorating the scenery. A lot of them had some degree of talent as per example, the winner's contribution to the art of mimicry when she ribbed Marilyn Monroe. There were a couple of laughs in her dissertation. The 10 finalists seemed to go in heavily for dramatic material, and there were a couple of noteworthy song efforts.

The winner proved to have a good degree of intelligence as well as was indicated with her answers to a trio of question put to her. The girl had enough imagination to fuse a little idealism into the reason why she wanted to win the pageant, which is worth $50,000 to the winner during its first year.

The hosting by Peter Donald and Barbara J. Walker, latter the 1947 pageant winner, contributed very little to the session. It seemed that neither knew enough about the inside stuff to spiel at length on the subject and their major function seemed to be the introduction of the commercials.

Camerawise the affair came off excellently with a human interest note seen in the faces of the girls who didn't quite make it. One note again evident from this year's shindig is the fairly high IQ level of the girls. Of course, the introduction of scholarships to the list of main prizes had much to do with changeover of the makeup of the contestants. It seems to have been the strongest single factor that resuscitated this venture at a time when beauty pageants had reached a low in public estimation.

The commercials were tastefully arranged and contained some good production and sets. Music batoned by Glenn Osser provided a strong background for the proceedings. *Jose.*

PRIVATE SECRETARY
With Ann Sothern, Don Porter, Ann Tyrrell, Jacques Bergerac, Dan Tobin
Producer: Jack Chertok
Director: Oscar Rudolph
Writer: Siegfried Herzig
30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO
CBS-TV (film)
(BBD&O)

As Jack Benny's Sunday night alternate for Luckies, Ann Sothern hasn't toppled the opposition or ranged within high rating estate of the comedian but either the show is paying off or someone at American Tobacco likes her. Here she is launched on her fifth season, no small feat in her particular category. Few other half-hour situation comedies have enjoyed such longevity.

On Sunday's (9) seasonal takeoff, show staked its fortune on the same pattern of story line humor and could well match her previous success. On Miss Sothern's personalized humor the series must rise or fall and her gay, flippant style should tip balance in her favor. As secretary to head of the artists bureau, she gets all the punch lines, plays them for snickering laughs if not a big boff.

In this episode she's on loan-out to a French producer, Jacques Bergerac and the jealousy motive at once takes hold. But Susie, that's Miss Sothern, is a loyal amanuensis even if she has her flirty moments to make her ends meet the long way around. When an agent tries to cut in on a package, she takes good care of him, too; it all comes out in the wash that she was protecting her boss' interests.

The scripts are patterned to her comedic talents, she is well equipped to achieve farcical effects. Here she is called on to match Bergerac's struggling English with her own fractured French. It pays off with sustained humor. Bergerac, better known here as the mate of Ginger Rogers, is both a striking romantic figure and an actor of acceptable merit. Don Porter, as Miss Sothern's boss, Dan Tobin and Ann Tyrrell are competent aides. Oscar Rudolph directed with brisk movement. *Helm.*

YOUR HIT PARADE
With Dorothy Collins, Snooky Lanson, Gisele MacKenzie, Russell Arms, Raymond Scott Orch; Andre Baruch, announcer.
Producer: Dan Lounsbery
Director: Bill Hoban
Idea Man: William Nichols
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO, WARNER-HUDNUT
NBC-TV, from N.Y.
(BBD&O, Kenyon & Eckhardt)

Back for its seventh year on video, "Your Hit Parade" is still the slickest musical tv layout. The repertory, of course, is surefire, but, as always, the rundown of the top hits of the day are executed with imagination and style. And even if a single number should manage to stay up on the charts for a dozen weeks or so, the show has always managed to come up with a new production variation. For that, William Nichols rates the rather unusual credit billing of "idea man."

Opening show Saturday night (8) didn't try for any knockdown effects. The settings for each of the songs were unpretentious, but effective with the whole show running off at a breezy clip. As in previous seasons, the performers handle their assignments with high professional competence.

Song lineup on the preem included "My Prayer," which was done against a simple backdrop by Dorothy Collins; "Canadian Sunset," with a clever Indian choreo routine; "Hound Dog," sung by Snooky Lanson in a circus format; "Allegheny Moon," sung by Gisele MacKenzie in a ballroom setting; "Don't Be Cruel," a rock 'n' roller delivered by Russell Arms from a telephone booth, and such other numbers as "On The Street Where You Live," "Whatever Will Be, Will Be" and the oldie, "Lucky In Love." Raymond Scott's vigorous batoning of the orch and Ray Charles' choral arrangements are definite plusses.

Another big plus is the close rein held on the plugs by Lucky Strike cigs which is alternating sponsorship with Warner-Hudnut, Andre Baruch, as usual, handles the announcements smoothly. *Herm.*

TEX & JINX SHOW
With Tex McCrary, Jinx Falkenburg McCrary; Tony Travis, Judy Holliday, Adolph Green, Betty Comden, guests; Josephine McCarthy, Henry Levine and band, others
Exec Producer: Jerry Landy
Producer-director: Marshall Stone
Director: Mike Gargiulo
Writers: Bob Synes, Patty Kirsch, Don Lippe
65 Mins., Mon.-thru-Fri., 1 p.m.
PARTICIPATING
WRCA-TV, New York

Quite a lot is packed into this new Tex & Jinx early afternoon 65-minute show, with segments devoted to guests, interviews, news, songs, cooking and audience participation stunts. With the format so busy, the results are uneven.

For the preem, Judy Holliday, Adolph Green and Betty Comden, returning as partners in show biz, were on hand. Miss Holliday made for good viewing, as well as supplying some interesting dialog. But her interview with Jinx practically dominated the first half of the program, an interlude which appeared too long in light of unprovocative questions posed by Jinx.

Squeezed into the show was a short clip of Miss Holliday's forthcoming release "Solid Gold Cadillac," a clip well selected as a teaser.

In the news segment Tex McCrary proved very effective in his profile feature devoted to New York attorney general Jacob Javits, seeking the Republican nomination to the Senate. McCrary's profile, as virtually the entire show, was angled to the distaff side, and correctly so, with women presumably making up the bulk of the viewing.

Tony Travis, RCA Victor vocalist, belted out two numbers in an o.k. fashion, assisted by Henry Levine and his band. Josephine McCarthy handled her short cooking episode, keyed to Miss Holliday's dieting problem, competently.

Both Tex & Jinx attempted to build a sense of audience participation in the show, with Tex in the opening sitting among the invited women and Jinx with her headline guest joining the audience in the finale of the show. In the tail end portion, Jinx invited the audience to ask her guest, in this case Miss Holliday, questions, as well as posing queries coming in via the phone. This portion proved to be on the weak side, with only time for an answer to one phone call query.

There was a real attempt at staging the various elements of the show, which added to the interest. Show was telecast in color as part of the station's new color programming parade. *Horo.*

'39 & 13' EQUALS NOTHING

Peso-Poor Argentine Radio-TV Goes Through Slightly Chaotic State

Buenos Aires, Sept. 4.

Before election time comes around, Argentine politicians are anxious to get their claws into and tear apart the radio, tv and newspaper empire left by Peron when he fled to Paraguay. The claim is that this empire must not be used with advantage by any one party, but each sector is determined to try and get good pickings.

The Provisional Government would like to be rid of properties which involve losses of from $150,000 to $200,000 monthly for the radio and tv outlets alone.

The National Advisory Board (Junta Consultiva), a Coalition group of political leaders set up to advise the government, has appointed two committees, one for newspapers, the other for radio, to make recommendations on how dispersal is to be achieved. This task overlaps with that assigned to ex-Brewery (Bemberg interests) director Ablardo Fustinoni, who was appointed liquidator of the government. In view of the deadlock brought down on the film trade since the Junta started interfering in its affairs, there is acute apprehension in newspaper and radio circles on the outcome of the latest incursion.

The politicians aim at divorcement of newspaper and radio affiliations, by splitting the Splendid web from the daily evening La Razon, and the Mundo web from the Editorial Haynes publishing group. The Razon-Splendid tieup was a Peron gang creation, and splitting it will be an uncomplicated matter, but the Mundo-Haynes affiliation was a respectable legal setup long before Peron achieved power, and Haynes was considered such a satisfactory radio affiliation that it obtained a permanent radio concession in 1934, something very different to the precarious licenses under which other broadcasters operated.

The Junta plans to enlist opinions from the staffs of the organizations themselves, and the Haynes staff is known to favor reintegration to the former directors, in fact is even willing to provide Union funds to help repurchase stock now in State ownership.

Members of the Junta are believed ready to dispute claims by former owners, possibly influenced by political considerations. One claimant sold his radio outlet for 5,000,000 pesos to the Peron gang, but alleging he did so under coercion now wants to repurchase at

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KEAR Gives Up Longhair Ghost

San Francisco, Sept. 11.

Pops will move in on longhair music over KEAR Oct. 1, ending the 10,000-watt radio station's three-and-one-half-year struggle to make classical music pay off in the Frisco area.

Death knell of any hope that the indie might remain longhair was sounded last Thursday (6) when the FCC approved lease of the station to Denver's David M. Segal, president of Mid-America Broadcasters, Inc.

KEAR's operator, Stephen A. Cisler, leased the station, pending FCC okay, last June, after it had had a Treasury padlock on it for a month. The Government slapped liens on the outlet for non-payment of close to $25,000 in back taxes.

In addition to leasing the station eight years for $340,000, Cisler gave Segal an option to buy at the end of the period for $102,500.

Fact that Segal had gotten approval to take over first came out in a way which Cisler's employees had come to expect; dismissal no-

(Continued on page 32)

N. Y.'S 20% 2-SET HOMES

Trend Toward Individual Choice of Programs Continues

A year ago, 10% of New York tv homes owned a second set. Now 20% own two or more video receivers, according to Pulse.

The analysis, based on a May Pulse report, shows, naturally, that there is more tv viewing in two-set households than in one. But the differential varies with the time of day: From 7 to 10 ayem, the difference is larger than the difference during the rest of the daytime from 10 to 4 p.m. Pulse interprets this as meaning that men and children, before going to work or school, utilize the second receiver.

From 4 to 8 p.m., the difference is again great. In two-set families, the tune-in is much greater than one-set homes. Again, Pulse assumes that it is the children who make the difference so much greater than the rest of the day.

Pulse observes that if the trend toward multiple set homes (one in the living room and another in a "secondary" room) continues, the trend "will resemble the development of radio listening; viewing will become a matter of individual choice."

NBC-TV In Boff 'U' Promotion On Buff. Conversion

NBC-TV has embarked on a UHF-conversion campaign for its new UHF o&o in Buffalo, WBUF-TV, which it hopes will set a pattern for future drives by others in the industry. It's virtually all promotional in scope, backed by the spotlighting of the exclusive NBC schedule ("you can see the World Series only on Channel 17," etc.), but it's of the razzle-dazzle variety that's making 'em shell out $25 and up for strips and converters.

Network, since taking over the station last December and reopening it in January, has poured $1,500,000 into a completely new plant and equipment. Studios are being occupied now, and the new 500,000-watt transmitter (equipped to go to 1,000,000 and eventually 5,000,000 watts) will go into operation in a matter of weeks. The "Project 17" drive is pegged timing-wise to the switchover of NBC shows from WGR-TV to WBUF-TV, a switch that began in mid-August,

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CBS-TV Grid Roundup Tosses Sponsor Ball To 1-Min. Participants

For the first time, a major sports show will be sold on a participating basis. That's the plan for the CBS-TV "Football Roundup"—title changed last week from "Football Scoreboard"—which will be sold in one-minute participations plus five-minute local cutaways. Three and one-half rour Saturday roundup, comprising remote pickups, not of games but of regional scores and commentary, plus lots of electronic gadgetry, starts Oct. 6, from 2 to 5:30.

Under the participating format, network could schedule 21 one-minute insertions, which is as low as $6,000 per spot, could under SRO conditions, bring the web about $126,000 a week. At the same time, the local cutaways, five minutes every half-hour, could bring the local stations additional revenue.

Web faces formidable competition in the form of NBC-TV, which

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SUMMER SEASON DEADENS MEDIUM

By BOB CHANDLER

The critical reaction against summer programming and the general public indifference toward the medium this past summer have cued some speculation as to whether the networks' stand against summer hiatuses hasn't backfired. The various network devices to assure themselves of firm-52-week orders and to prevent hiatuses by sponsors appears to have resulted in throwing in the towel as far as generating any summer programming excitement is concerned.

Time was, even in television, when summertime was experiment time, if not in terms of drastic format experiments, then at least as a tryout period for promising talent. Some sponsors who stuck out the summer months did so just for that experimental purpose; in other cases, summer-only sponsors sought the offbeat as a means to secure stronger impact over a short 10 or 13-week span. And the networks themselves, sometimes stuck with sustaining time, would go out on a limb with an offbeat or novel idea or talent in hopes of coming up with a salable winner.

But under the latterday system, where the webs either prohibit hiatuses outright or through an indirect method such as non-protection of time periods, prevent sponsors from hiatusing, the result has been a general deadening of program content to the point of complete boredom for the network exec as well as the viewer. With film programming assuming larger and larger proportions, the standard 39 and 13 formula is brought to bear in the greater number of cases, with the repeats holding down the hot days. In other cases of live shows, the sponsors prefer buying up old film to spending the coin necessary to create a new show for 13 weeks. Result is a plethora of old "Ford Theatres," "Schlitz Playhouses," "Studio 57's," etc., running under such dreary titles as "Footlights Theatre," "Undercurrent," etc.

Matter of Economics

Inclination of sponsors toward film repeats is a matter of economics. In the case of a straight rerun policy, involving 39 originals and 13 repeats, the 13 summer shows cost them only a quarter to a half of the original cost. The price for a repeat on a $30,000 show runs anywhere from $8,000 to $15,000. For a sponsor who feels he shouldn't be on during the summer anyway, that's the easiest way out. Also, some networks or producers won't make a deal for a film show unless the sponsor agrees to take on the summer repeats. In other cases, the same experience holds, where the bankroller of a live segment can get 13 film shows for as little as $8,000 a crack, so why bother with the expense and trouble of putting on a live segment.

Even where live shows have

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Color Fashion Shows On NBC-TV's Agenda

First of an NBC-TV series of four full-hour fashion shows in color and under sponsorship of Warner Bros. (lingerie) is set for a week from Saturday (22) in the 1 to 2 p.m. slot. Bill Tabbert, Doretta Morrow and Jinx Falkenburg will star in the opening show, a musical with book by Arthur Arent and Mike Brown and music and lyrics by Brown.

Other shows in the series, which will originate at the network's Colonial Theatre, will be presented Dec. 8, March 2 and June 1, with each show featuring styles of the different season. Roger Gimbel is producer, Ted Rogers exec producer, Kirk Browning director and Skitch Henderson musical director for the series.

Educational TV Forces Do Some Chest-Thumping, Plan for Future

Washington, Sept. 11.

Educational television forces, meeting here last week to plan for the future in the light of FCC allocation proposals, examined their accomplishments and found much to brag about despite continued problems in obtaining money for station construction and operation.

Highlight of their one-day conference, called by the Joint Council on Educational Television, was a dinner meeting at which FCC Chairman George C. McConnaughey gave assurance that the Commission will not do anything which will "hurt" the development.

Obviously impressed by progress reports given by 14 ETV station directors, McConnaughey told the conference that "we might just as well realize there must be sustaining funds to keep educational tv going." While he did not specify how these funds should be supplied, his remarks indicated he favored appropriations by state governments which are financing stations in Alabama and Oklahoma.

The Commission's allocation plan, calling for interim deintermixture and an ultimate shift of all or substantially all tv stations to UHF, McConnaughey said, has "great possibilities and potentialities."

"Thank heaven," he added "12 of the 15 members of the Senate Inters ate Commerce Committee gave approval to our action."

The conference also received support for ETV in messages from Sen. Warren Magnuson (D-Wash.) and Sen. John W. Bricker (R-O).

At a luncheon meeting, W. R. G. Baker, prexy of the Radio-Electronics-TV Manufacturers Assn.., told the conference that "the intrinsic value of educational tv has been proven beyond a question of doubt" and that the time has come for "less talking and more constructing" of stations.

Just as educational tv has proven that it can help overcome the shortage of teachers and classrooms, Baker urged that ETV be employed to alleviate the growing shortage of engineers, scientists and other technicians.

Harry K. Newburn, head of the Educational Television and Radio

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ATW'S COURSE IN COMM'LS

Theatre Wing Instructing Actors On Making With The Pitches

Radio-tv department of the American Theatre Wing is offering a "first" this semester, an eight-week course in radio and tv commercials. Course, for actors, will be given by a number of agency directors who specialize in commercials—Lucille Mason of Compton, Chuck Kebbe of Ted Bates, Roger Brackett of Grey, Marge Kerr of Young & Rubicam and Russ Armbruster of Doherty, Clifford, Steers & Shenfield.

Other classes include a tv acting course under Ezra Stone, along with an andvanced acting class with guest directors Norman Felton, Richard Dunlap, Charles Dubin, Alan Anderson and Elliott Silverstein. Helen Hedeman Scholarship Fund also offers a free course in advanced radio acting to the winning AFTRA member, with applications for the scholarship due before Sept. 15.

Slap Down FCC Again for Grant In Spartanburg

Washington, Sept. 11.

For the fourth time, the U. S. Court of Appeals, in a decision issued last week, has slapped down the FCC for its series of authorizations to Walter Brown's WSPA-TV in Spartanburg, S. C.

The latest decision, by an unanimous three-judge panel, poses the question of whether the Commission will take the station off the air pending further proceedings ordered by the Court. Agency determination may depend on the outcome of two other Court cases testing the applicability of recent legislation amending the socalled "Protest Act."

Originally awarded a construction permit in November of 1953, WSPA only recently got on the air because of stays issued by the Court as a result of actions brought by UHF stations in Greenville (WGVL) and Anderson (WAIM), S. C. Since WSPA started operations, WGVL has left the air.

A contention that the Commission passed over alleged misrepresentations by WSPA in applying for a particular site for its station was sustained by the Court.

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'100,000 Peso Question' In Arg. A Lawyer's Paradise As Losers Weep and Sue

Buenos Aires, Sept. 4.

The "All or Nothing" quiz program with a 100,000 peso ($3,300) maximum prize, is causing its sponsor Odol, a cosmetic company, plenty of headaches here, although it has focused nation-wide attention as nothing else has since the Munich crisis in 1938. The program is broadcast and televised each Monday on the Belgrano web and TV channel at 9:35 p.m. and seems likely to bring a flock of lawsuits in its train.

Recent broadcast stirred the greatest interest when a 12-year old youngster, Victor Manuel Rodriguez, reached the 100,000 peso question, in a quiz on Roman history. Some cynical Argentines believed the whole quiz to be a "plant," or "mula" as the phrase is here. They felt that Victor Manuel was being coached to win, as part of the publicity campaign surrounding the program.

Consternation was even greater,

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NARTB Confab Plans Formalized

Washington, Sept. 11.

Preliminary plans for staging and programming the 1957 convention of the NARTB, to be held April 7-11, at the Conrad Hilton Hotel in Chicago, have been completed by the trade organization's Convention Committee.

Convention agenda will open Tuesday morning, April 7, with presentation of the 1957 Keynote Award. In the afternoon there will be concurrent radio and tv sessions. Next day, there will be further radio and tv sessions, followed by a roundtable discussion in which members of the FCC will participate. On Thursday morning, concurrent radio and tv sessions will be held, with tv sessions in the afternoon.

Association banquet will take place Tuesday night, April 9.

Selection of Keynote Award winners will be left to a subcommittee composed of Kenneth L. Carter (WAAM-TV) of Baltimore, Herbert L. Krueger (WTAG) of Worcester, Mass., Campbell Arnoux (WTAR-TV) of Norfolk, E. K. Hartenbower (KCMO) of Kansas City, Merrill Lindsay (WSOY-FM) of Decatur, Ill., and Harold P. See (KRON-TV) of San Francisco.

Format for the powwow is essentially the same as was followed last year except for an additional half day allotted to radio and tv discussions.

More definite plans for the convention, including program participants, are expected to be worked out in December.

FLASH #2! WARNER BROS. MOVIES SMASH ALL RECORDS for WKRC Cincinnati

SUNDAY

JUMPS FROM
3.3 up to **6.3**
"EAST OF THE RIVER"
with JOHN GARFIELD
BRENDA MARSHALL

MONDAY

JUMPS FROM
4.6 up to **6.5**
"ROARING TWENTIES"
with JAMES CAGNEY
HUMPHREY BOGART
PRISCILLA LANE

TUESDAY

JUMPS FROM
4.2 up to **9.0**
"THE SEA WOLF"
with EDWARD G. ROBINSON
IDA LUPINO
JOHN GARFIELD

WEDN

JUMPS
4.8 up to
"GOD IS MY
with DENNIS
RAYMOND
DANE

...AND NEXT DAY (5 PM) RE-RUNS BOOSTED PREVIOUS MONTH RATINGS BY OVER 100%

CAPTURE THE BIG AUDIENCES and THE BIG SPONSORS IN YOUR MARKET WITH WARNER BROS. MOVIES...TIE 'EM UP TODAY...CALL

AUGUST ARB RATINGS ALMOST DOUBLE

FOR ALL SEVEN LATE NIGHTS

OVER JULY—FROM 4.9 up to 9.0

ESDAY	THURSDAY	FRIDAY	SATURDAY
FROM 13.4	JUMPS FROM 4.3 up to 8.1	JUMPS FROM 5.7 up to 8.1	JUMPS FROM 7.1 up to 11.2
CO-PILOT" MORGAN MASSEY CLARK	"THE UNSUSPECTED" with CLAUDE RAINS JOAN CAULFIELD CONSTANCE BENNETT	"BORDER TOWN" with PAUL MUNI BETTE DAVIS	"FLAXY MARTIN" with VIRGINIA MAYO ZACHARY SCOTT

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HAVE YOU SEEN FLASH No. 1?

WTVN Columbus increased the Mon. thru Fri. average for its "Early Home Theatre" more than 55%...from 7.6 up to 11.8! Its Saturday "Summer Playhouse" jumped from 6.7 up to 12.6!!

ADVENTURES OF JIM BOWIE
With Scott Forbes, Walter Sande, Robert Foulk, Kem Dibbs, Jack Kruschen, Helen Wallace, others
Exec. Producer: Louis F. Edelman
Producer: William Wright
Director: Lewis R. Foster
Writer: Dan Ullman
30 Mins., Fri., 8 p.m.
AMERICAN CHICLE, CHESEBROUGH-POND'S
ABC-TV (film)

(Ted Bates, McCann-Erickson)

The "adult western" kick that got off the ground last season with the launching of "Wyatt Earp," "Gunsmoke," "Cheyenne" and "Frontier" now continues its expansion into a second year, with the first such new entry being "Adventures of Jim Bowie" (upcoming are the Zane Grey series and an adult-slanted revamped "Lone Ranger" as two additional entries). In the case of the Bowie series, the connection is carried out a step further, since producer Lou Edelman had more than a passing interest in "Earp," on which he's exec producer.

"Bowie" has something of a-different slant, though, since it's set against more of a pioneer background than a cowpoke atmosphere. In fact, the initial stanza, which deals with his invention of the Bowie knife, explains that he did so because his old flintlock rifle frequently missed fire, which is a switch if there was one for a western. But nonetheless, it seems there were heavies in pioneer days as well as in cattle towns, and the Louisiana stumblebums in this case are a pair of thieves whom Scott Forbes, as Bowie, handles with smoothness and dispatch in a knife battle.

Chief asset of the show as it shapes up from the first looksee is its sense of humor. Characterization of Bowie is somewhat on the offbeat side, as he's pictured as a little bit on the lazy side, addicted to cigars and possessed of a self-effacing sense of humor. If an adult western is to be truly adult, it can't take itself too seriously, so that Edelman has something of a headstart with this one. There's enough historical values and enough action to satisfy the kiddies, and the script by Dan Ullman, based on a story by director Lewis Foster which in turn is based on the Monte Barrett biog, "The Tempered Blade," is intelligent an colorful enough to keep the oldsters watching.

Forbes, who's been around Hollywood for some time without achieving much distinction, may break out with this one. The "human" treatment the role requires enables him to give a firstclass performance and it's a sure bet much will be heard from him in the future. Walter Sande, as the blacksmith who fashions the knife, gets a chance at some funny material and makes the most of it, while the supporting cast, headed by Robert Foulk, does a good job. Foster's direction keeps things snappy.

For ABC-TV, the show provides another entrenchment, another time period sewed up for at least a couple of years, as "Wyatt Earp" sewed up the Tuesday night 8:30 period. All of which means there will probably be that much less pressure on the web for next season. *Chan.*

SURVIVAL STREET
With Ben Grauer, narrator
Producer: Ed Pierce
Director: Dick Schneider
Writer: George Lefferts
30 Mins.; Sun. (9), 5:30 p.m.
NBC-TV, from Olney, Md.

There's no doubt about the important need for civilian defense volunteers. There is doubt, though, that this half-hour one-shot will be instrumental in bringing them in. That was the primary aim of this Sunday (9) program produced by NBC-TV in cooperation with the Federal Civil Defense Administration.

The show, which marked the start of the country's first National Civil Defense Week (Sept. 9-15), originated live from the Civil Defense Training Center, Olney, Md. The activities of the volunteers in case of an atomic attack were demonstrated under simulated conditions.

Scripter George Lefferts' attempt to add dramatic punch by approaching the situation as though it had actually happened failed to come off. It's possible that a straight documentation concerning the training given the volunteers might have been more effective.

At any rate, the CD personnel went through the exercise efficiently and CD boss Val Peterson and President Eisenhower were spotted in messages pointing up the need for volunteers. *Jess.*

Tele Follow-Up Comment

Original Amateur Hour

Amateurism is big business, as Major Bowes and various athletic endeavors have proven throughout the years. For some years now, Ted Mack who took over the amateur format of the late Major, refined the show to a higher and more humane level, has been running off his finalists in Madison Square Garden, N. Y., with ducat sales going for the benefit of the N. Y. Foundling Home (Sun., ABC-TV).

The simonpures gathered for this event were winners on various programs throughout the season, and the participants represented a rather restricted field. Since the winners were chosen by popular vote, it's probable that had any other method of selecting finalists been made, a different set of contestants would have been rounded up. For example, two Pearl Bailey record pantomimists are too much for any show. Also there was the tendency to select cute contestants, and somehow juveniles seem to show up as tremendous show biz factors on this layout. There were some notable and flavorsome items such as a set of Irish step dancers, and a single boy tapster showed promise. There were rock 'n' rollers, one-man bands along with the yodeler. But what ever happened to the jug players, the spoon rattlers, the guy who played the musical saw and the other offbeat acts that brought in a lot of color? The glamor seems to be going out of amateurism, but it still doesn't detract from the fact that the tyros have a tremendous following. However, should anyone argue that these are the future of show business, slub him. *Jose.*

Ed Sullivan Show

Charles Laughton turned in an excellent job on the CBS-TV Ed Sullivan Show Sunday night (9) as a substitute for the convalescent namesake. Playing it for laughs, the actor not only gave the Lincoln-Mercury hour a unique twist with his pear-shaped introductions but tossed off some seeming ad libs that added to the fun.

Layout was standard something-for-everyone Sullivan, ranging from a spot of Keats, courtesy of the guest host, to a rock 'n' roll rouser, courtesy of Elvis Presley, the evening's Trendexizer.

Presley was cut in from Hollywood, from whence, with the backing of the Jordanaires and a squealing claque, he roamed through three of his specialties. Young man was in full command (as were the careful CBS cameras) as he rammed home "Don't Be Cruel" and "Love Me Tender."

In between there was melange of acrobatics, singing and dancing. Amen Bros., opened with a fast two minutes of acro footwork. Dorothy Sarnoff contributed a nice revival of the "Something Wonderful" sequence from "The King and I." The Vagabonds were given too much time for their tomfoolery as a gesture to the Godfrey fans. Conn & Mack tapped out sprightly treatment of "Tea for Two" and singer Amru Sani did the second-half distaff honors with "Mood for Love" and "My Bolero.

Besides getting the acts on and off gracefully, Laughton added a neat spicer as he read James Thurber's version of "Little Red Riding Hood."

Sullivan returns next week. *Dave.*

Kraft Television Theatre

"Kraft Television Theatre" on NBC last week (5) adroitly put into focus some moral aspects of the legal profession and in so doing turned out sock entertainment for summer-weary viewers. Play was "Mock Trial," scripted by Edith and Samuel Grafton with an adaptation by Arthur Heinemann, and it told its story with considerable dramtic impact. Hollywood might well be interested in this yarn.

It was about a mock grand jury investigation put on as an annual exercise by law students in a small college town. The mayor and other officials agree to "take the stand," not knowing that one of the students has unearthed a discrepancy in the mayor's accountings when he was tax collector in 1932. Trial threatens to turn into a scandal until the mayor shows that, during the depression days, he didn't actually collect all the money due from the farmers, but that the latter paid their debts when things got better.

While the accent of the show was definitely on suspense, the "lesson" against "sharp" lawyering was put across clearly and was emphasized by a brief foreword by Boston attorney Joseph Welch of Army-McCarthy controversy fame. He stressed the necessity to tamper the law with consideration of human values.

Performances were firstrate throughout. Ed Begley was completely convincing as the mayor, giving the role substanace via politician's heartiness that faded as reality began to enter the "trial." Dick York as the ambitious law student taking the prosecutor's role played the juicy part to the hilt. His performance couldn't have been improved. Ditto for Joyce Smight as his girl, who stands up against him when she realizes what he's up to, and Henry Jones as the professor. Jones came up with some nice subtle touches that helped make the character credible.

The Graftons' script made its point without overemphasizing it. Perhaps the fact that the boy went ahead on evidence that he knew to be only half-complete might have been stressed more. Dialog rang true all the way through. Director Richard Dunlap had "Mock Trial" well in hand and wasted no movements. It was the Kraft show at its best. *Hift.*

Press Conference

The Martha Rountree-Oliver Presbrey "Press Conference" team scored quite a coup in setting up a Cairo meeting with Egyptian President Nasser with three flown-from-America newsmen plus much of the Cairo-stationed American and British press corps a week ago Saturday (1) for airing over NBC-TV on Wednesday (5). There was one obvious disadvantage, however which is that news is made and travels too quickly these days. Much of Nasser's filmed statements were old hat by the time the program hit the air, in light of subsequent developments at the Nasser-Menzies meetings on Monday, Tuesday and Wednesday.

When and if trans-Atlantic live video is a reality, this sort of thing will be dynamite. But the physical handicaps of filming, processing and flying the footage back to the U.S. make the filmed press conference an antiquated process even before it begins. That Saturday-to-Wednesday span killed off much of the value of the show.

Still, it was a remarkable feat, getting the head of a foreign state to submit to the rough-and-tumble questions of a free press in an open fashion, particularly when some of the questions were anything but complimentary. It was a master public relations stroke on the Egyptian side, to have Nasser reply without resentment to a question of whether he's a dictator, whether he's "trustworthy" to administer the Suez, whether he hasn't broken treaties in the past. To be sure, Nasser evaded and brushed questions adroitly, but not much more so than any American politician on a U.S. panel or press conference show who's been put on the spot.

Even if "Press Conference" failed to draw any hot news in this attempt, it was still a fascinating program, and it's to be hoped that it's the forerunner of many more such excursions. And perhaps under more favorable circumstances and with better timing, some hot news can be made. Credit Presbrey with a fine job as on-the-spot producer-moderator, and Vic Guidice with a topnotch job of direction. And of course, those unabashed newsmen who questioned Nasser with vigor and directness. *Chan.*

Playhouse of Stars

Fred Shevin, himself a press agent, intended "The Press Agent" as a series so the exposure between pourings of the bubbling beverage was purely for showcasing purposes. As such it has more to recommend it than most of the "summer originals," so-called, which couldn't get past the pilot light. Jack Carson and "press agent" have a warm theatric affinity for each other and therein lies its strongest asset. As summer shows go, and most of 'em have went, unlamentedly, this had the tang of fall.

From the script by Shevin down through the cast and credits to Samuel Gold's editing, the knowing touch was evident. Sheldon Leonard on direction, the camera of George Clemens and Bill Self's production gave it the polish and such reliables as Carson, Nancy Gates, John Lupton, Jack Albertson, Carol Kelly and Larry Blake made it shine. It's only demerit—mebbe too trady, but lay lookers do like to peek behind the cameras.

The story could be developed with more of the flamboyancy of the tub thumper, a cinematic specialty of Carson. Shevin may have erred in taking him out of press agentry too early to follow in the steps of p.a.'s in pix who have won their producer stripes. But the credo remained: "we like to take small people and make big people out of them." What the viewers didn't have to be told was that the switchboards of Hollywood are alive with Carsons and Garbos who need only to be discovered.

Carson was more zephyrous than cyclonic in his pivotal pecadillos but he can play it as broad as the script allows. Perhaps Shevin and Leonard wanted to depict the p.a. as more than a ballyhoo artist. Leonard's direction was more on the playful side and Carson, Gates, Lupton, Kelly and Blake responded in kind. *Helm.*

THE BIG STORY
With Ben Grauer, editor; Robert Culp, Lori March, others
Exec Producer: Everett Rosenthal
Producer: Robert Lewis Shayon
Director: Leonard Valenta
Writer: Douglas Taylor
30 Mins., Fri., 9:30 p.m.
PALL MALL
NBC-TV, from New York

(Sullivan, Stauffer, Colwell & Bayles)

For its eighth season, "Big Story" is apparently going after bigger game than was possible under the old pattern of this pyramid Productions entry in which the real life crimebusting feats of newspaper stiffs were given a video replay. First chapter (7) of the new semester dealt with the Bridey Murphy reincarnation yarn which got reams of inconclusive newsprint mileage last year and made the publishing Hit Parade for amateur hypnotist Morey Bernstein.

The tv version was equally inconclusive—both as entertainment and journalism. It recounted the search made by Bill Barker, associate editor of the Denver Post's Sunday mag, for the elusive Irish lass of a 100 years ago whom Bernstein claims he found in the memory of a hypnotized Colorado hausfrau.

Barker, when he appeared at the end of the show for the standard $500 boodle, said flatly it was his belief that the contemporary lady really had been Miss Murphy. However, Ben Grauer, sitting in again as "Story" editor, made it plain that neither the producers, the client or NBC-TV would go that far in endorsing the 20th Century rebirth of the colleen.

So the whole thing was pointless. The enactment of Barker's pursuit of Miss Murphy which took him all the way to Ireland was strictly a no-decision affair with Grauer telling the viewers at the windup to make up their own minds. The tale, as re-scripted by Douglas Taylor, was merely a carefully balanced recital of how Barker found some things in Ireland to indicate a Miss M. existed and others that she didn't.

As usual, the "Story" blending of live and film inserts was smoothly handled. Robert Culp, as Barker, and Lori March, as his wife, headed up a competent cast. *Dave.*

WCBS Gets 'Box' Too

With Ed Sullivan having clobbered the NBC-TV network showing of "The Magic Box" last Sunday (9), trade is awaiting with interest the local-station showings of the J. Arthur Rank film, via National Telefilm Associates. One of the first such local-level showings is scheduled for WCBS-TV, N.Y., on its "Late Show" a week from Saturday (22).

WCBS-TV is readying its research guns on the showing, feeling certain that they're a cinch to outrate the NBC showing in New York. Latter scored a 15-city Trendex mark of 4.2 in a cut-down 8 to 9 p.m. version. WCBS-TV is looking for its full-length showing to surpass that by far in an 11:15-to-conclusion showing.

Film is making its local reappearance under terms of a situation wherein NTA originaly sold the pic to a number of stations, then came up with the NBC network deal and got the stations' permission to withdraw the film for a limited period during which the web would show it. NBC-TV got it in just under the deadline, and now it reverts to the original station purchasers. It was originally offered as part of NTA's "Fabulous 40" package of British pix.

BURNS & ALLEN SHOW
With Harry Von Zell, Bea Benadaret, Larry Keating, Ronnie Burns, others
Producer-director: Rod Amatau
Writers: Harvey Helm, Keith Fowler, Norman Paul, William Burns
30 Mins., Mon., 8 p.m.
B. F. Goodrich; Carnation Co.
CBS-TV (film)

(Erwin Wasey; BBD&O)

Back for its seventh consecutive year on CBS-TV, "The George Burns & Gracie Allen Show" continues as one of the most pleasing comedy romps on video. B&A found the laugh formula a long, long time ago and they're sticking to it. And from the laugh pace set on the new season's preem, nobody's going to clamor that it's time for a change.

Although the pattern is familiar, show continually holds interest throwing in rib-tickling devices and lines along the way. Major credit for the smooth-flowing happy pace should go to the stars, o course, but an important nod belongs to the supporting cast regulars, Harry Von Zell, Bea Benadaret, Larry Keating and Ronnie Burns, team's real-life son. The scripting team, too, rates kudos for sustaining the laugh line. Producer-director Rod Amatau has a good thing to work with and he knows just what to do with it.

Main script line on the opener was centered on Gracie's attempt to get into a ladies' literary society. After a hare-brained q.&a. period the ladies decided to admit Gracie, not on brain but on charm. It was a thin idea but it was worked to the hilt by all concerned. Underlying bit was son Ronnie's attempt to learn judo from Harry Von Zell. Obviously Von Zell got the roughing-up, but it worked well for visual yocks.

As usual, Burns breaks out of the plot midway for a patter bit. In monolog or dialog, he remains a master of cool and calculated timing and hits the funny-bone mark every time.

B. F. Goodrich and Carnation pick up the tab on alternate weeks. They've got the kind of show sponsors can be proud of. *Gros.*

HY GARDNER SHOW
With Paul Muni, guest; Jerry Damon, announcer
Producer: Gardner
Director: Larry Rolmer
10 Mins., Mon.-thru-Fri., 11:20 p.m.
Participating
WRCA-TV, New York (color)

New York Herald Tribune columnist Hy Gardner, who's already represented on the NBC-TV flagship Sundays with a half-hour split-screen interview show, moves into a strip pattern as well as part of the station's programming overhaul, geared to the expansion of colorcasting. Gardner's occupying 10 minutes of what used to be the local-only Steven Allen lead in to "Tonight," with the other five minutes held down by Jimmy Powers (Daily News) and a sports show.

Gardner makes a snappy 10 minutes out of his segment with chatter and an interview, first guest having been Paul Muni and last night's (Tues.) slated as Democratic Vice-Presidential candidate Estes Kefauver. Muni interview, which took about seven minutes of the opener, was a relaxed and interesting session in which the actor said he intends to "more or less" retire after his "Inherit the Wind" stint—retire, that is, until something good comes along. Other sundry topics—his "Mr. Paul Muni" billing, his eye operation, his opinion of Marlon Brando (good), and various rumors, some true, some not.

While the interview portion of the show is fine, the opening segment, with Gardner in a phone booth "calling in" late column items to the Trib, is strictly from Cornville. For one thing, the viewer is so busy watching Gardner on the phone that he doesn't bother to hear what the items are. Even a plug-in phone in a Sardi's setting would be better than this, but Gardner would do best simply to work without any gimmick at all. Another minor irritant is the hushed voice of announcer Jerry Damon, who introduces the show as if he were afraid he'd wake somebody up. *Chan.*

LIFE AND LEGEND OF WYATT EARP
With Hugh O'Brian, Paul Brinegar, Nelson Leigh, Bob Fortier, Don Kennedy, others
Exec Producer: Louis F. Edelman
Producer: Robert F. Sisk
Director: Frank McDonald
Writer: Frederick Hazlitt Brennan
30 Mins.; Tues., 8:30 p.m.
GENERAL MILLS, PROCTER & GAMBLE
ABC-TV (film)

(D-F-S, Compton)

"Wyatt Earp" zings back to tv for its second season with a rat-a-tat-tat pace and an actionful story which makes the half-hour zip by.

(Continued on page 44)

nationally acclaimed

FRONTIER

now available for first-run syndication!

Win big audiences with FRONTIER—the authentic family Western, the first and only one of its kind. Produced by TV's incomparable Worthington Miner, every program vividly captures the true spirit of the courageous pioneers who braved America's last frontier. FRONTIER was a tremendous hit on network television *with an average rating of 22.9 over a seven month period!** And proved powerful enough to command a 3.0 viewers per set—36% higher than the day-night average for all programs. (ARB)

FRONTIER's 30 distinguished half-hour films are available to all stations for the first time! Check availabilities now for prestige and sales leadership in *your* markets.

**Nielsen Television Index, Oct. '55-Apr. '56*

ACTION
ADVENTURE
EXCITEMENT
MYSTERY
SUSPENSE
ROMANCE

NBC Television Films

Programs for All Stations—All Sponsors

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

663 Fifth Avenue in New York; Merchandise Mart in Chicago; Taft Building in Hollywood. In Canada: RCA Victor, 225 Mutual Street, Toronto

With Mpls. Giveaways on Skids, Todd Storz Now Toys With Planets

Minneapolis, Sept. 11.

In place of former numerous cash giveaway contests, all of which have been discarded because of FCC disapproval, Todd Storz's non-network radio station WDGY here is using other kinds of promotions, some of them unique and unusual, in its efforts to enlist and hold dialers while continuing to confine programming to disks, news and weather.

Promotions in question probably hit a local high for unusualness last Friday (7) when WDGY allegedly had a staff of "electronic experts" attempt to establish contact with the planet Mars. Pretext for the stunt, gimmick or what have you, was stated to be that on this day Mars was closest to the earth in 24 years.

Affair was given a big advance buildup. Days before Friday dialers were urged frequently to be sure to tune in on "the momentus and possibly earthshaking event." Disk jockeys' efforts were directed toward creating interest and suspense. In all apparent seriousness, these announcers kept pounding away on what the station's "team of scientists" and its engineers proposed to do in trying to accomplish their aim and what could eventuate if the experiment proved successful.

Musical programs were interrupted from time to time to inform dialers the impending "experiment" was arousing interest "all over the world" and promising a possible "sensation." It was stated that cables, telegrams and telephone calls regarding the "experiment" were pouring into WDGY.

Lone intimation that might cause some dialers to suspect WDGY wasn't serious might have come from the wordage of alleged "cables" announced as being received from King Leopold of Belgium, Emperor Heile Selassie of Ethiopa and President Nasser of Egypt. For example, the Leopold "cable," as read over the air, contained a request that if contact was made with Mars WDGY try to get the brussell sprouts' concession there for Belgium. The other "cables" ran to similar levity.

When Friday arrived dialers were told to be sure to stay tuned in all day because there'd be frequent reports describing the efforts to contact Mars and progress being made and that if the planet finally was reached the development would be put on the air at once.

Discontinuance of cash giveaways, which precipitated a money tossing out warfare among local radio stations during which an estimated $100,000 went to dialers just for listening in, hasn't resulted in any WDGY audience loss, according to station.

Incidentally, WDGY experpiment to try to establish contact with Mars failed. But the lack of success apparently hasn't daunted station, which promises to come up with more similar promotions.

NBC RADIO'S 4-WEEK PITT, HUB REPRIEVE

Pittsburgh, Sept. 11.

With NBC still without a radio affiliate here, KDKA has agreed to continue taking the network's weekend and nighttime programs for another four weeks. Local Westinghouse operation, along with other NBC stations, was to have dropped the web Aug. 26 but deadline has now been pushed back to the same date this month. A similar agreement has been made between NBC and the NBC Boston outlet, WBZ.

KDKA is going independent after 30 years of affiliation with NBC. So far the network has closed no other deal. It's believed that both WCAE and WWSW are content with their indie status and since KQV is tied up with CBS, that leaves only WJAS among the major stations here available to the web. According to WJAS officials, they have until now not been approached at all by NBC.

MILNER BACK IN 'B'FAST CLUB'

Chicago, Sept. 11.

Milner Products is rejoining ABC's "Breakfast Club" the first of next year, staking out a claim for 52 five-minute segments.

NBC-TV in Buffalo

Continued from page 27

to the return of the fall schedule on the network and to the changeover to the more powerful transmitter.

But up to now, the NBC boys on the scene and the commuters from the N. Y. o&o homeoffice have been having a promotional ball. Over this past Labor Day weekend, the station sponsored a live six-hours-plus "Labor Day Safety Spectacular," filling the city's lakeside LaSalle Park (no tv, but a local radio station covered the show) with spectators who watched firefighting displays, police exhibitions, Coast Guard rescue operations, helicopter rescues and all sorts of municipal and federal safety-rescue devices and demonstrations, capped by a fireworks display over the lake. All was pegged to the "Project 17" theme.

Earlier, the station launched a Miss Channel 17 contest, getting the cooperation of the town's leading department store and supermarket chain, and handing out some 250,000 ballots, all of which were returned for the vote, and having the gals available in a prominent booth at the Erie County Fair, which drew some 250,000 visitors. Timed with the contest was a Buffalo Courier-Express supplement devoted to the station and choked with television advertising for all-channel tuners and converters.

Before the promotion kicked off in early August, the city's conversion factor was listed at 47.5%, or about 160,000 sets, well up from the March figure of 28%, with conversions or all-channel purchases rolling in at the rate of 5-10,000 a month. NBC now figures there are no VHF-only sets being sold in Buffalo—certainly RCA isn't shipping any there, but restricting its shipments to all-channel tuners—and the only VHF-only sets being sold, NBC figures, are trade-ins or distress sales. There haven't been any new estimates of the conversion factor since the bally kicked off, but what with the combination of the affiliation switch, the ballyhoo (which also included an antique 1920 American-LaFrance fire engine used to symbolize the station and even used as a prop in programs), and the new transmitting facilities, the network just about figures it's got conversion licked all the way.

'100,000 Peso'

Continued from page 27

therefore, when the moppet flunked the last question: "To whom did Julius Caesar say the famous words 'Veni, Vidi, Vici'." The sponsors decided—as a consolation prize—to pay for the boy's high school tuition. Lawyers have now come on the scene, trying to urge the child's parents to claim at least 50,000 pesos of the prize. They contend that an under-age youth was incompetent to decide to take all or nothing.

Another suit had already been lodged by a disgruntled loser, Alberto Martin Perez, who claims damages of 50,000 pesos because he was eliminated on July 9. He claims that the question put to him was misleadingly phrased, with intent to confuse.

Argentine Radio-TV

Continued from page 27

the same price, but the Junta feels in view of peso depreciation since then, he should pay 10 times more.

Unfortunately, the Junta is apt to view everything from an entirely political angle and radio executives are being considerably harassed by the unreasonable space demands from politicians. At the same time, radio executives are over-inclined to play politics themselves.

An actively Communist radio executive, who managed to muscle into a top radio job after the Revolution, posing as a Peronist victim, was too careless in speculation and recently got caught with his hands in the mess, which did improve the radio atmosphere slightly.

All this makes for great unrest and disorganization amongst radio personnel. The trouble is that people with specialized radio experience are few, and this devolves into exorbitant wage demands. An assistant program manager demands $400 monthly, which works out at 10,000 pesos, while an assistant time salesman gets $600 monthly, or 18,000 pesos. Small wonder at this rate that the outlets are in the red.

According to some reports there is also collusion between program managers and talent to keep fees at a high level, and a "closed shop" attitude to new talent, as a consequence of which nothing new has been presented in radio for 15 years.

The most popular feature at present is "Odol's "All or Nothing" quiz program on Mondays at 9:30 to 10 p.m. on the Belgrano web, televised on Belgrano tv.

Slap Down FCC

Continued from page 27

On this issue, a major point in the dispute, the Court held:

"Spartan's misrepresentation was calculated, deliberate and not insignificant, but whether the Commission should, on that account, place less reliance on Spartan as a licensee is a question which should be decided in the first instance by the Commission itself."

The Court also took the Commission to task for its findings in an order last March on the question of whether WSPA "concealed material facts" in requesting a "special temporary authorization" for building its station on Paris Mountain in order to obtain a CBS affiliation. The Commission had ruled that the appellants had failed to prove that WSPA had "definitely" decided to abandon Hogback Mountain (which was not acceptable to CBS) as the site of its permanent facilities.

Regarding this question, the Court said: "In our view of the case, their (the appellants) burden was not so heavy. We think it was a misrepresentation for Spartan (WSPA) to assure the Commission that its intention was to locate its permanent transmitter on Hogback if, in fact, there was no fixed intention, but rather complete indecision whether or not it would do so."

The Court added:

"On the basis of those findings, only one conclusion is possible—that Spartan concealed from the Commission and, by clear implication, misrepresented material facts concerning its proposal. The Commission's contrary conclusion is grounded upon a mistaken concept that there is no duty to disclose to the Commission any facet of a proposal as to which there may be a mental reservation, no matter how far advanced the proposal or rudimentary the reservation. There are no findings that Spartan was frank in its dealings with the Commission and, if there were such findings, they would be altogether unsupported by evidence."

KEAR

Continued from page 27

tices for the nine staffers were posted.

This followed a hearing held by the State Department of Industrial Relations at which Cisler was ordered to meet his back payroll by Sept. 15. When dismissal notices were posted early last week some employees complained they had not been paid since July.

Segal is expected to clear up another Cisler difficulty, union trouble. The station's NABET contract expired last February and was indefinitely extended while negotiations continued this year. When it became apparent that Cisler was going to bail out, NABET held only intermittent contract talks and went to bat for the staffers primarily to see that they were paid.

Segal, who's used a pops-and-news format on his successful KOSI, Denver, is moving in on his new station quickly. He's planning to shift its studio to the Bellevue Hotel, in downtown Frisco, will change the call letters to KOBY and is expected to bring in his own staff.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Richard Hayes, fresh out of the army, set as the male vocalist on the **Robert Q. Lewis** CBS Radio show, replacing Merv Griffin, who's tied down to television commitments to ABC-TV . . . **Allen Swift** doing the voices on tv spots for Canada Dry being filmed for J. M. Mathes agency by Terrytoons . . . WCBS news-pubaffairs director **Dave Driscoll** back after a two-week vacation . . . **Peter Fremd**, former tv director, entering the Don Bosco College to prepare for the priesthood . . . For the first time in its seven years, the **Jack Sterling** "Big Top" tv'er did a personal appearance, televising from the Fair Grounds in Louisville over the weekend. Sterling did his WCBS radio show as a two-way remote, with his regular staff working out of the Madison Ave. studio while he worked out of Louisville . . . **Pierre Crenesse**, director of the French Broadcasting System in North America, and his family returned to the U. S. last week after a two-month vacation abroad . . . WCBS' **Dick Haymes** trying to sell his airplane . . . Film Creations currently producing another in the series of annual commercials for Ronzoni Food Products via the Emil Mogul agency, with a bilingual treatment featured . . . **John Henry Faulk** begins his tour of metropolitan high schools for the American Heritage campaign later this month . . . **Bernard Johnston**, formerly with the Louis Block ad agency, joined CBS Television Film Sales' Chicago office as an account exec . . . **Mildred Vigderhouse** heading for the Coast Sept. 16 for radio-tv sector of Ruder & Finn p.r. firm.

Billy Gilbert signed for a dual role in the "Producers' Showcase" presentation of "Jack & the Beanstalk" on NBC-TV Nov. 12 . . . **Henry Krajewski**, the Seacaucus, N.J. pig farmer and perennial candidate for President, appears on new **Robert Q. Lewis** CBS Radio show tomorrow (Thurs.) . . . **Ronald Dawson**, who appeared on the **Ernie Kovacs** show Monday (10), sold four adaptations of "Mystery Classics" to ABC Radio . . . **Paul McGrath, Alice Frost** and **Anne Seymour** into CBS Radio's "FBI in Peace & War" Sunday (16) . . . **Nicholas E. Baehr's** "Alumni Reunion" set for "Matinee Theatre" Sept 26 . . . **Richard D. Heffner**, producer-moderator of WRCA-TV's "The Open Mind," will teach a course on American issues at the New School starting Sept. 26 . . . **Bernie Grant** and **Elizabeth Lawrence** into the "Aunt Jenny" soaper on CBS . . . WRCA-TV assistant director **Lynn Mileson** moved over to the NBC-TV "Home" show as a production assistant . . . **Howard Smith** back from Hollywood commitments to resume in "Second Mrs. Burton" on CBS Radio . . . **Hank Wexler** has joined the Tex & Jinx staff as associate producer under **Jerry Landay**, with **Robert Essex** appointed production assistant on the WRCA-TV show and **Greg Dawson** assigned to write the news spots for the show . . . **Martin Kosleck** and **Raymond Edward Johnson** into new sequence on "Wendy Warren & the News" . . . **Merrill E. Joels** interviewed on NBC's "Monitor" and Mutual's **Constance Bennett** show on his new book, "Acting Is a Business" . . . **Charlie Garrett** back from stock company musical comedy roles to CBS Radio's "Nora Drake" . . . **William N Davidson**, station manager of WRCA-TV, selected with 15 other senior executives to participate in a special 10-week course on the excutive function and the business environment at MIT's School of Industrial Management starting Oct. 1 . . . First two shows of the new "Person to Person" season has remote-director **Robert M. Sammon** doing a Maine to California bit . . . **Frank Sinatra** in Los Angeles Friday night (14), then **Bette Davis** from Cape Elizabeth, Me., the following week (21).

National Radio Advertising Clinic at the Waldorf on Oct. 29 will have **Admiral Arthur W. Radford** as key speaker . . . This week being Civil Defense Week, **Alma Dettinger**, on WQXR, will present three programs on the subject, as part of her "Other People's Business" strip . . . Two ABC-TV and one ABC Radio programs won Golden Mike Awards from the American Legion Auxiliary: **Bishop Fulton Sheen's** "Life Is Worth Living," as the best religious show on tv; **Walt Disney's** "Disneyland" as the best kid video and "Voice of Firestone" (actually, a simulcast) as the best radio musical show . . . **Gilbert Highet** has Oxford U. Press as his sponsor five years running on his WXQR "People, Places and Books."

ABC-TV, which is scattered all over Manhattan's west side, in the 60s, including a separate flackery building, on West 66th St., diagonally opposite the AM and tv buildings, is still cramped for space. Network is building two more stories on top of its present ABC-TV Center at 7 W. 66.

IN CHICAGO . . .

Ward Quaal, new general manager at WGN Inc., met the press at a Kungsholm lunch yesterday (Tues.) . . . **Herbert Neuer** is new assistant to AFTRA exec secretary **Ray Jones**, vice **Richard Zimbert** now with the Leo Burnett agency . . **Frank Atlass** is exec producing WBBM-TV's new afternoon moppet entry featuring 11-year-old **Susan Heinkel** . . . ABC veep **Sterling (Red) Quinlan** in New York this week for a meeting of the o&o toppers . . . **Howard Coleman**, WNBQ's tint specialist, talking up color this week before the Chicago Advertising Executives Club and the Chicago Real Estate Board . . . Howard Motors picked up the 11:15 to 11:30 slice of **Ernie Simon's** nightly WBKB talkfest . . . Standard Radio is assembling a **Lawrence Welk** transcription package which will be ready for syndication in a couple of weeks . . . C&C Television publicist **Gene Cogen** plotting an advance buildup for the debut of the RKO feature film library on WBKB . . . **Harry Ward**, manager of the Chi NBC continuity acceptance office, in New York for the annual meeting of the web's copy editors . . . **Ken Carbonel**, ex-WMAQ, switched to WBBM and is now producing the "Jim Conway Show" and "Breakfast With Brady."

IN WASHINGTON . . .

CBS' "Pick the Winner" eight week political debate series, tees off tonight (12), with Gov. Averell Harriman vs. GOP Leader Sen. William Knowland, **Walter Conkite** moderating the Columbus (Ohio) to New York verbal fracas, and **Ted Ayres** producing . . . **Elizabeth Forsling**, ex of ABC-TV, New York, and former radio-tv editor of Newsweek mag, named special assistant to Democratic National chairman **Paul Butler**, in charge of campaign liaison . . . WTOP-CBS d.j. **Eddie Gallagher** switches roles when he takes over commentary for station's telecasts of Washington Red Skins grid games this season . . . **Nat Wright Jr.**, new all-night d.j. for WWDC, replacing **Les Sand**, who moved over to WGMS-MBS as sports director . . . **Del Malkie**, new addition to WMAL-ABC news staff, covers the town in a station wagon equipped with camera and recorder . . . American Research Bureau rating service announces appointment of **William Nelson Shafer** as its Pacific Coast manager . . . "Championship Table Tennis," new live sports teleseries, debutted on WMAL-TV past week.

IN PHILADELPHIA . . .

New appointments at WPFH include Marvin Fisher, of the W. Wallace Orr agency, as production manager; **Alvin Barkley**, traffic manager, and **Charles Collins**, station manager . . . **Gene E. Stout**, publicity director for WRCV, WRCV-TV, named publicity director of the local chapter of American Public Relations Association . . . **Earle Gill**, WRCV-TV announcer, chalked up 10 years with station (9) . . . **Howard J. Bernett**, WIP sales account exec, takes over as district rep of the Oil Industry Information Committee . . . **Wendy Barrie**

(Continued on page 40)

ZENITH introduces . . .

the one and only thing new in television!

SPACE-COMMAND TUNING

A fabulous new invention from the research laboratories of Zenith . . . specialists in radionics exclusively for 37 years

Shuts off annoying commercials while picture remains on the screen

OPERATES TV FROM YOUR EASY CHAIR CLEAR ACROSS THE ROOM

TURNS SET ON AND OFF, CHANGES STATIONS, MUTES SOUND

No wires . . . no cords . . . no flashlights . . . no transistors . . . no batteries . . . no radio control waves.

You see nothing, you hear nothing! There's nothing between you and the set but SPACE!

"Space-Commander" in your hand answers your silent COMMAND.

"SPACE-COMMAND" *is the only wireless complete remote control*

The Royalty of RADIO, TELEVISION and PHONOGRAPHS • Backed by 37 years of leadership in radionics exclusively

ALSO MAKERS OF FINE HEARING AIDS • Zenith Radio Corporation, Chicago 39, Illinois

ZENITH . . . the quality goes in before the name goes on

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

PHILADELPHIA — *Approx. Set Count*—2,000,000 — *Stations*—WRCV (3), WFIL (6), WCAU (10), WPFH (12)-Wilmington

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. City Detective (Myst)	WRCV	MCA	Mon. 10:30-11:00	18.0	43.3	41.6	Summer Theatre	WCAU	15.3
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:00-6:30	15.5	70.2	22.1	Roy Rogers	WRCV	3.6
3. Science Fiction Thea. (Adv)	WFIL	Ziv	Sun. 10:30-11:00	13.5	26.2	51.5	What's My Line	WCAU	31.1
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	13.5	46.1	29.3	Newsreel	WFIL	7.8
							News—J. Daly	WFIL	7.8
5. I Led 3 Lives (Adv)	WCAU	Ziv	Thurs. 7:00-7:30	12.8	61.9	20.7	Newsreel	WFIL	3.6
							News—J. Daly	WFIL	4.2
6. Crunch & Des (Adv)	WCAU	NBC	Fri. 7:00-7:30	11.7	52.0	22.5	Newsreel	WFIL	4.8
							News—J. Daly	WFIL	4.5
7. San Francisco Beat (Dr)	WRCV	CBS	Wed. 10:30-11:00	11.0	24.8	44.4	20th Century Fox	WCAU	21.0
8. Turning Point (Dr)	WCAU	MCA	Sat. 10:30-11:00	10.8	28.4	38.0	Ford Film Playhouse	WFIL	18.9
9. Studio 57 (Dr)	WFIL	MCA	Sat. 7:00-7:30	9.9	46.0	21.5	Name That Tune	WCAU	5.6
10. Highway Patrol (Adv)	WCAU	Ziv	Wed. 7:30-8:00	9.8	29.7	33.0	Disneyland	WFIL	19.5
10. Susie (Co)	WCAU	TPA	M-F 6:00-6:30	9.8	37.1	26.4	Fun House	WRCV	9.1

DETROIT — *Approx. Set Count*—1,610,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)-Windsor

1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	27.9	58.6	47.6	Federal Men	WWJ	12.1
2. Waterfront (Adv)	WWJ	MCA	Mon. 9:30-10:00	23.0	43.7	52.6	Feature Boxing	CKLW	12.1
							Hot Rods	WXYZ	10.8
3. Susie (Co)	WJBK	TPA	Thurs. 10:00-10:30	20.2	45.6	44.3	Michigan Outdoors	WWJ	15.4
4. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	18.7	49.1	38.1	Studio 2	WJBK	9.2
5. Secret Journal (Dr)	WWJ	MCA	Mon. 10:00-10:30	17.9	42.4	42.3	Passport to Danger	WJBK	12.8
6. Celebrity Playhouse (Dr)	WWJ	Screen Gems	Tues. 10:00-10:30	17.7	44.6	39.7	Man Called X	WJBK	15.6
7. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 10:00-10:30	17.3	45.1	38.4	Ellery Queen	WJBK	13.8
8. San Francisco Beat (Dr)	WJBK	CBS	Mon. 10:30-11:00	16.4	57.0	28.8	Long John Silver	WWJ	4.8
9. Studio 57 (Dr)	WWJ	MCA	Wed. 9:30-10:00	15.9	35.2	45.3	20th Century Fox	WJBK	14.6
10. Man Called X (Myst)	WJBK	Ziv	Tues. 10:00-10:30	15.6	39.3	39.7	Celebrity Playhouse	WWJ	17.7

MILWAUKEE — *Approx. Set Count*—740,000 — *Stations*—WTMJ (4), WTVW (12), WXIX (19)

1. Studio 57 (Dr)	WTMJ	MCA	Mon. 9:30-10:00	31.3	76.2	41.1	Holiday Theatre	WXIX	8.0
2. Mr. District Attorney (Myst)	WTMJ	Ziv	Thurs. 9:30-10:00	29.8	61.9	48.2	Wrestling	WTVW	10.0
3. Waterfront (Adv)	WTMJ	MCA	Sun. 10:00-10:30	27.0	86.8	31.1	Weather; News; Sports	WTVW	2.7
							Movie Time	WTVW	2.0
4. I Led 3 Lives (Adv)	WTMJ	Ziv	Tues. 9:30-10:00	22.0	48.9	45.0	Soldiers of Fortune	WTVW	11.5
5. Racket Squad (Myst)	WTMJ	ABC	Wed. 9:30-10:00	21.3	49.7	42.9	Dangerous Assignment	WXIX	12.5
6. City Detective (Myst)	WXIX	MCA	Wed. 9:00-9:30	20.9	44.4	47.1	Masquerade Party	WTVW	15.4
7. Playhouse 15 (Dr)	WTMJ	MCA	Thurs. 9:00-9:30	19.9	44.8	44.5	Follow That Man	WXIX	13.5
8. Lone Wolf (Myst)	WTMJ	MCA	Sat. 11:00-11:30	16.9	56.6	29.9	Movie Time	WTVW	9.5
9. I Am the Law (Myst)	WXIX	MCA	Tues. 9:00-9:30	16.2	33.3	48.6	World We Live In	WTMJ	17.9
							News; Weather	WTMJ	17.6
10. My Little Margie (Co)	WTMJ	Official	Wed. 6:30-7:00	14.9	52.7	28.3	Godfrey & Friends	WXIX	9.1

CINCINNATI — *Approx Set Count*—665,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Western Marshal (W)	WKRC	NBC	Tues. 10:00-10:30	22.2	59.3	37.5	Dear Phoebe	WLW-T	10.9
2. Turning Point (Dr)	WLW-T	MCA	Mon. 9:30-10:00	20.6	39.9	51.6	Summer Theatre	WKRC	16.6
3. Death Valley Days (W)	WKRC	McC-E	Tues. 10:30-11:00	20.4	70.2	29.1	This Is Show Biz	WLW-T	4.0
							Pantomime Hit Parade	WCPO	4.0
4. Ellery Queen (Myst)	WKRC	TPA	Mon. 10:00-10:30	20.1	48.1	41.8	Ernie Kovacs	WLW-T	16.8
5. Stories of the Century (W)	WKRC	HTV	Tues. 9:30-10:00	18.3	42.6	43.0	Science Fiction Theatre	WLW-T	14.2
6. Range Rider (W)	WLW-T	CBS	Thurs. 6:00-6:30	17.7	69.5	25.5	Theatre; Weather	WKRC	3.8
							CBS News	WKRC	3.8
7. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	15.9	71.9	22.1	Theatre; Weather	WKRC	3.1
							CBS News	WKRC	4.2
8. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	14.5	53.9	26.9	Meet the Press	WLW-T	10.0
9. Science Fiction Thea. (Adv)	WLW-T	Ziv	Tues. 9:30-10:00	14.2	33.0	43.0	Stories of the Century	WKRC	18.3
10. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	13.8	76.3	18.1	Theatre; Weather	WKRC	2.4
							News—J. Daly	WCPO	2.8

TUCSON — *Approx. Set Count*—50,000 — *Stations*—KVOA (4), KDWI (9), KOPO (13)

1. Badge 714 (Myst)	KVOA	NBC	Tues. 9:00-9:30	37.3	63.4	58.9	D. Fairbanks Presents	KDWI	11.0
2. Highway Patrol (Adv)	KOPO	Ziv	Mon. 9:00-9:30	36.0	61.3	58.8	Dollar a Second	KVOA	12.3
3. Secret Journal (Dr)	KVOA	MCA	Mon. 8:30-9:00	28.8	50.1	57.5	Count of Monte Cristo	KOPO	14.4
4. Annie Oakley (W)	KOPO	CBS	Wed. 8:30-9:00	26.1	47.4	55.1	Headline	KVOA	18.3
5. Buffalo Bill, Jr. (W)	KOPO	CBS	Wed. 8:00-8:30	24.7	43.3	57.1	Confidential File	KVOA	20.5
5. Science Fiction Thea. (Adv)	KOPO	Ziv	Mon. 9:30-10:00	24.7	47.5	52.0	Hollywood's Best	KDWI	18.2
7. Crunch & Des (Adv)	KVOA	NBC	Thurs. 9:00-9:30	22.1	41.3	53.5	Climax	KOPO	20.1
8. Confidential File (Doc)	KVOA	Guild	Wed. 8:00-8:30	20.5	35.9	57.1	Buffalo Bill, Jr.	KOPO	24.7
9. Headline (Dr)	KVOA	MCA	Wed. 8:30-9:00	18.3	33.2	55.1	Annie Oakley	KOPO	26.1
10. Federal Men (Myst)	KVOA	MCA	Wed. 9:30-10:00	17.8	39.3	45.3	Hollywood's Best	KDWI	23.1

MOVIETIME USA

An open letter to TV station owners and managers:

1956 will go down in TV history as the year in which Hollywood's great libraries became available to TV.

The first entire major studio library to be acquired for your use was the RKO library of 742 features in December of 1955 by C & C Television Corporation.

Since then Columbia, Warners, 20th Century-Fox and the Metro-Goldwyn-Mayer Company also made available to you part or all of their great film libraries.

The combined original cost of production of the feature motion pictures being offered to you by all these companies is well in excess of $2,000,000,000.00. It would probably cost double this amount to produce these outstanding attractions today if money alone could accomplish the end result.

Such creative talents as Louis B. Mayer, Darryl F. Zanuck, Jack L. Warner, David Selznick, Harry Cohn, directed the production of these successful pictures.

Every important male and female star throughout the world plays in them. The outstanding directors and writers of the motion picture industry directed and wrote the scripts, many of them based on successful novels and plays.

All of this is now available to the TV viewing public through your stations.

I heartily recommend that you acquire these pictures for your stations by contacting Ralph Cohn of Screen Gems for Columbia features, Bud Barry of MGM for their fabulous library of features, Eliot Hyman of Associated for the wonderful Warner library, Ely Landau of NTA for 52 Fox Pictures, and Erwin Ezzes of C&C Television Corp., for the RKO library.

You would be fortunate indeed if you could acquire *all* of these features for your station. We realize this would be very costly and difficult to absorb in addition to your other program commitments.

You can, however, acquire at least *two* of the companies' entire libraries available if one of them is *RKO* because C&C TV Corp. has made available the most unique purchase plan in the short history of television.

YOU ARE ABLE TO MAKE MOST OF YOUR PAYMENT WITH ONLY A PART OF YOUR UNSOLD INVENTORY OF SPOTS, AS NONE OF THE SPOTS IN YOUR EVENING "A" TIME IS REQUIRED. YOU WILL ALSO BE PERMITTED TO OWN THIS LIBRARY FOR YOUR MARKET FOR 10 YEARS, EVEN THOUGH WE ARE ASKING FOR SPOTS FOR ONLY 5 YEARS.

742 FEATURES For Television
RKO RADIO PICTURES

Ask some of the theater managers in your town how they would like to pay their theater's film rental by giving the distributors passes for a fraction of *yesterday's* empty seats instead of with hard dollars.

Yes, Mr. TV Station Owner, most of these theaters made big profits and many still are making money but I doubt if any of them would turn down such an opportunity.

Many of the most highly respected and successful TV station operators have not been too proud nor permitted themselves to be dissuaded by our beloved competitors when they took the time to properly analyze what unique value our method of merchandising has to offer.

Some of them such as Westinghouse, Crosley, Triangle, Storer, were at first affected by what they had heard about that naughty word called "Barter" of their unsold-unprofitable-unused spots for our *great RKO library;* however, after thorough analysis, they have signed contracts.

You don't have to commit for the entire library, as we'll make available a smaller number of pictures for a reduced number of spots.

Our plan contemplates providing you with a new set of prints directly from the lab to remain permanently in your station.

Every TV market in the country will be playing some of the features from the companies mentioned above—they will either be on *your* station or your *Competitor's* stations. You cannot afford to ignore *their* existence or they may affect your station's existence.

From a purely objective standpoint, just reflect on the reason why you are not using a greater number of features today. Perhaps it's because *only now* have the *highest quality* feature pictures ever produced been made available to TV.

We don't believe you can *afford* to pass up investigating what we consider to be the single most profitable deal you've ever been offered to date.

We believe that the American public, who have paid billions of dollars to see feature pictures in the movie houses throughout the country, is the same audience watching TV and we would like to point out that well over 90% of them have not seen even the best of the top pictures from all the libraries.

Matthew Fox

PRESIDENT, C & C TELEVISION CORP.

PLEASE TURN THE PAGE

Approved by the Leaders

CROSLEY, KOA, KTRK-TV, STORER, TRIANGLE, WESTINGHOUSE, ARE BUT A FEW OF THE MOST ILLUSTRIOUS NAMES IN TELEVISION WHO HAVE BOUGHT

MOVIETIME USA

C & C TELEVISION CORP.

General Manager, Triangle Stations

"First of all, it's a tremendous buy, realistically priced for local use. Beyond that, my personal opinion is that the package is the greatest programming source ever made available to TV stations. 'Movietime USA' will automatically provide a competitive advantage for every station running it.

"As an organization, we are in the habit of relishing our many 'firsts.' We're proud to have scored another by being first to wrap up 'Movietime USA.' The fact that the contract is the largest ever negotiated by a film distributor and a regional station group is evidence of our confidence in the salability of every feature of the package."

Roger W. Clipp

ROGER W. CLIPP

General Manager, KTRK-TV

"I have been buying film for television for about ten years now and have never seen such enthusiasm on the part of our audience and advertisers as we have had since the announcement of our MOVIETIME USA package. We have had an amazing number of calls and letters from people in and out of the industry about it.

"It goes to prove that RKO's star-studded package is the kind of television fare that will sell our station, because it is the kind of programming that the people have been waiting to see."

Willard E. Walbridge

WILLARD E. WALBRIDGE

Vice President in charge of TV, Crosley Broadcasting Corporation

"The Crosley Broadcasting Corporation is very pleased with the arrangements completed with Mr. Matthew Fox for the showing of the RKO feature film package over our television stations in Atlanta, Dayton, Cincinnati, and Columbus, because we can now augment our fine schedules with star-studded names of filmland in such excellent features as 'Abe Lincoln in Illinois,' 'Citizen Kane,' 'Having a Wonderful Time,' 'Hitler's Children,' 'Quality Street,' 'Stage Door,' just to mention a few of the many tremendous box office smashes which assure our audiences that the best in movies will also be seen on WLW-Television. Yes, we are delighted... and the reason for this feeling is bound to become more and more apparent to our audience and clients as we program these great RKO features."

John T. Murphy

JOHN T. MURPHY

Vice President in charge of Programming, Westinghouse Broadcasting Company, Inc.

"Westinghouse Broadcasting Company believes that good feature films are an important ingredient for effective local TV programming, today and tomorrow. We bought the C & C library, the first of the major feature film libraries available for television, because a library of this caliber offers a plentiful and well-balanced source of feature films to fit many programming needs. These features are rich in both story value and star value, and they are eminently promotable and salable. We are sure that these films will have great appeal for the viewers who tune to KDKA-TV, Pittsburgh; KPIX, San Francisco and KYW-TV, Cleveland."

Richard M Pack

RICHARD M. PACK

President and General Manager, KOA-TV

"The addition of Movietime, U.S.A. feature films to KOA-TV's movie library is an exciting one for all of us. We believe these feature films to encompass all the facets of entertainment that bring about high ratings and audience acceptance.

"Among the great number of Hollywood's best feature films that KOA-TV has already shown or plans to show, the Movietime, U.S.A. package promises new highs in audience applause and commercial success."

William Grant

WILLIAM GRANT

These are but a few of the many unsolicited testimonials in our files. Copies on request.

C&C TELEVISION CORP

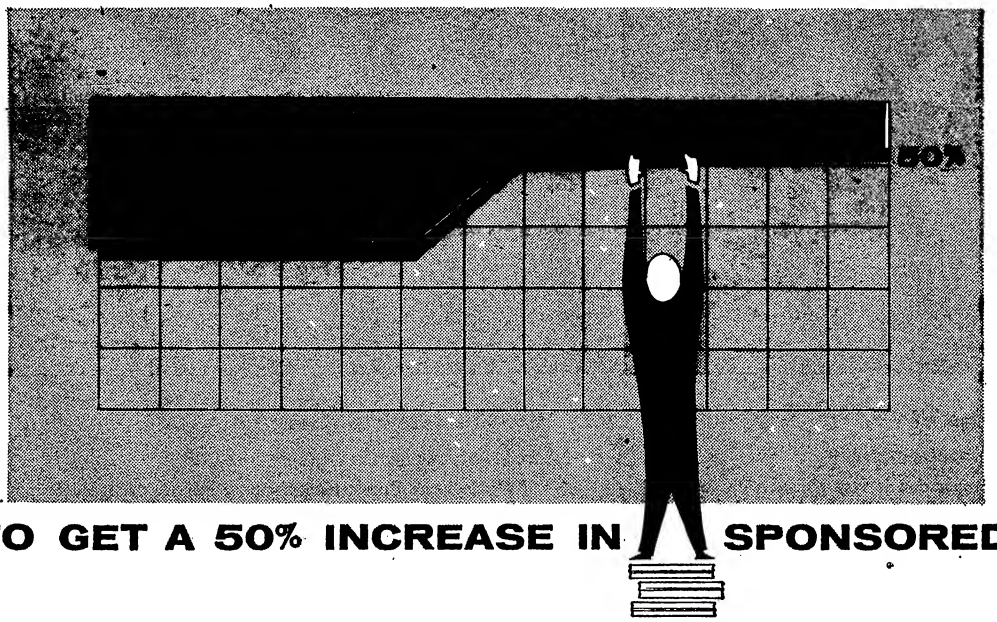
presents

MOVIETIME USA

742 FEATURES For Television

RKO RADIO PICTURES

PLEASE TURN THE PAGE



HOW TO GET A 50% INCREASE IN SPONSORED TIME

- Authoritative Statistics show that most television stations increase paid commercial time by 50%, when good movies are programmed.
- You can make present non-productive time pay off by trading part of it for our outstanding package of Hollywood's greatest motion pictures.
- By bartering this unsold time, you can acquire a proven-successful programming pattern which will increase your sales and soar your ratings to new heights.
- The Company which will use the bartered spots is the International Latex Company. Since this organization has never been a television advertiser, you are not losing a customer.
- As you know, the trend today is towards feature films. With our outstanding motion pictures, your programming can be planned to successfully capture a loyal audience.
- As business men, we don't have to spell out for you what this means in terms of increased ratings, increased sponsorships and increased profits!
- *Every dollar you gross on our library, whether sold for total sponsorship or on a participating spot basis, is adding to your profit. Where else can you get such an opportunity?*

742 FEATURES For Television
RKO RADIO PICTURES

C & C TELEVISION CORP. presents MOVIETIME USA

Write – Wire – Call

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270 PARK AVENUE • NEW YORK 17, N. Y. • PLAZA 3-5600
E. H. Ezzes, Vice President and General Sales Mgr.

WEBS TAKE A BACKLOG SEAT

Matty's $6,000,000 Plus Latex

Matty Fox's cash take on sales of the RKO library thus far has hit the $6,000,000 mark, exclusive of the coin due him from International Latex under the five-year, $20,000,000 minimum barter deal under which Latex gets spot time from the stations buying the C&C Television-distributed library.

Details of the Latex deal, all of which were covered in VARIETY last April, were finally announced by C&C Super prez Walter S. Mack. Under terms of the deal, C&C gets a guaranteed $4,000,000 per year over five years. Beyond that minimum, which is based on the amount of television coverage Latex gets through the spots, C&C will participate in Latex's sales on a percentage basis. First it gets a percentage of Latex sales in the tv areas; later, after a certain level of tv saturation is reached, it participates in national sales.

Since Fox and C&C paid $15,200,000 for the library and under its sales pattern are not paying print costs, it would seem that Fox is well off the hook. The $6,000,000 in cash (stations pay the remainder in the form of spots which are turned over to Latex) takes care of most of the $9,000,000-plus loan that was necessary to buy the backlog, and even without future sales of the library, two years of the Latex guarantee plus the cash will cover the original investment.

Additionally, Fox has signed Mort Siegel, former RKO exec, to head up foreign theatrical and television sales of the library, as v.p. of C&C International Television Corp., another C&C subsid. Apart from the cash plus guarantees from Latex, the foreign sales should prove to be the gravy for Fox and C&C.

Don Sharpe's Upgraded Schedule, Burnett Series Among New Entries

Don Sharpe, the ebullient vidpix producer-packager-agent, is off to the races again after having gotten his pioneering hourlong weekly film series, "Wire Service," off the ground. He and partner Warren Lewis have just sewed up rights to Whit Burnett's "This Is My Best" properties and are whipping up the 2,000-odd separate stories, poems, routines, etc., into a series for next season.

Burnett anthologies—there are three of them already in print and a fourth upcoming, will provide the basis for an anthology series that would consist of 2 film and 13 live shows, either an hour or half-hour in length. Because of the flexibility of title and format—an individual show could be anything from an hour drama to a variety show of the top routines of name talent—and because of the proven material involved, Sharpe won't make a pilot on the series. Another factor in foregoing a pilot was the same property's track record on radio for Roma Wine some years back.

Sharpe stopped over in N. Y. briefly last week en route from Europe to the Coast. His "Wire Service" series for ABC-TV is well

(Continued on page 44)

WBC's $1,000,000 For WB Backlog

Westinghouse Broadcasting Co., which provided a major impetus to the trend toward station purchases of entire film libraries with its three-station pickup of the RKO backlog last April, has extended its feature film yen with another $1,000,000 deal with Associated Artists Productions for the Warner Bros. backlog and cartoons.

Under the new purchase, WBC has bought the entire WB backlog of 754 features for WBZ-TV in Boston, along with 240 "Popeye cartoons and the latter-day WB cartoon library. Previously purchased for Boston was the 750-subject RKO short library. For KPIX, San Francisco, WBC purchased 58 WB features. Previously purchased there were the RKO feature library, the Selznick package and the 20th-Fox package. For Pittsburgh's KDKA-TV, it bought the "Looney Tunes" shorts out of AAP. Previously set in Pittsburgh (as well as Cleveland) was the RKO feature library.

WBZ-TV purchase involves a hot battle between the Westinghouse station and General Teleradio's WNAC-TV, which has long been a prime film user and has the RKO backlog. WBZ-TV will use the features, cartoons, shorts and newsreel in a cross-the-board "Boston Movietime" show running at 4:45-6:30 p.m.

WABD Ripe for Tomatoes

Pope Tomatoes is buying alternate weeks on the WABD (N. Y.) showing of the 13 half-hours in the "Ethel Barrymore Theatre." Two-year-old show begins its N. Y. first-run Sept. 21.

Durand Advertising fronted Pope, which is a subsid of M. DeRosa Inc.

102 Stations In NTA Lineup For 4th (Film) Web

National Telefilm Associates moved a giant step closer to its concept of a fourth, film network with the finalization of an affiliate lineup of 102 stations this week. NTA Film Network, the NTA subsidiary which will operate the film web, still has two major hurdles facing it—to acquire topflight feature film product with which to program its initial offering contemplated 90 minutes weekly, and to sell that programming and the station lineup to national advertisers.

First step, that of the acquisition of feature films, is anticipated by the end of this week. NTA has been dickering product with several sources, among them 20th-Fox (for whom it already distributes a 52-film package) and Samuel Goldwyn. Best bet is 20th as the source for the network product. Second-step must await completion of the first, of course, but Colgate's buy of the Metro fea-

(Continued on page 40)

WABC-TV's New Batch Of Aft. Vidfilm Stanzas

Five vidfilm stanzas were purchased by WABC-TV, N. Y. flag of ABC-TV, to fill in on Monday through Friday at 6:30 p.m. Key station starts them next Monday (17).

Series are "Meet Corliss Archer," "Dangerous Assignment," "Frankie Laine Show," "Files of Jeffrey Jones" and "Byline—Steve Wilson." Running until 6:55 and followed by five minutes of weather with Janet Tyler, the skeins are pegged at adult viewers.

A short time ago, the network key picked up five other telefilm programs for 6 to 6:30, to segue from the network's 5-6 p.m. "Mickey Mouse Club." Largely for kiddie appeal, they were "Gene Autry," "Superman," "Sky King," "Wild Bill Hickok" and "Annie Oakley."

COLGATE'S MOVE AS HARBINGER

It may well be that the negotiations concluded by KTTV's Dick Moore in Los Angeles with Colgate whereby the latter will plunk down upwards of $750,000 for 52 of the Metro backlog pix (as a once-a-week showcase) in a single-market expenditure will toss a lot of established tv patterns out of the window.

Particularly coming at a time when both Procter & Gamble and Lever Bros. (who along with Colgate comprise the Big Three of the soaperies) have already established a stake in the film syndication marts, either with regional half-hour film buys or syndicated vidpix spots. Colgate's embracing of the feature film philosophy portends a whole new era in the area of soap company sponsorship. That it is vital is evident from the fact that the Big Three in soaps has constituted one of the principal sources of network income through the years, initially in radio but to a much greater degree in television.

If Colgate is willing to gamble $750,000 for a once-a-week ride in a single market and if KTTV translates its Metro library showcase into the kind of ratings that Moore anticipates, it's a foregone conclusion that Colgate will expand the technique to encompass other major single markets such as New York, Chicago, etc. When that happens it will obviously follow that Colgate's 750G will snowball into an investment of millions and that, by the competitive nature of things, both P & G and Lever will be obliged to move more and more into the pix-on-tv domain.

Thus the Madison Ave. agency fraternity and the networks are alerted to a brand new set of circumstances arising from the Metro move-in. If the William Esty agency was willing to "blow" the Colgate biz, with its lucrative $12,000,000 billings, as reported last week, it doesn't come as too great a surprise that a difference of opinion over the soap company's "we like the Metro pix" dictum was a contributing factor, for the Estys and other agencies handling such major national accounts have long since conditioned themselves to a network programming philosophy.

But things have changed. The sponsor patterns are different. The networks are frankly disturbed. As more and more "big money" heretofore dedicated to the "network principle" is siphoned into single-station feature film buys, the very precepts of coaxial networking of shows are seriously challenged. That's why the Metro invasion into tv with its "billion dollar bundle" looms as perhaps the most significant video event of the year.

Hudnut & Vitapix Dicker $4,000,000 Deal on 'Blondie'

Hollywood, Sept. 11.

Looks like the Hal Roach-Vitapix "film network" deal on the "Blondie" series, which a few weeks ago fell through with a thud, is being pulled out of the fire. Richard Hudnut cosmetic outfit is in discussions with Roach over a $4,000,000 deal that would see the cosmetic house picking up the show on a 68-station Vitapix lineup. Stations had already provided clearances for the show under the oil deal, which never came off.

Originally, Roach and Vitapix had signed Wesson Oil as cosponsor of the series, later inking Sunkist as the other sponsor on a seasonal basis. Roach was still looking for a third sponsor to pick up Sunkist's half for about three months out of every year when Wesson decided to pull out altogether, collapsing the deal. Wesson subsequently went network with a hunk of Sid Caesar and daytime buys on CBS-TV and NBC-TV.

Chi TV Stations in Hot & Heavy Late Nite 'Battle of The Features'

By FARRELL DAVISSON

Chicago, Sept. 11.

A three-way battle is brewing here which before the current season expires should provide some additional data on the pulling power of feature films. For the first time, three of the four Chi television stations are squaring off against one another in a celluloid tiff that finds each of them armed with an arsenal of high-powered pictures.

Within recent weeks CBS' WBBM-TV, ABC's WBKB and indie WGN-TV have all made major film investments. WBBM-TV's Windy City claim on the Metro library, as part of the $11,000,000 Columbia deal for the pix, marks Channel 2's initial bigtime entry in the film arena. WBKB made its move with a barter deal for 60% of the RKO backlog, plus an option on the balance from C&C Television. WGN-TV, which through the years has set the feature programming pace, added to its already extensive stockpile with the purchase of National Telefilms Associates' packet of 52 20th-Fox first-runners, at a price close to $300,000. Only station that hasn't as yet gone in for the high priced product is NBC-TV's WNBQ.

With most of the new features likely to be programmed nighttimes in the post-network time periods, one of the rating statistics that will be closely watched this winter will be the sets-in-use factor. WGN-TV long has had a rating stranglehold on the 10 p. m. to midnight band cross-the-board with its film lineup. Now, as seems likely, there may be as many as

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'Molly' Makes It

Guild Film's "Molly" (the old "Goldbergs" live video series) telefilm skein was having a relatively rough time of it in syndication until a fortnight ago. In the season that it has been on the market it wrapped up sales in no more than 21 situations, but, in the last 14 days, 15 new accounts have come into the house for the show.

Following are included in those which signed with Guild: WGN-TV, Chicago; WMAL-TV, Washington and Philly's WPFH. Four markets were added in Canada, with Gattuso Food Products near a deal on the new north-of-the-border sponsorships.

M-G's 2d Station Buy in Pix, Stock Deals in Denver

Metro, moving at a fast clip, closed its second two-part library-stock interest deal with KTVR, Denver, under which Metro secured a one-year option to purchase a 25% interest in the Denver station for a reported $400,000.

KTVR in a separate deal not contingent upon Metro exercising its option purchased the Metro library of 725 features for about $1,000,000. Like the Metro deals in 12 other markets, KTVR is granted exclusive licensing rights for Denver for a seven-year period, with telecasting in color subject to negotiations.

Metro kicked off its library selling with its KTTV, Los Angeles, deal, under which KTTV paid $4,000,000 for the library and Metro purchased a 25% stock interest in KTTV for about $1,600,000. Apparently, in the Denver market, Metro moved more cautiously, taking an option for a stock interest, giving the film company time to study the Denver market closely in the interim.

KTVR is jointly owned by the Gotham Broadcasting Corp., which owns and operates WINS, N.Y., and the Founders Corp., owners and operators of tv and radio stations in Flint, Mich. and elsewhere.

WTTG's Big Pix Buy; Full RKO Library Plus 60 WB Features

RKO's entire 743-picture library went to DuMont's WTTG in Washington. The station also bought 60 features from the Warner Bros. group and eight half-hour series, to wrap up a busy week of celluloid purchases.

Capital station is going to use both the RKO's, bought from Matty Fox, and the Warners, from Eliot Hyman's Associated Artists, in a refurbished 8 to 9:30 nightly feature showcasing. Monday and Tuesday, program will be called "Movietime, U.S.A." and will consist only of RKO product. Wednesday and Thursday, at the same 8:30 time, show will be known as "Warner Bros. Premiere." Friday and Sat-

(Continued on page 40)

12 Station Deals On Frankie Laine Show

Sale of the Frankie Laine Show to WABC-TV, N.Y., for a 52-week period led 12 other station deals of the series consummated the past two weeks by Guild Films.

Guild also sold the "I Spy" series in 14 markets and the "Liberace Show" in 18 markets. Sale of the Frankie Laine show included such major markets as Chicago, to WGN, Philadelphia, WPFH, and Montreal, CBMT.

Hygo's 14 Markets On 31 U Serials

The 31 Universal serials acquired by Hygo Television have been sold in 14 markets, 12 of which bought the complete serial library of 404 episodes, for a reported $460,000.

Among those buying the complete serial library for either daytime or early evening stripping are: CKLW, Detroit-Windsor; WBKB, Chicago; KOTV, Tulsa; KSL-TV, Salt Lake City; KRON, San Francisco, and WKY-TV, Oklahoma City. Other sales were in smaller markets such as Sacramento and San Angelo, Tex.

Hygo, which bought the package for about $1,200,000, has been selling the cliffhangers for about six weeks.

For Canada, Hygo has consummated a distribution deal with Telefilm of Canada, headed up by Jerry Solway.

15 MORE STATIONS BUY COL FEATURES

Fifteen more stations have purchased Screen Gems' Columbia Pictures packages of 104 features, bringing to 84 the total number of stations which have inked for the "Hollywood Movie Parade" package.

Among the new stations signing are WXIX-TV, Milwaukee; WCPO-TV, Cincinnati; KILT-TV, El Paso, Tex.; and WICU-TV, Erie, Pa.

On the telefilm side, with major shows premiering, Screen Gems is in the midst of an upbeat schedule of promotion and exploitation drumbeating.

Diane Young, of the flackery department, planed out Monday (10) for a three-week tour of major cities, while Ed Fisher of the Hollywood promotion office, did the same for key cities West of the Mississippi.

Frank Young, resigning as publicity director, is due to leave at the end of the month, with Phil Cowan, formerly of CBS-TV, moving in as pub head.

WALTER WINCHELL SHOW
Producer-Director: Wm. Weintraub Jr.
15 Mins., Sun., 6 p.m.
SEABOARD DRUG
MBS, from New York
(*Carlos Franco*)

Walter Winchell has been coming along as the self-styled newsboy for three decades, and for most of that span as the most individually-styled and provocative broadcaster in the business. So no use at this late date to recite the chapter & verse on his aggressiveness, scrappiness, mastery of the quidnunc and quip, and devil-take-the-hindmost manner. Listeners should, and logically must, take Winchell for what he is and not for what he ain't, so there can be no beef on his partisianship in several directions.

This year, as per four years ago, he's hanging the banners for President Eisenhower and taking potshots at Adlai Stevenson, the Demos' repeater. As customary, Winchell's rapidfire gab is a combo of world, domestic and show biz news-views mated to speak-out editorials, whether covering personalities, issues or causes. Nobody but nobody can work in so much in so little time, or make tuner-inners choke or cheer as he moves sharply from a "reporter's report" to, say, a piece of trivia built up in rousing fashion.

He's back at Mutual reflecting the deeds and misdeeds of the world, plugging this and rapping that, and functioning as the most fearless of the commentator breed. The idea is to develop bits or blockbusters that will be news to those directly affected, like informing Chicago's Chez Paree nitery on his Sunday (9) preemer that Dorothy McGuire (Sisters) not only had to cancel out of the Mich. State Fair but the Paree date—which was the first that the cafe knew of it, according to Winchell. It's done with (daily) mirrors.

The columnist-commentator is back in business with added chores. Upcoming (Oct. 5) is his Friday night tv stanza on NBC, plugged characterically with the line that he'll be the only non-celebrity in the show. And as to that, Winchell is on a "Trendex Tour" of personals to make sure that 8:30 Friday will be a hot slot this season.

As a postscript, this season's sponsor of his Mutualcasts is Seaboard Drug, pitching Mericin (for arthritis and rheumatism). As the story goes, he plugged the product voluntarily last spring, with Seaboard getting such a boffola response that it decided to underwrite him. Winchell has gone to bat on his own for so many other people, places and things that it's hard to figure how he could ever be sponsorless. *Trau.*

5717
(Opening)
With Arnold Moss, Mayor Wagner, Viscount Samuels, Others
Producer-director: Jack Grogen
Assistant Producer: David Yarnell
Writers: William Persky, Sam Denoff
15 Mins.; Tues., 10:45 p.m.
WNEW, New York

The heritage of the Jewish people, their religion and their talents are explored in this special series produced by New York indie WNEW, in association with the American Hebrew Organization. Aired in connection with the Jewish New Year, the nine-part 15-minute series kicked off Tuesday (4) with the "Opening" and will wind up with a Yom Kippur Program tomorrow (13), in the same time slot.

Tuesday's preem gave the setting, telling the story of a people belinging to many nations, proud of their contributions to each. The religious significance of the holidays also was touched upon. It was good public service programming, although the opener lacked variety in the material offered. It was strictly a gleaning over of highlights, short messages, and an introduction to what was to follow, other sequences dealing with Jewish folklore, music, law, statesmen, humor and the theatre, highlighting many show biz names.

Despite its faults, the press was imposing—and heartening, too. In an Irish brogue, Lord Mayor Robert Briscoe of Dublin, a Jew, called for tolerance. In another taped recording, Lord Samuel of Britain was heard celebrating the 300th anniversary of Judaism in that country. New York Mayor Wagner was on hand to extend his greetings to the 2,000,000 Jews living in this city. Programming such as this helps to extend needed understanding.

WNEW, which made the series available to other stations, reports that over 100 indies are broadcasting the entire series, as well as the Yankee Network, Don Lee Network, while the Mutual net is taking a segment. *Horo.*

ROBERT Q. LEWIS SHOW
With Ray Bloch and orch, Judy Johnson, Richard Hayes, Lee Vines, others
Producer-Director: Bruno Zirato Jr.
Writers: Harvey Bullock, Ray Allen
30 Mins., Mon.-Fri., 8 p.m.
CBS, from N. Y.

CBS Radio has always owed a lot to Jack Benny, and, after Monday (10), they owe him a lot more. Borrowing liberally from the old master's radio format, the new nightly Robert Q. Lewis show at 8 p.m. got off to a sparky start.

Outfitted with several personable assistants and a couple of obviously good scribes, Lewis was most listenable. There were bombs—a lot of them—because the punch lines came fast. But the show was working on the law of averages, which was with Lewis most of the way. The timing and talent of Lewis and his crew made the most of the Harvey Bullock-Ray Allen lines. The adlib horsing around suited nicely, too.

As with Benny, disciple Lewis got the entire cast into the act to do a long skit. They were cast as themselves, with Lewis as a "no talent" trying to get a CBS booking. Singers Judy Johnson, Richard Hayes, announcer Lee Vines and stick-waving Ray Bloch read their lines well, as they poked fun at the star. Room was made for some friendly swipes at the radio network and tv at large. Matters rolled along merrily.

Bloch's bright band, Miss Johnson's vocal bounce and Hayes' clear tenor suited the light theme. The half-hour smacked of radio's "good old days." *Art.*

NTA

Continued from page 39

tures on KTTV, Los Angeles, is a door-opener in terms of setting the climate for feature film sponsorship by national advertisers.

The station lineup includes all of the major markets, with such outlets as WPIX, New York; KTTV, WGN-TV, Chicago; WKRC-TV, Cincinnati; CKLW-TV, Detroit; WTVN-TV, Columbus; KFJZ-TV, Dallas-Ft. Worth; KTRK-TV, Houston; WFBM-TV, Indianapolis; KMBC-TV, Kansas City; WITI-TV, Milwaukee; WTCN-TV, Minneapolis; KSL-TV, Salt Lake City; WMAR-TV, Baltimore; WMAL-TV, Washington, and others. Among the multiple-station owners involved are Crowell-Collier, Meredith Publishing, the Storer stations, the Taft family interests and such one-station owners as the N. Y. Daily News, Chicago Tribune and L. A. Times.

Still not set but in final stages of negotiation are affiliation contracts in nine of the 102 markets, these including Cleveland, Atlanta, Miami, Philadelphia, New Haven, San Francisco and St. Louis. But NTA prez Ely Landau points out that these are near the finalization stage and is guaranteeing to deliver those markets.

NTA is still aiming at a mid-October kickoff date for the network, which would then preem with 90 minutes of programming, in non-prime time. As of the first of the year, the timetable calls for an expansion to 180 minutes, or three hours a week. In addition, some 10 half-hour film properties are projected for the '57-'58 season, along with the feature product, and by the following year, NTA is hoping for 10 hours a week of film programming plus live sports events and other special features.

WTTG

Continued from page 39

urday, station will choose from Warners and RKO, and call the show "First Run Theatre." The Sunday feature exposure will be a replay of one of the three features shown the previous week.

WTTG has been using older film in the 8 to 9:30 block and calling it "Evening Theatre" across the board. Until new deal backbone of the feature pile was 56 Associated pix. Before that, WTTG had General Teleradio's "Million Dollar Movie."

Station has purchased "Confidential File," "Paris Precinct," "Sherlock Holmes" and "Life With Elizabeth" from Guild Films. It also has taken "Ethel Barrymore Theatre," "Lilli Palmer Theatre," "Falcon" and "Captured" from other sources.

WTTG's sister station in N.Y., WABD, just bought all 978 short subjects from the RKO library.

THE SLENDERELLA SHOW
With Eloise English, Galen Drake
10 Mins., Sat., 10:50 a.m.
SLENDERELLA
CBS, from N. Y.
(*Management Associates*)

Galen Drake has evidently been taking the woman's point of view too long on his various radio programs for CBS Radio and WCBS, N. Y. The amicable philosopher and storyteller wasn't an effective opponent to the hard, glib Eloise English. She took the hausfrau's side in some general issues about male-female relationships, and Drake tried his futile best to sound mad. He turned the battle of the sexes into a minor skirmish, in which the outcome was a foregone conclusion.

On this new "Slenderella Show," one of the many buys made by the slimming solons through CBS Radio, Drake couldn't help giving the impression all along that he sided with Miss English and the girls. (She first ventured into radio from biz as a reporter at the Kelly-Ranier nuptials.) He was straining, with the result that he sometimes sounded petulant in the vis-a-vis. Once, Drake opportunistically turned a weak exchange into a chance for a monolog. He sounded more at home, only the monolog turned out to be a Slenderella commercial.

If the male performer finds a painless means to sharpen his teeth, the program will gain in punch. *Art.*

REPORT ON AFRICA
With Lawrence Gillian, John Thompson, Stuart Cloete, Sir Ernest Oppenheimer, others
60 Mins.; Sun., 3 p.m.
Sustaining
WNYC, N.Y.

Well worth any listener's time is "Report on Africa," an eight-part transcribed radio documentary which WNYC, N.Y., is presenting in cooperation with the British Broadcasting Corp. What makes this series particularly valuable is its abundance of absorbing information on vital subjects that haven't won too much attention in the U.S. press.

Armed with tape recorders, several teams of radio reporters roamed the dark continent to study not only South Africa but such areas as the Nile Valley, Lake Victoria and Nigeria as well. Example of how well they fared was shown in Sunday's (9) installment; "South Africa The Problem of Apartheid." Lawrence Gillian of the BBC and the Australian Radio's John Thompson did a thorough job on this king-sized poser which marked the second program in the African series.

For the itinerant newsmen came up with a welter of pros and cons that threw much light on South Africa's racial "problem." Theirs was impartial probing that saw Dr. T. E. Donges, South Africa's Minister of the Interior, emphasizing "the future of the non-European depends upon the survival of the white man." In line with this was a comment of novelist Stuart Cloete who said "without the white man Africans would go back to barbarism."

Some clergymen stressed "we do not think of 'apartheid' as a barrier between races . . . if the non-European is provided for as well as we what difference does it make . . . we do this on practical grounds." Other men of the cloth feel that the apartheid doctrine is wrong and must be fought against because it violates the equality of man.

But while South Africa may be in a turmoil socially, it should have no fears economically according to Sir Ernest Oppenheimer, chairman of the Anglo-American Mining Corp. In listening to the dozens of interviews, one gets the impression that industrialists such as Sir Ernest and the average businessman aren't too worried about "racial problems" since many Africans already are integrated into industry with little or no confusion.

It goes without saying that "Report on Africa" is a public service airer in the best tradition of the term and deserves wider distribution than facilities of New York's municipally owned station. *Gilb.*

Bergen Pacted For Rose Bowl TV Gab

Chicago, Sept. 11.

Quaker Oats has set Edgar Bergen to do the commentary on CBS-TV's coverage of the annual New Year's Day Rose Bowl Parade from Pasadena. Cereal firm last New Year's sponsored ABC-TV's beaming of the festival but switched to Columbia for the '57 event.

Bergen will be assisted by his dummies Charlie McCarthy and Mortimer Snerd.

From the Production Centres

Continued from page 32

hostess at Snellenburgs' fashion show (8) . . . **Paul** and **Mary Ritts** and their puppets return to WCAU-TV, (10) on "Dividends for Homemakers," featuring **Marian Kemp** . . . **Dick Gessner,** formerly with WFAB and WSAN, Allentown, and WRCA, New York, kicks off early morning farm session on WRCV-TV . . . **Jack Whitaker,** WCAU-TV sportscaster will do a five-minute "Football Preview," preceding the pro games . . . WCAU-TV hypos its new daily film series, "Million Dollar Movie," with surprise element. Titles will not be announced beforehand.

IN BOSTON . . .

Louise Morgan, WNAC radio and tv personality, celebrates her 13th year on radio Thurs. (13) . . . **Bill Hahn,** WNAC-TV announcer, pappy of a new baby girl . . . WNAC-TV film unit, under **Jim Pike's** direction, shooting series of safety films by Registrar Rudolph King to help prevent accidents during back to school days . . . Barcolene Co., sponsoring Sat. night film series at 11 p.m. on alternate Sats., removed its WNAC-TV contract this week . . . N. E. Provision Co. bought new film series, "Frontier," half hour show on 10:30-11 Friday nights, on WNAC-TV . . . "Cowboy G-Men" debuts on Channel 7 in the Saturday a.m. 10:30-11 spot. Sept. 22 . . . **Charles L. Burrow** named national account exec for WBZ-WBZA, Boston and Springfield, effective Monday (17) and will coordinate the national sales activity of the station in the N.E. area. Burrows, with Westinghouse since 1948, has been sales promosh mgr of WBZ-WBZA for past year . . . WNAC-TV got off a sneak preview of "I Search for Adventure" in the Charterhouse Room of the Somerset Hotel with sponsor Stop & Shop providing souvenir gifts . . . **Tru Taylor,** WBOS disk jock, to be married Sept. 25 to Camille Dennison of Waltham.

IN PITTSBURGH . . .

Eleanor Schano, KDKA-TV actress-announcer, set for lead in Playhouse opener, "Bus Stop," next month . . . **Otto Krenn,** radio freelancer, teaching speech at St. Bernard's School in Mt. Lebanon . . . **Norbert Nathanson,** former WQED art director, named stage director of special events for Mid-America Jubilee in St. Louis . . . **Michael Pollock,** who press-agented William Penn Playhouse this summer, going with KDKA's "Allegheny Roundtable" program as a production assistant . . . **Estelle Demas Gould,** former WDTV and KDKA-TV secretary, has gone to work for Cinerama as Girl Friday to pub-ad director **Arthur Manson** . . . **Alan Boal** pinchhitting on the KQV announcing staff next two weeks for vacationing **Dave Scott** . . . **Alan Trench,** WCAE sales chief, and his wife celebrated their 21st wedding anni. . . . **Dave Lewis,** Channel 2 promotion chief, and his wife to Europe for a month, his award trip from Westinghouse Broadcasting Co. for best promotion job of the year.

IN MINNEAPOLIS . . .

Phil Gelb, program supervisor and "critic at large," whose several audio shows have won wide attention hereabouts, on leave of absence from U. of Minnesota radio station KUOM for year to take fellowship awarded him in speech by Columbia U. where he'll work for his PH.D. . . . WISK to carry Notre Dame football game broadcasts this fall . . KSTP-TV and WCCO-TV honored by U. S. Association of Commerce for "outstanding service to the social, civic and national welfare" . . . **Randy Merriman** of tv's network "Big Payoff" show and his family vacationed here, his former home town. In newspaper interview he indicated he'll likely renew with advertising sponsor or show's owner his "Payoff" contract which expires this month . . . "Meet Corlis Archer" back on WCCO Radio after long absence . . . WCCO-TV offering series of 13 dramatic and documentary programs, "Politics '56" on Saturdays . . . Doughboy Industries has assumed full sponsorship of **Maynard Speece's** 15-minute WCCO Radio's "Farm Topics" show six days a week . . . **Carmen Seil** resigned as WCCO-TV receptionist to take special service position with U.S. Army in Germany.

IN DETROIT . . .

Gov. G. Mennen Williams and Mayor Albert E. Cobo will preside over the burial of a safe containing a description of the times at official dedication ceremonies of the new KJBK radio and tv studios Sept. 18. Safe is scheduled to be opened in 25 years . . . **Herbert W. Lester,** formerly doing sales promotion for the Michigan Hospital Service, is a new member of the WJR sales staff . . . **Harry Lipson,** veepee of Storer Broadcasting Co. and managing director of WJBK radio, is chairman of the radio and tv policy committee for the United Foundation's annual charity drive. His committee members are **Harold Neal,** veepee in charge of WXYZ radio and **James Eberle,** public affairs manager of WWJ . . . **Dick Osgood,** WXYZ newscaster, flew each day in a heliocopter from the studio to the Michigan State Fairgrounds to do a newscast. The trip by auto takes 40 minutes, by whirlybird four minutes.

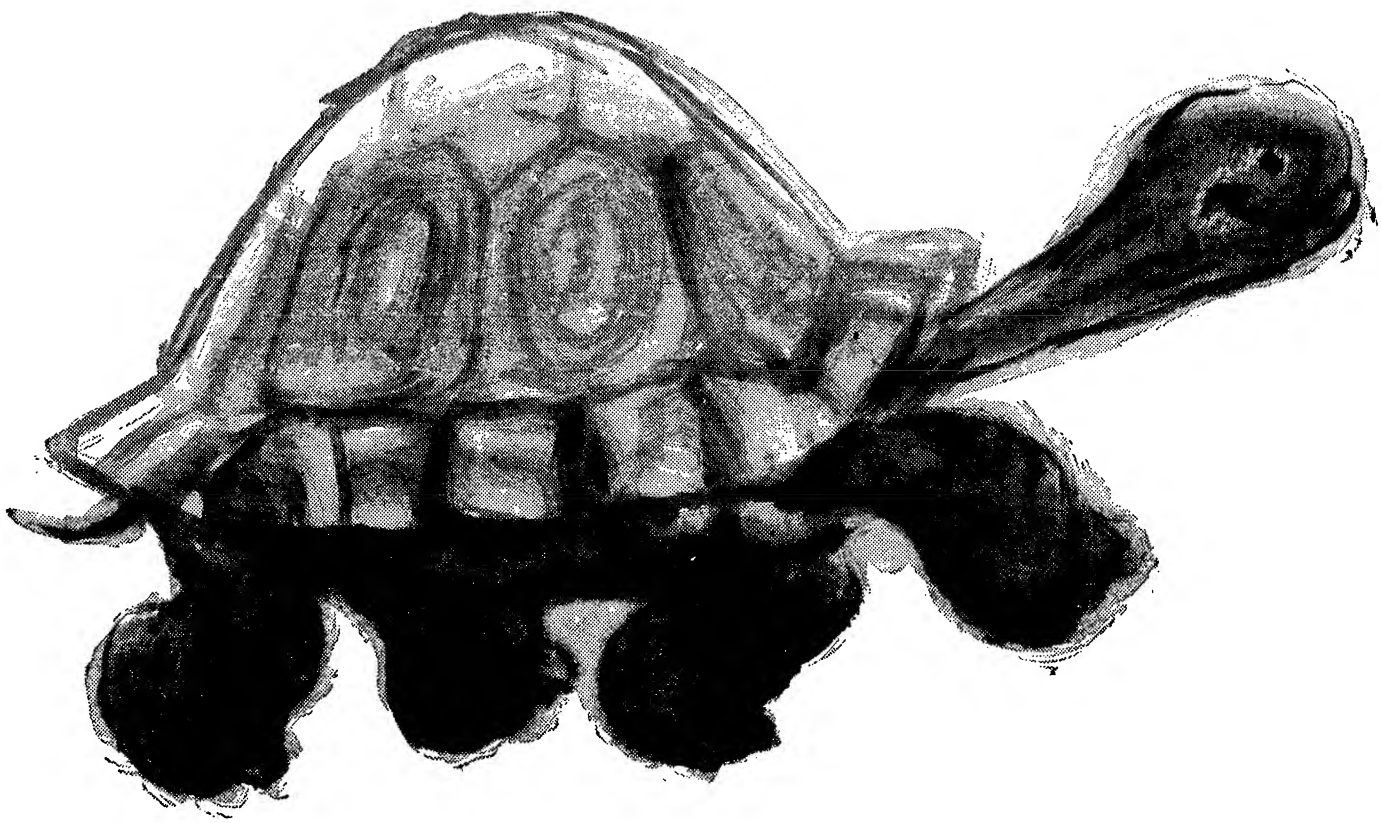
IN SAN FRANCISCO . . .

New general manager of KSAN-TV, the Pattersons' UHF outlet in Frisco, is **Richard P. Bott. Len Cinnamond,** ex-commercial manager of KNTV, San Jose, is new boss of KSAN Radio . . . September's a big month for KQED, with the move to its new office and studio starting this week. Replacing local shows on the educational channel during the move will be filmed features, including 15 Danny Dee cartoon adventures donated by KPIX, the Westinghouse-CBS outlet . . . Ex-radio man **Lenn Curley's** joined the Frisco office of George P. Hollingberry Co. . . . "Music of the Italian Masters," longtime KEAR Sunday night topper. moves to KPFA Sept. 16, with **Frank DeBellis** continuing at the mike . . . KLX, Oakland, signed to carry all U. of California football games . . . New Frisco commercial announcer is **Susan Blair,** blonde bride of KOVR's **Tom Franklin** . . . KSBW, Selinas, stepped up its power yesterday (10) . . . New studio supervisor for KQED is **Robert J. Nissen,** ex-KRON. Other new KQED technicians are **Allen J. Trost,** ex-KNTV; **Kenelm F. Winslow,** ex-KOVR, and **John S. Fosberg** . . . **John Freeman** left Walt Disney, Hollywood, to join TV Cartoon Productions, Frisco, as an animator.

IN DALLAS . . .

Dick Drummy Jr., former head of Edward Petry & Co.'s local sales office, is new commercial manager at WFAA-TV. He succeeded **Mike Shapiro,** who resigned to become managing director of Griffin Grocery Co.'s multi-market tv interests in Oklahoma and Arkansas . . . KFJZ-TV, Channel 11, Fort Worth, had its first anni yesterday (Tues). Indie bowed at 11 a.m.. Sept. 11, 1955 . . . **Larry Monroe.** ex KLIF d. j. and now program director-deejay at WNOE, New Orleans, in to visit KLIF buddies while vacationing . . . **Bob Blase,** WFAA-TV program director, left to assume same slot with KXYZ, Houston . . . **Jerry Doggett,** WRR play-by-play announcer for Dallas Eagles' home-and-road baseball games for 15 years, joined the Brooklyn Dodgers' air team of **Vin Scully** and **Al Helfer** Sunday (2). Doggett also resigned as public relations director of the local club. In 1950-51 he was with the Liberty Broadcasting System, airing major league baseball games.

Sometimes (like the turtle) an agency makes progress only when it sticks its neck out



In case you're curious, Y & R research, turtle division, has come up with the following information:
1. A turtle can move with its head inside the shell.
2. A turtle *usually* sticks its neck out when moving.
3. A turtle is likely to *move faster* with its head outside than inside.

YOUNG & RUBICAM, INC.

ADVERTISING

New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood

Montreal • Toronto • Mexico City • San Juan • London

Daytime TV's Success Story

Continued from page 24

in tv homes, tv leads about 23,000,000 to radio's roughly 10,000,000, or better than two to one.

The TvB findings in Philly were of a non-competitive nature, but it is believed they were offered in part as a reaction to a report made by CBS Radio in early June. The Lever report is understood an even more direct response to CBS Radio. The CBS "Quintile" study broke the tv audience into five groups—of 7,000,000 homes each, according to amount of viewing time. From this, the network reported that the same 40% of tv's daytime audience sees it over and over again, meaning that no more than a minority of television's potential audience ever see a pre-sundown show.

This duplication factor raised by CBS was the cause of TvB and Lever insisting that their own findings were based on tv's unduplicated audience. A reason suggested as to why the network findings are at odds with the other two is that CBS reported on the 1 to 5 p.m. tv hours from Monday through Friday, thereby leaving out a great share of the entire Sunday to Saturday, before-10 a.m. and post-5 p.m. audience potential.

New Dimensions

More time is spent viewing daytime tv in one week, TvB purported, than listening to radio, day and night (in tv homes). TvB admitted that this "doesn't make radio small; it merely puts the new dimensions of daytime television into accurate and dramatic perspective." TvB added that before noon, more homes now regularly tune in on the homescreen than watched evening tv three years ago.

Substantiating the TvB findings about tv's "greatest values" during the day, Lever found that network tv's cost-per-1,000 before sundown was an average $1.25, while network radio's was $1. The disparity is far less than CBS Radio implied in its "Quintile" report.

Seven out of every 10 sets in the U. S. are tuned to tv between 9 a.m. and noon, according to TvB. That, too, is unduplicated weekly audience. In terms, of actual homes, the figure is 24,886,000. From noon to 3 p.m., the unduplicated audience for tv is 28,115,000. And from 3 to 6, it's 31,344,000, or the great majority of all tv sets in the country.

Comparing tv's total 6 a.m. to 6 p.m. audience to radio's in tv homes, the counts respectivevly are 32,362,000 and 29,484,000. Actually, tv from 6 to 6 beats radio around the clock, since the audio 24-hour unduplicated total was 30,256,000 on a seven day basis. TvB didn't include the radio figures in its Philly spiel.

Quite apparently, tv's pioneer research, oriented advertiser, Procter & Gamble, arrived at the power and cost efficiency of television long ago, even as the battle raged. P&G is tv's biggest daytime investor.

Adding fuel to the fire, it was also reported that 123 national network advertisers spend more money in daytime than nighttime tv. Ironically, Lever, whose findings upbeat daytime tv, is not on the list. Included in it, however, are: Aluminum, Ampar, Block Drug, Breck, California Packing, Colgate, Crowell-Collier Publishing, Dow Chemical, Falstaff, General Mills, Heinz, Mennen, Miles Lab, Minnesota Mining, Philco (considered a surprise), Swift and Wesson Oil. These are based on Publishers Information Bureau, Jan.-June, 1956.

'39 & 13'

Continued from page 27

been used as summer fills, they've been old workhorses instead of new formats. "Pantomime Quiz" makes an appearance every year, this season as the "Person to Person" speller. The Arthur Murray Party" is beginning to take on the same aura, that of a regular returnee. Another example is "Down You Go," doing summer duty but unscheduled for the fall and in all likelihood a dead issue till next summer. But what's new? Nothing.

Much of the reasoning of the networks in pitching against hiatuses is that in recent years, business hasn't taken a fall downward during the summer, and consequently the sponsors have nothing to lose my maintaining a strong ad campaign during the dog days. But in forcing the advertiser to stay on during the summer, they may very well have killed the goose that laid the golden egg, namely, the summertime audience.

It's still too early to tell how the "nothing" programming of the networks this summer has effected audience levels. Latest Nielsen data available on sets-in-use covers July, which strangely enough shows an increase over the previous July in sets-in-use levels and in hours of viewing per home per day. But viewers in July hadn't hadn't had it up to here yet, for one thing. For another, July was a bad-weather month, possibly resulting in more viewing. Tending to bear this out is the fact that June, a good weather month, showed a decline in viewing over June of '55. The August figures will really tell the story.

But figures comparing June of this year to June of 1954 really tell a story. Nielsen indicates that average nighttime sets-in-use during 8 to 9 p.m. in June of '54 were at 51.0, compared with 42.4 this year. In the 9 to 10 period, it was 57.9, compared with this year's 52.0. Only at 10 to 11 did this year's surpass the '54 level, 55.8 to 55.6. The June '55 figure for 8 to 9 was 44.4; for 9-10, 53.1 and 10-11, 54.4.

NBC 'Bandstand'

Continued from page 25

Bride and the Fred Waring show. Former, sold on a five-minute basis, has nine such segments sold per week, with Penick & Ford in for two each, Q-Tips and Calumet in for one each and Charles Pfizer set for three. Penick & Ford buy runs 26 weeks, Q-Tips 13, Beltone four and Calumet indefinitely. Waring has five one-minute spots from Pfizer, eight 30-second spots via Quaker Oats (three) and Pharma-Craft (five), plus four six-seconds a week from Nabisco (three) and Quaker Oats (one). "Hilltop House" is set with five one-minutes from Pfizer, five one-minutes from Miles Labs, two 30's from Quaker Oats and five six-seconds from Nabisco. "Woman In My House" gets five one-minute spots from Miles, while "Five Star Matinee" gets five six-seconds from Nabisco. Unusual facet of the business is that it comes before the first Nielsens are out on the new programming.

Tom Bender's Gulf Nod

Pittsburgh, Sept. 11.

Tom Bender has been picked by Gulf Refining Co. to do the play-by-play of Pitt football games this year over KDKA radio. He replaces Ray Scott, KDKA-TV sportscaster who has been signed to telecast the Green Bay Packers' schedule over the CBS network. Bender's on the KDKA staff.

Same two figures who did the color and between-the-halves commentary with Scott will continue with Bender. They are Bill Sutherland and Dick Cassiano, latter a backfield star for Pitt in the late '30s.

Battle of Features

Continued from page 39

three firstrunners vying for the late nocturnal audience on a given night.

Traditionally, the sets-in-use start dropping off rather sharply at 10:30 of an evening. Therefore, it's being argued that the new films will have to stimulate additional late watching if they are to pay off for the clients. Just splitting up the present ratings won't be enough to justify the heavy nut on the giltedged pix, it's claimed in some quarters.

WBBM-TV will premiere its Metro bignamers along its 11 p. m. strip as a backstop to the preceding block of live local shows weeknights and Sundays. The strip won't be solidly features for the foreseeable future, since Howard Miller continues with his Friday night variety show and the new "TV Bowling Classic" just moved into the Wednesday night 11 o'clock spot. Some of the pix will be used as a matinee offering in the weekday 4:30 spot. Exact starting date hasn't been decided on as yet.

WBKB strategists aren't taking the wraps off their RKO bundle until December, according to present plans. Whether the films will be programmed at 10, 10:30 or 11 p. m. probably will be determined in part by how the WBBM-TV blueprint finally evolves.

Meanwhile, WGN-TV has moved to strengthen its 10 o'clock identity with the addition of a new first-run film Saturday nights, thus giving the Chicago Tribune station a full seven-night block. New entry started last week as a sustainer, but the other six segments are solidly commercial. Ford dealer Jim Moran's Sunday and Thursday night "Courtesy Theatre" uses nothing but virginal product and it's planned eventually that the other four nights likewise will showcase only fresh reels.

WNBQ, with its 11 to midnight weeknight slice filled by the parent web's "Tonight," hasn't had to directly enter the battle of the features. It's post-midnight fringe time is currently occupied by Polk Bros.' "Tomorrow Presents" vidpix re-run roundelay. At the moment, WNBQ is using only two non-Western features weekly, a Saturday at midnight film and one Sunday nights at 11.

Rep. Celler

Continued from page 25

old H. Hackett, head of Official Films, and Michael M. Sillerman, exec veepee of Television Programs of America.

On Friday, the subcommittee will take testimony from Assistant Attorney General Victor Hansen in charge of Antitrust (successor to Stanley Barnes), and John Johnston, chairman of the UHF Industry Coordinating Commitee.

Next week representatives of stations will testify and the following week (24-25) the subcommittee will hear the presidents of each of the tv networks. It is probable that reps of talent and advertising agencies will be heard next week.

Following the hearings, the subcommittee staff, which is headed by Chief Counsel Herbert Maletz, is expected to begin work on a report to be submitted to the full Committee. This report, which may contain recommendations for legislation, will probably be ready by November.

Members of the subcommittee, besides Celler, are Reps. Kenneth B. Keating (R-N. Y.), Hugh Scott (R-Pa.), Peter W. Rodino Jr. (D-N. J.) and James M. Quigley (D-Pa.).

Wasserman

Continued from page 23

reached because the latter is a 90-minute show. Then the "Playhouse 90" deal fell through because of sponsor or agency objections, and it was finally set with "Climax."

Wasserman, incidentally, will still be represented on "Studio One," on Oct. 29, when the show schedules his "American Primitive," coauthored with Ernest Pascal.

New Orleans—Jim Dunbar, formerly of WXYZ, Detroit, has joined WDSU as disk jockey.

WRCA (AM & TV) In Sales Staff Shuffle

Expansion of the sales departments of both WRCA and WRCA-TV, the New York flagship of NBC, sees the respective sales toppers at both stations assuming new titles. Jay Heitin is upped from sales manager to sales director at WRCA-TV, and George Stevens of WRCA dittoes.

Under Heitin, James Barry up to now a salesman, becomes sales manager, and at WRCA, Herman Maxwell, also a salesman, becomes sales manager under Stevens. Tom McFadden, v.p.-general manager of the twin flagships, said the promotions were designed to free Heitin and Stevens to devote more time to developing national accounts.

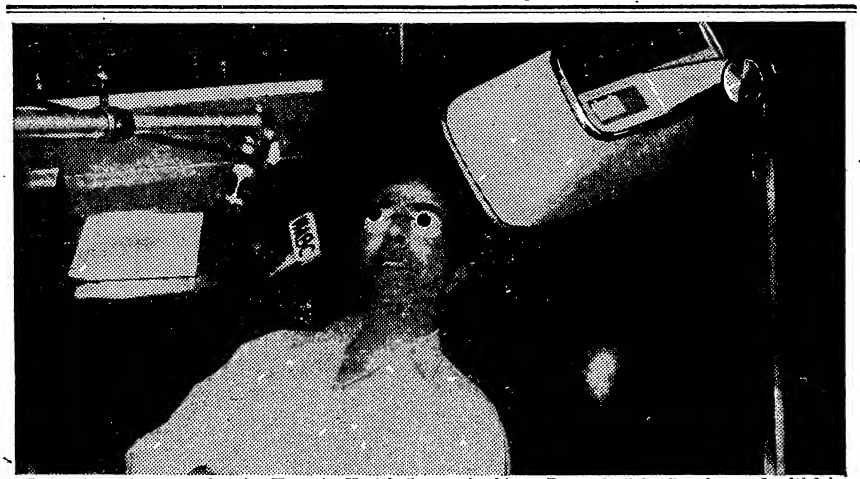
CBS Radio Affils

Continued from page 25

of WCBS, Charleston as chairman of the board of the association for a one-year term, succeeding Kenyon Brown of KWFT, Wichita Falls, who has headed the group for the past three years. Charles Caley of WMBD, Peoria, was elected vice-chairman, succeeding F. C. Sowell of WLAC, Nashville, while J. Maxim Ryder of WBRY, Waterbury, Conn., was reelected secretary-treasurer. Three directors-at-large were chosen, two of them for second terms. Reelected were Frank Fogarty of WOW, Omaha and Worth Kramer of WJR, while new to the board is Lee Wailes of Storer Broadcasting, replacing George Storer.

Monday and Tuesday sessions comprised business meetings Monday and management sessions Tuesday, with a banquet and show Monday night. At the latter, Robert Q. Lewis taped his last night's (Tues,) show before the affils, idea being not only to give the affiliates an idea of the new (it preemed Monday) 8 to 8:30 p.m. cross-the-board layout, but to attempt to secure wide clearances for the strip through exposure before the affils.

Houston—Paul Huhndorff has been appointed operations manager and Ridge Radney, production manager for KPRC-TV according to Jack Harris, veepee of the Houston Post and general manager of KPRC and KPRC-TV. This will eliminate the position of program manager, vacated by Bert Mitchell, who has resigned from KPRC-TV to accept an executive position with a Midwestern tv outlet.



Just a few minutes under the Hanovia Health Lamp give him a Bermuda "glow" and more healthful, more beneficial body-building ultraviolet rays than he'd get from several hours of summer sunshine.

Martin Block has the right idea. Now you, too, can treat yourself and your family to the ultraviolet benefits of summer sunshine all year round—right in your own home. How much better you look. How much healthier you feel.

Martin Block Enjoys Summer "Sunshine" At His Studio Mike

Be sure you get Hanovia, used and recommended by the medical profession. For only the Hanovia Health Lamp with its costly fused quartz tube gives you the complete ultraviolet spectrum: tanning rays plus the sun's body-building rays. Plus, at the same time, infrared rays that soothe and relax tired muscles, help relieve strains, leave you rested and refreshed.

Get your Hanovia Model 55—designed by Raymond Loewy Associates, compact, lightweight, easy to use with Safe-T-Timer that signals end of exposure — at your department, surgical supply or appliance store now.

FREE: Valuable brochure "Magic of Ultraviolet" describes benefits of ultraviolet and infrared. Just write "Hanovia" on a postcard and mail to **Hanovia Chemical & Mfg. Company, 102 Chestnut Street, Newark 5, N. J.**

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

2,500 Sq. Ft. Penthouse
Hotel Great Northern
118 WEST 57th STREET
- Ideal for TV rehearsals
- Ballet School
- Dance Instruction
- Photographic or Art Studio
- Or living quarters

24-hour elevator and switchboard service

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Cary Grant-Ingrid Bergman
Claude Rains

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Robert Young-Dorothy McGuire

GUNGA DIN
Cary Grant-Joan Fontaine

THE PARADINE CASE
Gregory Peck- Ann Todd

INTERMEZZO
Ingrid Bergman-Leslie Howard

STAGE DOOR
Katherine Hepburn
Lucille Ball

MR. LUCKY
Cary Grant-Laraine Day

LOVE AFFAIR
Charles Boyer-Irene Dunne

TOP HAT (Next Week)
Fred Astaire-Ginger Rogers

THE FARMER'S DAUGHTER
Loretta Young-Joseph Cotten
Ethel Barrymore

SINBAD THE SAILOR
Douglas Fairbanks, Jr.
Maureen O'Hara

RACHEL AND THE STRANGER
William Holden-Loretta Young

THE BACHELOR AND THE BOBBY-SOXER
Cary Grant-Myrna Loy

THE MAGNIFICENT AMBERSONS
Joseph Cotten-Anne Baxter

VIVACIOUS LADY
James Stewart-Ginger Rogers

SUSPICION
Cary Grant-Joan Fontaine

CITIZEN KANE
Orson Welles-Joseph Cotten

TYCOON
John Wayne-Laraine Day

EXPERIMENT PERILOUS
Hedy Lamarr-George Brent

PORTRAIT OF JENNIE
Jennifer Jones-Joseph Cotten
Ethel Barrymore

TALL IN THE SADDLE
John Wayne-Ella Raines

I'LL BE SEEING YOU
Ginger Rogers-Joseph Cotten
Shirley Temple

TILL THE END OF TIME
Guy Madison-Dorothy McGuire

ABE LINCOLN IN ILLINOIS
Raymond Massey-Ruth Gordon
Gene Lockhart

KING KONG
The Screen's Most Spectacular Production.

THE INFORMER
Victor McLaglen-Preston Foster

SINCE YOU WENT AWAY
Claudette Colbert-Joseph Cotten

MURDER, MY SWEET
Dick Powell-Claire Trevor

I REMEMBER MAMA
Irene Dunne
Barbara Bel Geddes

THE SPANISH MAIN
Paul Henreid-Maureen O'Hara

MR. BLANDINGS BUILDS HIS DREAM HOUSE
Cary Grant-Myrna Loy

THEY WON'T BELIEVE ME
Susan Hayward-Robert Young

SISTER KENNY
Rosalind Russell-Dean Jagger

BRINGING UP BABY
Cary Grant-Katherine Hepburn

THE LOCKET
Robert Mitchum-Laraine Day

EASY LIVING
Lucille Ball-Victor Mature

SHALL WE DANCE
Fred Astaire-Ginger Rogers

HONEYMOON
Franchot Tone-Guy Madison

THE FALLEN SPARROW
Maureen O'Hara-John Garfield

FROM THIS DAY FORWARD
Joan Fontaine-Mark Stevens

NONE BUT THE LONELY HEART
Cary Grant-Ethel Barrymore

FLIGHT FOR FREEDOM
Rosalind Russell-Fred MacMurray-Herbert Marshall

BACK TO BATAAN
John Wayne-Anthony Quinn

THE SPIRAL STAIRCASE
Dorothy McGuire-George Brent

IMPORTANT: Participating sponsorships in "CHANNEL 9 MOVIE THEATRE" are still available for the fall and winter season. Buy the program with the *proven rating record*—check your H-R Television Representative *now* for full details on Los Angeles' NUMBER ONE MOVIE PROGRAM.

CHANNEL 9 MOVIE THEATRE

*ARB, August 1956

KHJ 9 TV
The Movie Station
LOS ANGELES

Television Reviews

Continued from page 30

This is a no-nonsense western, with a minimum of dialog and maximum of action, and Hugh O'Brian, as Earp, wastes no time kissing his hoss or loping off into that sunset.

Frederick Hazlitt Brennan's teleplay, transferring the locale of the series from Wichita to Dodge City, must have been written with bullets. From the moment Earp hits Dodge City, his cleanup of the heavies is fast and furious. The marshal knocks off at least a half-dozen gunmen waiting to shoot him down and bashes in the heads of quite a few others. He rescues a pair of peace officers surrounded by 30 gunslingers, and by the time he's through you wonder just who is left to oppose him in future stanzas.

Frank McDonald directs at a razor-sharp tempo. O'Brian registers convincingly as Earp, giving the role of marshal dignity and strength. Paul Brinegar, Nelson Leigh, Bob Fortier and Don Kennedy lend good support. Brennan's teleplay is marked by incisive dialog which avoids the customary cliches. Amusing is the line wherein one character tells Earp: "You are the most violent peace officer I know." Producer Bob Sisk starts his second season off with a slambang entry which should draw a handsome rating. Alternate sponsors this season are General Mills and Procter & Gamble. *Daku.*

SPEAKING OF ANIMALS
With Herb Sheldon
Producer: Jeremy Tarcher
Director: Carl Gaiti
15 Mins., Mon.-Fri., 7:15 p.m.
WABD, New York

Adults certainly aren't going to want "Speaking of Animals" as a steady diet. Whether there are enough kids around after the 7 p.m. news on WABD, N. Y., with a taste for these old Jerry Fairbanks theatrical shorts, remains to be seen. First film, of chimps cavorting at the St. Louis Zoo, was pretty good as a one-shot; the original Ken Carpenter narration had its clever moments, but the monkeys in action carried the play, not the precious dubbed in voices Fairbanks gave them.

Herb Sheldon, live fore-and-aft emcee, didn't have much to do, so that only slight signs of his welcome, disjointed humor got through. (Quarter-hour strip is only one of four that the at-ease comedian will be doing on the DuMont station before the season is much older). Technicans were slow in picking up cues on the preem. *Art.*

KUKLA, FRAN & OLLIE
With Burr Tillstrom, Fran Allison, Caesar Giovannini
Producer: Beulah Zachary
Director: Lewis Gomavitz
15 Mins.; Mon-thru-Fri., 6 p.m.
GORDON BAKING
ABC-TV, from Chicago
(N. W. Ayer)

Burr Tillstrom's hardy video perennials have resumed for their 10th season. That's a record course as tv time is measured and a testimonial to Tillstrom's genius as the mentor of this puppet family and to the durability of Fran Allison's charm and warmth. Nonetheless, there's no escaping the video maxim that familiarity must take its toll in audience impact.

New chapter watched (5) had just such a "we've been here before" ring to it as Doloras and Ollie Dragon and Miss Allison did a parody on the Little Red Riding Hood tale. There was, to be sure, a touch of Tillstrom's topical satire when Doloras broke into a take-off on Elvis Presley's "Hound Dog," especially when Fletcher Rabbit popped up to take exception to the lyrics as an affront to the rabbit kingdom. It was all good, clean fun that has been a Tillstrom trademark these many years.

KFO is sponsored again this semester by Gordon Baking in New York, Chicago, Detroit and Elkhart and goes out along the rest of the ABC-TV line as a co-op. *Dave.*

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• FOR LEASE •
BROADCASTING & TV STUDIOS
Ample Modern Seating for Audience Participation
• AIR CONDITIONED •
Roy C. Seeley Co
Exclusive Agents
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Storer

Continued from page 24

community do not receive the benefits of the mantle of secrecy which Storer considers itself entitled to claim because of the multiplicity of outlets it owns."

Storer's transfer application, WTAO contended, suggests that Storer "wishes to leave itself free, if it gets its foot in the door with a conditional grant, to jockey and litigate for elimination of the condition either by request for a waiver, by proceedings either in court or before the Commission seeking retention of a sixth or seventh, or possibly more, VHF grants by any number of strategies and techniques which it would be in a better position to pursue openly once it has a grant, albeit on condition.

"Indeed, it may well be that Storer might insist, after once having obtained a grant on condition, that its noncompliance with that condition would not permit withdrawal or recession of the grant except after formal time-consuming revocation proceedings in which it is entitled to be heard with respect to waiver of the five-station limit. Storer could thus continue to maintain its foothold in the expectation that time and other procedural maneuverings might work in its favor in assuring it eventual retention of six, seven or possibly more VHF stations."

However, even if Storer disposes of one of its stations, WTAO asserted, acquisition of WMUR and its conversion to a Boston station should not be permitted because it would give it, with its Detroit and Cleveland stations, VHF outlets in the fifth, sixth and ninth markets in the nation and "an undesirable monopolistic concentration of control of the media of mass communications."

Questions were also raised by WTAO concerning the "happenstance" that all Storer's VHF stations are affiliated with CBS. With a Boston outlet, Storer "would have virtually certain assurance of affiliation with CBS, and in any event, through (its) superior bargaining position vis-a-vis other tv stations in the Boston market . . . it can command far more bargaining power than other stations by negotiating to transfer affiliation of all its stations to another network in a package."

Bob & Pat

Continued from page 23

as yet. Hal Kemp takes over the West Coast program reins temporarily pending a new appointment. Frey, a vet of 30 years dating back to NBC's inception, moves to Sullivan, Stauffer, Colwell & Bayles agency as a veepee and key exec.)

Denny's Upgraded Status

Of major significance in the new organization plan is the undeniable reemergence of Charles R. Denny as a major cog in the NBC operation (some even venture the belief that in another year or two Denny will ascend to the presidency of the network as Sarnoff in turn moves into the RCA domain.)

As Executive Vice President For Operations Denny will continue to be responsible for owned & operated stations and Spot Sales, but in addition the entire radio network under Joe Culligan will report to him as will all production facilities. But perhaps the major surprise, revealing the new Denny sphere of influence, is the fact that henceforth the California National Productions (ex-Kagran) subsidiary will report to Denny. Since NBC envisions some sweeping horizons for Cal Nat, encompassing as it does its big stake in the future of film, the Denny designation clinches his new status as one of the operational kingpins.

Denny predates the Weaver era, having been brought in by Gen. Sarnoff 10 years ago after serving as FCC chairman. Whatever initial ambitions were laid out for him, the Weaver ascendancy more or less put them on ice until Denny moved into the lucrative o&o operation and reasserted himself as creator of "Monitor."

Despite the exiting of Weaver and Wile, the fact remains that one of the principal "architects" of the Weaver concepts—Tom McAvity—enjoys, like Denny, one of the major operational spheres under the new organizational structure. McAvity becomes Executive Vice President for TV Network Program and Sales, one of the most responsible of all network facets. And along with McAvity, another "Weaver champion" —Mike Dann—retains his vice presidency in program sales.

Under the new lueprint, John M. Clifford is Executive Vice President For Administration and David C. Adams Executive Vice President for Corporate Relations. In addition, three vice presidents will share top-level ranking (like the exec veepees, they'll report directly to Sarnoff). These are Manie Sacks and Joe Heffernan, both as staff vice presidents (Sacks is also chairman of the board of Cal Nat and a behind-the-scenes power in the overall RCA-NBC operation) and Ken Bilby, head of public relations.

Can. U Solution

Continued from page 22

programs, in turn, over each of the six nets;

Expansion of the national system by having the federal transport department re-allocate UHF television on the basis of adjacent groups of six;

All network production, except for present CBC microwave commitments, be pre-taped or pre-filmed;

Full exploitation of quality and savings inherent in the pre-tape or pre-film methods.

O. K. Kendall is a former technical consultant with the National Film Board which assigned him to survey television developments throughout the world in 1946. The survey took four years and Kendall's reports and proposals were intended for the Massey Commission, a royal commission then probing the nation's art and culture. But they never reached that commission and the author will present them, revised to modern conditions, to the current royal commission appointed in the last session of parliment to probe Canadian radio and television finances and operations.

Kendall is presently a freelance. He is an electrical engineer who once had his own electronics laboratory in Victoria B. C., and concentrates now on the complete effects of visual and audio operations, going beyond the judgment or criticism viewpoint to probe the psychological and emotional effects on audiences and other groups.

He claims the concepts of his original proposals are still good. He claims that electronic companies could design stations to transmit six channels instead of one for about the same cost as a single channel transmitter.

His six-channel proposal is planned to overcome the limitations of the present system whereby Canadian communities without access to U. S. stations are confined in reception to what the CBC airs. He figures there is some $130,000,000 potenial advertising money in Canada and it may rise soon to $150,000,000, yet only about 7% of it is being used, with present CBC commercial revenues paying only 25% of the costs of CBC television, and those costs are rising.

In the U. S., Kendall recognizes, the public has been apathetic about UHF since, unlike VHF which permits easy switching of channels, requires hair-fine tuning. If the 70 UHF channels are re-allocated, he states, in groups of six adjacent bands to a community, the UHF receivers can use switch knobs like those on VHF sets, the six programs would come in side by side and the public rejection of UHF would disappear.

CBS-TV Grid

Continued from page 27

is carrying the NCAA national and regional schedule. What with NBC having a number of sponsors under its belt and CBS-TV having virtually exhausted the field of regional sponsors with its Sunday pro football outings, the web feels it stands a better chance with a participating pattern than in trying to wrap up large national or regional deals for complete or partial sponsorship. CBS hasn't sold any of the participations yet, delay caused in part by the change in title of the show.

MacRae's Starring Role In New Lux TV Pact

Hollywood, Sept. 11.

Gordon MacRae will star in at least 10 "Lux Video Theatre" dramas the next two years on NBC-TV, as well as host of the show for the same span.

Singer's shows will be packaged and owned by Kintail Enterprises, production outfit owned by MacRae and his wife. They will be musicals or dramas. Part of deal whereby MacRae hosts Lux gives him time off from stint for location shooting in pix when required. Otto Kruger hosted series last season, and James Mason the season before.

Don Sharpe

Continued from page 39

off the ground, with nine hour films expected in the can by Oct. 4, the show's premiere date. Films were made on the Coast, in Mexico and in England, and are rolling at the rate of one a week. Sharpe points out that contrary to popular belief, the filming of a regular 60-minute show doesn't involve the work that filming two half-hour shows would take, but about four times the pre-production preparation. The one-a-week schedule is preceded by exhaustive pre-production work, and the week schedule is usually a tough six-day week, as compared with the two- or three-day week involved in a filmed half-hour. However, once the organizational work is operating, there are no special obstacles to shooting an hour each week, Sharpe says.

In addition to "Wire Service," which is shooting under the banner of Wire Service Productions, Sharpe and Lewis' Hawthorne Productions are filming 16 episodes for "DuPont Cavalcade Theatre," the odd number instanced by the fact that DuPont has some 10 or 11 unplayed films in the can from Four Star and three from Jack Chertok and Jack Denove, which together with the Hawthorne 16 will provide this year's lineup for ABC-TV.

Then there's "Mr. Adam & Eve," the Ida Lupino-Howard Duff series which goes on CBS-TV for R. J. Reynolds in January. Sharpe won't be actively involved on the production of the series, but packaged the entire show and made the deal whereby CBS bought in on the property, the same type of deal he made years ago with "I Love Lucy," on which he still gets a return. He was also active in the sale to R. J. Reynolds, but is staying out of the production end, claiming that comedy is a "specialist's field that I think I should leave to the specialists."

Topper on all the activities is the Gene Austin biopic, which is nearing the script stage. Sharpe, Lewis and a couple of other associates are filming this in coproduction with Desilu. In addition, Sharpe is working on a deal in England which remains to be wrapped up within a couple of weeks.

Richmond—WMBG and WCOD, AM and FM radio stations here, become ABC Radio affiliates on Oct. 1.

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Dear TV Editors,
TV Columnists —
Civilians (viewers) —
and the greatest staff,
producer, director
and crew —
Deepest thanks —

P.S and NBC

Ebny

Culligan's NBC Radio Plans

Continued from page 25

from scratch. We'll admit radio is a supplementary medium, but to quote Bob Sarnoff, 'If a radio network didn't exist, somebody would have to invent one.' Of course, we're going to build on our strength, which is 'Monitor' and our news, but otherwise we're starting from scratch."

Re "Monitor," the weekend show would be extended to Friday nights starting Nov. 2, based on the fact that the show was near SRO this summer and has been well in the black since April. The program hit 43% of SRO in the second quarter, reached 82% during the summer third quarter and is now riding at a 74% level for the fourth quarter, based on contracts in the house. With that kind of acceptance, plus the fact that much of that auto audience is on the road Friday nights, the extension is contemplated.

Similarly, an expanded news service that would supply affiliates with five minutes of news every hour on the hour is a part of the plan. Web's news programs are well sold, and there's a market for additional coverage. Moreover, Culligan states, affiliates have expressed a desire for additional news, hard national and international variety which they can't handle on their own but for which the network is equipped. This news service would be fed to stations 24 hours a day, even in non-network hours.

Three variations of the new structure will be submitted to the affiliate program study committee Sept. 26 for their consideration. Some 10 days later, they'll return their recommendations to Culligan, who will then take to a closed-circuit television hookup to propound the schedule to all affiliates. He'll then do flying tour to visit some 20-odd key affiliates to get their reaction and approval and finally call an emergency affiliates meeting in November to get final action. Then starts a sales-production job to get the new schedule on the air by Jan. 1.

As to sales policies, Culligan is again starting from scratch. "We'll sell any way the agencies and advertisers want to buy—that means minutes, segments, half-hours. We're making like there never was a network and we want to know what the advertisers want." He'll have some seven weeks to find out, under current plans.

Boston—Ken Crotty, tv columnist of the Boston Post, was named this week to the 1956 Sylvania Awards panel of critics. He will be one of 30 critics to make nominations of the best performances on tv at quarterly intervals throughout the year.

Peter Potter in Clear On 'Juke Box' Format

Los Angeles, Sept. 11.

After deliberating for three hours, a Superior Court jury decided, by a 10 to 2 vote, that Peter Potter had not lifted the format for his "Juke Box Jury" radio and television show from tv producer Arch Le Roux. Decision ended two weeks of trial in Le Roux's $3,500,000 plagiarism suit.

Action, heard by Judge A. Curtis Smith, also named CBS, ABC and NBC as defendants since they had carried the Potter program. A list of film and tv personalities, who had appeared on the JBJ show in its early stages several years ago, appeared as witnesses for Potter to establish the starting date of the format.

Havana's 'Televilla'

Havana, Sept. 11.

The Havana stations of the CMQ and Television Nacional chains have begun broadcasting from their new combined locations at "Televilla," about 10 miles from Havana in the town of Arroyo Arenas.

Televilla, Cuba's first tv "city," is a $835,000 project and is located on 200,000 square meters of land.

The stations moved out of Havana due to the building of new skyscrapers in the city which might have interefered with transmissions.

TV Cooperates

Continued from page 2

impression is that Hollywood doesn't care for newpapers, other than what can be gotten out of them in free publicity without giving anything in return. When our roto and feature sections, for example, want anything from the studios they invariably experience difficulty in getting it or fail to do so."

In addition to the curtailment on free space for pictures, local exhibitors have been irked by the newspapers' recent institution of a strict theatre advertising censorship code and the fact that television is getting much more gratis publicity than the much heavier advertising theatres, according to a recent survey.

Re Hollywood and tv, Steven was moved to comment that "while it's usually impossible to get Hollywood cooperation on a story we want, ask NBC or CBS for anything and they can't deliver fast enough."

Steven is particularly peeved at Hollywood because it allegedly has been indifferent to the Minneapolis newspapers' efforts to induce it to send prominent stars for personal appearances in the sheets' outdoor show staged annually for the Aquatennial, local summer mardi gras. Their appearances would mean much free and valuable publicity in the newspapers and otherwise here for the stars, their current pictures and the film companies, he points out.

"We have been having much difficulty in getting the film companies to send us the stars," says Steven. "They seem indifferent. They tell us the stars aren't under contract to them or are working on the lot. They don't seem disposed to make any effort or sacrifice. This year, for example, Metro sent us an actress who never had appeared in a single picture."

Steven says that anytime the theatres or studios have anything newsworthy it finds its way into the newspapers here.

"We're running newspapers and we cover everything we think is news," asserts Steven. "When movies make news we want it. But we will not measure what goes into our news columns by the amount of advertising that accrues from publicity sources."

Some exhibitors feel that the fact that the Cowles family, the newspapers' owners, are heavy stockholders in WCCO tv and radio, CBS outlets here, might cause the dailies to feel more friendly toward video.

Alcoa's 73,871,720 Draw With Films on Aluminum; (Too Bad There's No B.O.)

Hear of a picture called "Unfinished Rainbows" that has been seen by over 40,000,000 persons and is still going strong? According to the Aluminum Company of America, it's a 40-minute documentary on the history of Alcoa and aluminum and has been privately screened 340,640 times.

"Rainbows" was Alcoa's first crack at industrial film production and nabbed for the starring role was Alan Ladd, as Charles Martin Hall, young scientist who developed an efficient aluminum process. This was 15 years ago.

More than 2,000 prints of the film, which is in color, have been used and 790 are now in circulation. Audiences comprise school classes, church groups, community gatherings, service clubs, etc. A shortened version, called "More Worlds to Conquer," has been screened by several theatres and is shown daily at the Museum of Science and Industry in Chicago, according to Alcoa.

"Rainbows" was followed by 20 more documentaries on aluminum and these brought the total attendance figure to 73,871,720, excluding television viewers, states Alcoa.

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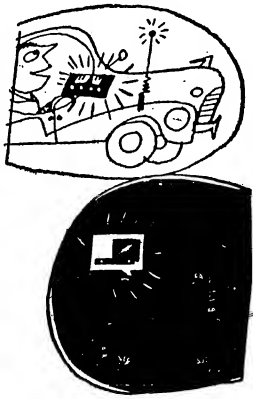

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In Southern New England—where the average income per family is 14% above the U. S. average—between 7 and 10 A.M., 63.3% of adult radio listeners are in the kitchen. Another 17.2% are in automobiles. Almost 4 TIMES as many are listening to WTIC as to any other station serving the area.

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Inside Stuff—Radio-TV

Amazing loyalty generated by television shows apparently knows no bounds of ingenuity. Ask Bill Agnew, who's got a problem. He's N.Y. sales manager of Dexter Color New York, a printing outfit with no relationship whatever to television except for the fact that a couple of months ago his firm did the printing work on a color postcard with a "family portrait" of the "Mama" cast, which went off CBS-TV for good in June.

Many of the "Mama" fans—Dexter had no trouble in getting rid of its 62,000 picture run—were at a loss as to whom to write to protest the "Mama" axing. But postal laws require a dividing line on postcards between the message and address spaces, and virtually all manufacturers provide that line with their own firm name and address. Dexter Color is no exception, and the result was that a load of mail has been pouring in asking the printing company to do something about getting "Mama" back on the air; phone calls too. Some of the older fans have frankly admitted they don't know where to write and that they're addressing the printers as a last resort; the younger ones appear to take Dexter to task for having bounced the show. Meanwhile, Agnew, who says he's going to answer every letter, doesn't know what to do with all the mail.

N.Y. Daily News will present its first weekly television supplement in its issue of Sunday (16). Four-page insert will be part of the entertainment section.

Four-pager will be tabloid size, as is the regular paper, and an article by television-radio editor Ben Gross will cover about 80% of the section's first page. Additionally, there will be the week's complete tv listings, plus news and features copy by other members of the seven man radio-tv staff.

N.Y. Journal-American is making some tv supplement news of its own. Hearst paper explained that it is "altering" its Sunday tv section. Television news and listings have been in the Pictorial Review. The paper claims that it is not cutting back on tv coverage, but will, instead, devote more space to general feature picture coverage in the Review, rather than give additional space to tv. Paper will continue to carry a column by its radio-tv strongman, Jack O'Brien, and material by Louis Reid, who will be on vacation to Oct. 1.

News figures it cannot use coated stock for the tv supp because, with a 4,000,000 Sunday circulation, the cost gets out of hand. Insert will be black and white.

Unusual sponsorship pattern finds Muzak, the piped-in background-music supplier, using local radio and tv to pitch its service at business-restaurant owners, factory and office managers and even retail stores. Muzak is using WRCA and WRCA-TV, the NBC flagships in N.Y., for the campaign, which runs through Oct. 30.

On radio, it's using participations in the early-morning "Pulse" show, while in early evening time, its pitch is on the "Evening Theatre" feature film segment. Muzak placed the business direct.

Concentration of special promotion "weeks" is beginning to form again, with particular amphasis on tv. The National Conference of Christians & Jews named CBS-TV exec v.p. Merle Jones chairman of the television committee for Brotherhood Week, Feb. 17-24, and Jones has called an all-industry luncheon meeting for Oct. 5 to formulate plans.

Oct. 7-14 is Employ the Handicapped Week, and the Veterans Administration has sent out a special request to all network producers to spot famous guest stars who have had disabilities on their shows that week, prpose of course being to point up to employers the useful work the handcapped can really perform. VA suggests such stars as Jane Froman, Connie Boswell, etc.

Academy of Television Arts and Sciences, New York Chapter, inaugurates its first social event of the season with a "Night To Remember" aboard the SS Miss Emmy on a moonlight boatride around the isle of Manhattan tomorrow (13). The three major networks have combined forces to present an all star talent lineup for the Academy's members and their guests.

Among the guest celebrities scheduled to perform will be Hal March, Connie Russell, Alan King, Dunninger, and Don Cornell. Skitch Henderson and his orchestra will play dance music and Hal Davis' "Many Splendored Stompers" will alternate with their brand of swing tempo.

Jack Poppele, who resigned recently as head of the Voice of America to go into private business, has been appointed to the Broadcast Advisory Committee of the U. S. Information Agency. The committee aids USIA in formulating recommendations for the Government's worldwide information program.

Educ'l TV

Continued from page 27

Center in Ann Arbor, Mich., reported that the experience of 21 ETV stations on the air indicates great possibilities for education, intensivity in exploring new methods of programming, and high hopes for expansion, given time, imagination and necessary support.

The Center, Newburn revealed, is now providing 13 half-hours weekly of program service to ETV stations and has developed plans for sale and distribution of telecourses for use on closed-circuit installations in schools and colleges.

FCC Comr. T. A. M. Craven expressed hope that JCET will assist the Commission in its allocation problems and participate in the organizational conference to be held Sept. 20 to plan a research program to improve UHF.

Albany—Clark Race now spinning a 90-minute "Wax Works" for the John G. Myers Department Store over WOKO on Thursday evening, with teenage hostesses assisting.

WHTN-TV

CHANNEL 13

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PACKAGE PUSH ON PIC THEMES

Col's Lieberson Concerned By Market Overload in 'High-Fertility' P'kge Field

The load of album product hitting the market these days has Columbia Records prexy Goddard Lieberson disturbed. "The problem in the packaged goods field," he said, "is not high-fidelity but high-fertility."

Lieberson and his sales and artists and repertoire aides are currently huddling on plans to limit the number of Col's album releases. "Too many albums," he pointed out, "are being thrown into market without thought of their quality or sales potential." Once Col's album release program is worked out, the stress will be on looking for hit albums rather than shooting in the dark with a flock of new sets and waiting for one to break through.

Although all of the major diskeries and several of the indies are reporting bullish dealer reaction to their fall album program, Lieberson is wondering how many retailers will get stuck and how many albums will be returned to the manufacturers when the retailers begin getting nervous about their inventory.

Lieberson is aware of the sales strides being made in the packaged goods field and is optimistic about its continuing upbeat. However, the pitch has to be on quality rather than quantity.

Lawrence Welk's Surprising B.O.; 181G in 5 Dates

As indicated by the advance box-office sale, Lawrence Welk mopped up mighty grosses on the first half of a nine-city tour. Gross for the opening show in St. Paul last Sunday (2) was $41,640 and in successive days Welk pulled $36,445 in Cleveland, $44,096 in Cincinnati, $33,964 in Kansas City, and $24,980 in Cedar Rapids, Ia. Welk is playing the four additional dates in Omaha, Milwaukee, Des Moines and Memphis this week.

Welk is getting a flat $10,000 for each concert plus 70% of the gross. It's estimated that he will net over $200,000 for the nine concerts which are being promoted by Bill Daly. Expenses for the tour, including transportation for 34 members of the troupe, will come to around $50,000.

CAP UPS COVENEY TO LONGHAIR SALES EXEC

Hollywood, Sept. 11.

John Coveney has been upped from national promotion manager to national sales manager of classical records, for the Capitol Records Distributing Corp. He will remain in Cap's N. Y. office, reporting directly to J. K. Maitland, national sales veepee, in Hollywood.

Leo Kepler also has been appointed merchandising manager of classical. He will work under supervision of Gordon R. Fraser, director of national merchandising.

Cunningham to Europe For ASCAP Goodwill

Paul Cunningham, ASCAP prexy, sailed for Europe last week on a goodwill tour of foreign performing rights societies in England, Germany, Italy and France.

He'll be gone about a month.

DeJOHNS EXIT EPIC

The DeJohn Sisters wound up their pact with Epic Records last week. Vocal combo had been recording for the label for the past three years.

They're now dickering with another major.

RCA Waxes Ike's Faves

The favorite musical selections of President Eisenhower have been put into the groove with an all-star cast by RCA Victor. Album, which will be tagged "The President's Favorite Music," will have a photo of Eisenhower and Mamie on the cover and liner notes have been writen by the President.

Among the artists represented in the package are Leopold Stokowski, Charles Munch, Leonard Warren, Fritz Reiner, Arthur Fiedler, Marian Anderson and Al Goodman. The special package contains nine of Ike's top tunes covering pop, spirituals and longhair selections. Fiedler made the presentation to the President at the White House Monday (10).

Cast Set Clicks Cueing Push In Pop Single Field

The current sales impact of original Broadway cast sets and film soundtrackers on the album market is now rubbing off on the singles field. Several companies are now beginning to cull key sides from their clicko packages for a regular pop singles push.

Columbia Records has already taken several sides out of its "My Fair Lady" and "The Most Happy Fella" sets for pop merchandising and Capitol has issued single platters of all the songs from its "High Society" soundtrack package. In previous years, the disk-

(Continued on page 54)

COSTS NO BAR TO TRACK YEN

Despite accounting department squawks, the disk companies are in a hot scramble for soundtrack rights to the background theme music from upcoming non-musical films.

Buyup of a Hollywood-made pic track can set the diskery back over $10,000 and the sales execs figure that the album would have to go between 25,000 and 35,000 sales before the break-even point is reached. High cost of the purchase stems from the AFM requirements that the musicians be paid for the recording use.

A 12-inch LP disk usually means payment to the tootlers for three sessions. (Every 15 minutes of music is considered as one session and the diskeries try to keep their LP music time down to 45 minutes.) With the film studios using between 50 and 60 men on a date, the album cost becomes top-heavy since the tootlers are paid more than $40 a session.

However, the recent clicks of the tracks from "The Man With The Golden Arm," "Picnic" and "Eddy Duchin Story," all Decca releases, have given the rival a&r men added ammunition to use against the sceptical sales boys as they race to acquire new soundtrack properties.

Although Columbia hasn't been too lucky with its already released tracks from "The Rose Tattoo" and "Trapeze," it is now prepping a big push on the Nino Rota background score for "War and Peace." In this instance, Col was saved the hefty buyup allotment since the tape was leased to it by the Famous-Paramount publishing firm on a royalty basis.

Other companies are also prepping a flock of trackers for package release this fall. RCA Victor is getting into the act with Alex North's background score for "The

(Continued on page 54)

Rights to Music in Pix-to-TV Sales Spotlighted in Vogel Vs. Sunset Suit

In one of the key music industry suits of recent years, Jerry Vogel Music has filed suit in N. Y. Federal Court against American Broadcasting-Paramount Theatres, RKO Teleradio Pictures and Sunset Securities to test whether a tune, originally licensed for a film, could be used when that film was sold for exhibition via television. This particular suit involves the tune, "Ace In the Hole," which was used in the 1947 Benedict Bogeaus pic production, "Lulu Belle."

Sunset Securities subsequently became the owner of the film and licensed it last March for exhibition over WOR-TV, the RKO Teleradio station in N. Y., and over the ABC-TV web in June. Vogel charges that no permission was granted to license or perform the tune on television and is asking for an injunction, plus statutary damages of not less than $250 for each usage of the tune.

Vogel's case spotlights a situation which has assumed increasing importance ever since the mass sales of Hollywood films to video began. It's understood that for the past few months a group of publishers and writers, including background composers, on the Coast have been

(Continued on page 54)

Hibbler Duets

Al Hibbler, who's developed into one of Decca's top selling artists via "Unchained Melody," "He" and the current "After The Lights Go Down Low," is being readied for a new wax showcasing in tandem with other Decca artists.

Plans are now in the works to team up Hibbler for shellac deuting with Bing Crosby and Sammy Davis Jr.

Defer Showdown On Local 802 Row With Meyer Davis

Showdown between bandleader Meyer Davis and Local 802, N. Y., unit of the American Federation of Musicians, over the local's proposal to bar musicians from working in shows in which they invest has been delayed until later this week. Voting on the resolution, which is aimed directly at Davis, a prominent legit investor, was supposed to take place at a union membership meeting Monday, but no quorum showed up.

Hence, the resolution has been referred to the local's exec board. Since the board originally recommended passage of the resolution, the conclusion is virtually clinched. The exec board, however, permitted Sam Taybak, labor relation consultant for Davis, to present the latter's viewpoint at a meeting yesterday (Tues.). Final action is expected within a few days.

A couple of years ago, Local 802 passed a similar resolution, but Davis succeeded in getting AFM prexy James C. Petrillo to reverse the local's decision.

Both Heliodor And DGG Deny 'Anti-Semitism'

London, Sept. 11.

Categorical denials have been made here and in the head-office in Hannover, Germany, by executives of Heliodor Records, British subsidiary of the German Deutsche Grammophon group, to charges of anti-Semitism which were alleged in a VARIETY story in last week's (5) issue.

Heliodor denies any ban on Jewish employees. It also denies the report that Horst-Werner Buchweitz, called Karl Buchweitz in the original story, was a former SS officer during the Hitler regime. Heliodor execs state that Buchweitz was a lieutenant in the German air force and a member of the Nazi Labor Front, and is not in control of Heliodor, but he was in charge of the company during the recent month's absence of managing director Werner Reimer.

The VARIETY story had reported that two employees were "victims" of the company's policy. Of the two, Monte Mitelman was said to have resigned on his own initiative while the other, Paul Rogers, was never connected with Heliodor.

Meantime, execs of the parent Deutsche Grammophon company in Hannover, Germany, also denied the existence of any anti-Semetic policy in their company. Haertel Roediger, company chief, said no employees were ever dismissed because they were Jewish. There was, he said, a company policy against any discrimination because of race or religion.

DECCA UPS NASATIR TO MERCHANDISING POST

Mort L. Nasatir has been upped to the post of director of advertising and merchandising for Decca Records. He has been ad director and, in his new post, he will initiate and coordinate merchandising concepts relating to Decca's album product releases. He has been with Decca since 1950.

Nasatir's new post was created as a result of Decca's click with its packaging program, such as the 15-platter series titled "Your Musical Holiday," which was pushed via an extensive promotion and dealer tie-ins. Additional packaging sets along this line are being set for the near future.

Music to Combat Juvenile Delinquency

Sammy Davis Jr. comes up with the following idea in a letter to VARIETY which speaks for itself, and, in fact, just about tells it:

Editor, VARIETY:

Would like to tell you about a project I am undertaking; I am taking the liberty of outlining it to you because I would deeply appreciate any suggestions or opinions you might have regarding it.

1) We would establish an organization called "The Music Industry Council to combat Juvenile Delinquency," or some similar name.

It would have, as officers and sponsors, such leading members of the music business as the heads of all the recording companies, network representatives such as Manie Sacks, representatives from the top talent agencies, ASCAP, BMI, also people from local government, top public figures, such well known personalities as Joe DiMaggio, Rocky Graziano, Perry Como, Joe Louis, etc. Naturally, we would also very much desire having you as a sponsor of the following project.

2) The country's leading songwriters, men like Irving Berlin, Jule Styne, top rhythm-and-blues composers—all would be requested through ASCAP and BMI to create special 10 second, 20-second, half-minute, minute and three minute jingles and songs on the theme, "Don't Be a Juvenile Delinquent."

3) Each time a major record star goes in to cut a regular session, he or she would also record a number of these special singing "commercials."

4) Leading disk jockeys throughout the nation would be solicited to join the music industry's campaign, utilizing the slogan "D.J.s Fight J.D.". These jockeys would be fed the special "anti-Juvenile Delinquency" records on a regular basis and asked to program them 'round the clock. This wouldn't be a one-day or one-week campaign but would be a continuous year-long project.

Each of the major record companies whose artists recorded these special songs would then send them to the risk jockeys along with the regular releases. The special disks could all be wrapped in a bright red wrapper to distinguish them.

5) As we get this program under way, other segments of show business should be brought into the campaign. I think the jukebox operators would cooperate with us by placing eye-catching decals on all their machines bearing hard-hitting anti-Juvenile Delinquency slogans. I can visualize a series of 30 second, one minute and five minute TV spot films of the record business' top artists, singing these "commercial" songs. I can also forsee motion picture shorts utilizing the same concept which would be distributed to theatres throughout the country as a public relations project of the distributing companies.

6) I also think that the top record stars should go out into the field and make personal appearances before youth groups, settlement houses, etc.

I sincerely believe that the program I have outlined aboye is a functional, workable project. By utilizing music and disk jockeys which really cover the age group concerned with Juvenile Delinquency, we are hitting at the heart of the situation. The kids who have gone bad and the ones who might go bad will be constantly confronted with these subtle and not so subtle plugs. Eventually they will come to think once and again before violating the precepts laid down by our campaign.

So that's it. I have been holding meetings with the major record companies and representatives of the music industry. It is agonizingly slow work getting a thing like this going; perhaps with VARIETY's aid it will go a bit faster.

Sammy Davis, Jr.

This requires little footnote.

The idea is sound. There is an affirmative and vigorous raison d'etre for the disk offensive for the simple reason that perhaps the top appeal to "the kids" is the phonograph record.

Without detouring into the influences of rock 'n' roll or any other freak musical manifestation, perhaps the best sample of the current top fave's impact on his aficiandos was a simple statement from Elvis Presley to his hyper-enthused audiences at a recent in-personal when the ushers and even the security officers in the auditorium couldn't control them: "If you kids don't sit down I won't sing for you any more."

The Pied Piper of the cult has spoken. They sat down. He sang. They respected only one force—the unpear-shaped chiding from a current idol.

This sort of positive propaganda from the Comos and Fishers, Presleys and Grazianos can't hurt. Must help. It's an important all-industry, all-American mission, particularly pointed to these peculiarly trenchant times when American youth has created the most acute problem with gang wars, internecine "rumbles" and juvenile mayhem that makes the term 'delinquency" a nice-Nellie euphemism for what it really is today—a juvenile crime wave of shocking proportions which already has marked these post-midcentury years with a black border calendar identification.

Abel.

Jocks, Jukes and Disks

By MIKE GROSS

The Platters: "It Isn't Right"-"You'll Never Never Know" (Mercury). One of the most consistent vocal groups around today, The Platters keep their clicko batting average going with "It Isn't Right." Tune's bright rhythmic appeal makes it a natural for jock and juke play. Flip side showcases the harmonizers in a more dramatic mood with good-spinning potential, too.

Chuck Berry: "Too Much Monkey Business"-"Brown Eyed Handsome Man" (Chess). The raucus rhythmic pace and wry lyric content of "Too Much Monkey Business" gives Chuck Berry a solid wax winner. He belts with a socko vocal punch that keeps the slice rolling in high gear. He's not too successful with "Brown Eyed Handsome Man," however.

Frankie Lymon & The Teenagers: "The ABC's of Love"-"Share" (Gee). Frankie Lymon is back in a solid swinging groove on "The ABC's of Love," making it a cinch for big play on all levels. Leading his hep teenager vocal combo, Lymon takes the tune for a free-wheeling ride. Bottom deck is in an emotional ballad groove with lotsa impact.

Ann Gilbert: "There Will Never Be Another You"-"Tall Boy" (Groove). Newcomer Ann Gilbert displays vocal power in her disk debut. She's got a solid song-selling savvy that works well with the rhythmic "There Will Never Be Another You" and the romantic "Tall Boy." Both sides indicate a bright shellac future and "There Will Never Be Another You" should get her off to a fast start in deejay and jukebox circles.

Carmen McRae: "Namely You"-"I'm Putting All My Eggs In One Basket" (Decca). Although Don Cherry and Julius LaRosa are out ahead of Carmen McRae on "Namely You," thrush has a good chance to pick up some of the marbles when the tune starts moving. It's an appealing item from the upcoming Broadway legituner, "Li'l Abner," and she gives it an ear-catching reading. She's also effective on the rehashing of "I'm Putting All My Eggs In One Basket."

Eddy Howard Orch: "Thank You Lord"-"Never, Never, Never" (Mercury). In keeping with the current religioso vogue, Eddy Howard steps in with a spirited slicing of "Thank You Lord." Blending of message and beat are worked out effectively and the side will rack up a strong commercial score. Howard is pleasantly schmaltzy on his vocal workover of "Never, Never, Never."

Lu Ann Simms: "Golden Roses and Silver Bells"-"Hi-Lili, Hi-Lo" (Columbia). Lu Ann Simms is in a happy mood on "Golden Roses and Silver Bells," giving the side a bouyant reading. It could take off for a potent spinning rackup. Her workover of "Hi-Lili, Hi-Lo" gives the tune, an instrumental click a few seasons ago, a new dimension which will win it new favor.

Gordon MacRae: "Obey"-"Without Love" (Capitol). Based on the first theme from Jackie Gleason's "Tawny" composition, "Obey" is a romantic melodic idea that comes off okay with the lyric addition. Gordon MacRae brings it home in a solid vocal rendition. He's also in top form on the oldie "Without Love," which will get top spins via its tiein with his 20th-Fox pic, "The Best Things In Life Are Free."

Terri Stevens: "Sweet World"-"That's How I Cried For You" (RCA Victor). Out of the score for the upcoming tele spec, "Jack and the Beanstalk," "Sweet World" is a potent ballad effort which comes off as a likeable shellac bet in Terri Stevens hands. It's mellow, sentimental and easy on the ear. Her workover of "That's How I Cried For You" is also a good deejay programming item.

Bobby Scott: "Pity The Poor, Poor Man"-"White Line" (ABC-Paramount). "Pity The Poor, Poor Man" is a high-powered folk-styled entry which Bobby Scott sells with a lot of punch. Side is packed with lots of spinning appeal for the jocks and the coinbox trade. Frantic pace of "White Line" gives it some attraction for the blue-jeaners.

Les Baxter Orch: "Giant"-"There's Never Been Anyone Else But You" (Capitol). Coupling, an extraction of themes from the WB "Giant" score, adds up to another strong shellac entry from Les Baxter. Takeoff potential rests with the title theme, a rousing tribute to Texas, which the orch and chorus deliver like they were natives. Reverse is strictly instrumental and makes for pleasant listening.

Best Bets

THE PLATTERS ..... **IT ISN'T RIGHT**
(Mercury) ..... *You'll Never Never Know*

CHUCK BERRY ..... **TOO MUCH MONKEY BUSINESS**
(Chess) ..... *Brown Eyed Handsome Man*

FRANKIE LYMON & TEENAGERS ..... **THE ABC's OF LOVE**
(Gee) ..... *Share*

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Longhair Reviews

Verdi: La Traviata (RCA Victor). Recorded in Italy under the baton of Pierre Monteux, this is a superlative version of the popular Verdi opera from every viewpoint: performance, recording technique and packaging. Topnotch cast is headed by Rosanna Carteri, Cesare Valletti and Leonard Warren with the Rome Opera House Orchestra and chorus. Set comes with the Italian-English libretto and, in the limited edition, also with a handsomely bound volume of Alexander Dumas' novel, "Camille," with a preface by RCA's album chief George R. Marek.

Brahms: Concerto In D Major For Violin & Orchestra (Columbia). Violinist Zino Francescatti gives an expressive, melodic reading to this standard of the concerto repertory. Eugene Ormandy conducts the Philadelphia Orchestra.

Domenico Cimarosa: Il Matrimonio Segreto (Angel). A 18th Century Italian opera, "Il Matrimonio Segreto" (The Secret Marriage) is performed with wit, style and vocal distinction by an Italian cast with Eugenia Ratti, Graziella Sciutti, Ebe Stignani, Carlo Badioli, Franco Calabrese, Luigi Alva and the Orchestra of the La Piccola Scala. With an English translation of the libretto.

Bizet: Symphony in C Major; Jeux d'Enfants (Capitol). Bizet's early symphony, an interestinng, if derivative work; and a suite in the composer's mature style in clear, solid readings by the London Symphony under Emanuel Young's baton.

Carl Haverlin, BMI prexy, named Radio & Television chairman of the N. Y. State Citizens Committee for the Public Schools.

Album Reviews

Gordon MacRae: "The Best Things In Life Are Free" (Capitol). Although this isn't a soundtrack from the 20th-Fox, DeSylva-Brown & Henderson biopic, Capitol has another package winner. Gordon MacRae, one of the pic's stars, takes it alone here and whips out the oldies in an ingratiating style. He gets a sock assist from the Van Alexander orch as he runs through the title song, "It All Depends On You," "Sonny Boy" and "You're The Cream In My Coffee," among others.

"Hildegarde": (Seeco). For those who've never gottten around to see Hildegarde work in a nitery, this album, at least one side of it, is the next best thing. The Seeco people took their tape recorders to the Cotillion Room of the Hotel Pierre in N. Y. and grooved a standout performance that holds up in shellac. In the Cotillion routine are such Hildegarde efforts as "I'm in Favor Of Friendship," "In Chi-Chi-Cas-Ten-An-Go" and "That's Entertainment." On the flip side are such studio recorded items as "The Great Adventure," "Hi-Lili, Hi-Lo" and "Wunderbar." There's more fun in the Cotillion Room side but it still adds up to a slick celebrity grooving.

Sammy Kaye Orch: "What Makes Sammy Swing" (Columia). Sammy Kaye has dropped the "sway" from his arrangements for this set and he comes across as a strictly swinging maestro. The package is virtually a salute to the swinging orchs of the late 1930s and early '40s and Kaye days down a solid beat. He concentrates on the tunes that various orchs made famous in those days and he does well by them all. In the repertoire are such memorable items as "Cherokee," "Tuxedo Junction," "One O'Clock Jump," "In The Mood" and "Jersey Bounce" among others.

Somethin' Smith & The Redheads: "Come To Broadway" (Epic). The sunny shuffle-beat quality that Somethin' Smith & The Redheads have been putting into their single slices is packed into one happy package here. Some of the songs have already gotten a good pop single ride ("Shanty In Old Shanty Town," "Cecila") but they're all worth rehearring. There's also lots of fun in their treatment of such oldies as "Lullaby of Broadway," "42d Street," "Manhattan" and "Give My Regards To Broadway."

Della Reese: "Melancholy Baby" (Jubilee). A newcomer blues singer, Della Reese shows up like a pro in this package of evergreens. Her power-packed styling brings new meaning to the oldies and indicates that she's a warbler worth watching. Among the standouts in the set are "Melancholy Baby," "One For My Baby" and "I Get Along Without You Very Well." Sid Bass' arranging-conducting chores are standout.

Lorry Raine: "Interlude" (Advance). The wax warmth that's trademarked Lorry Raine in her single platter offerings, is spotlighted for socko results in this potpourri of lesser-known songs. Thrush's approach to a lyric is sure and understanding and she gives 'em all style and importance. Several tunes in the 12-song package could step out on their own as pop single entries. Among them are "My Love Left Town" and "Contentment." She gets a top-flight orch backing from Nelson Riddle and Russ Garcia.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of Aug. 31-Sept. 6, 1956

A Beautiful Friendship	Kahn
Allegheny Moon	Oxford
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Earthbound	Mellin
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Glendora	American
Happiness Street	Planetary
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If I had My Druthers—*"Li'l Abner"	Commander
I've Grown Accustomed—*"My Fair Lady"	Chappell
Love Me Good	Korwin
Love Theme—†"La Strada"	Leeds
My Prayer	Shapiro-B
On the Street Where You Live—*"My Fair Lady"	Chappell
Portuguese Washerwoman	Remick
Somebody Up There—†"Somebody Up There"	Feist
Song For A Summer Night	Cromwell
Standing On the Corner—*"Most Happy Fella"	Frank
Tall Boy	Saunders
Test Of Time	Paramount
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
War And Peace—†"War And Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In the World	Broadcast
You're In Love	Thunderbird
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Sweet Old-Fashioned Girl	Valyr
Allegheny Moon	Oxford
Be-Bop-A-Lula	Lowery
Believe In Love	Robbins
Born To Be With You	Mayfair
Canadian Sunset	Meridian
Giant—†"Giant"	Witmark
Glendora	American
Happiness Street	Planetary
Hound Dog	P&L
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I Don't Want To Know	Joy
I'm In Love Again	Reeve
I'm In My Teens	Blackwood
In The Middle Of The House	Shapiro-B
Just Walking In The Rain	Golden West
Lay Down Your Arms	Ludlow
Make It Do	Hollybrook
Mr. Wonderful—*"Mr. Wonderful"	Laurel
My Prayer	Shapiro-B
Picnic—†"Picnic"	Col. Pic.
Somebody Up There—†"Somebody Up There	Feist
Teen-Age Goodnight	American
There's Never Been Anyone Else But You	Witmark
True Love—†"High Society"	Buxton Hill
War And Peace—†"War And Peace"	Famous
Weary Blues	Melrose
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
You Don't Know Me	H&R

VARIETY 10 Best Sellers on Coin-Machines

1. **MY PRAYER (8)**	*Platters*	*Mercury*
2. **DON'T BE CRUEL (4)**	*Elvis Presley*	*Victor*
3. **CANADIAN SUNSET (5)**	*Hugo Winterhalter* / *Andy Williams*	*Victor* / *Cadence*
4. **WHATEVER WILL BE, WILL BE (8)**	*Doris Day*	*Columbia*
5. **ALLEGHENY MOON (11)**	*Patti Page*	*Mercury*
6. **HOUND DOG (6)**	*Elvis Presley*	*Victor*
7. **THAT'S ALL THERE IS TO THAT (3)**	*Nat (King) Cole*	*Capitol*
8. **HONKY TONK (1)**	*Bill Doggett*	*King*
9. **TONIGHT YOU BELONG TO ME (1)**	*Patience & Prudence*	*Liberty*
10. **YOU DON'T KNOW ME (1)**	*Jerry Vale*	*Columbia*

Second Group

BE-BOP-A-LULA	*Gene Vincent*	*Capitol*
I WANT YOU, I NEED YOU, I LOVE YOU	*Elvis Presley*	*Victor*
HAPPINESS STREET	*Georgia Gibbs* / *Tony Bennett*	*Mercury* / *Columbia*
WHEN THE WHITE LILACS BLOOM AGAIN	*Helmut Zacharias* / *LeRoy Holmes* / *Billy Vaughn* / *Florian Zabach*	*Decca* / *MGM* / *Dot* / *Mercury*
GIVE US THIS DAY	*Joni James*	*Mem*
SONG FOR A SUMMER NIGHT	*Mitch Miller*	*Columbia*
SOFT, SUMMER BREEZE	*Eddie Heywood*	*Mercury*
MORE	*Perry Como*	*Victor*
I ALMOST LOST MY MIND	*Pat Boone*	*Dot*
WALKING IN THE RAIN	*Johnnie Ray*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Himber's 'Diamond Jubilee of Disks' Strictly a 'Private' Coliseum Show

BY HERM SCHOENFELD

A "diamond jubilee" celebration for the disk industry at New York's recently opened Coliseum must have looked great in the blueprint stage, but several flaws nonetheless existed. In the first place, it wasn't the 75th anni of the disk industry, that event having been marked a few years ago; and secondly, somebody forgot to ask the disk industry itself, through the Record Industry Assn. of America, to join in the event.

Result is that the Coliseum has wound up housing a strictly private promotion by Richard Himber, who conceived, organized and is now currently coordinating the so-called "Disk Jockey Salute to the Diamond Jubilee of the Recording Industry," which opened last Friday (7) and is due for a 10-day run.

It's a motley exhibition which, in fact, doesn't have very much to do with the disk industry except that some platter names are being used to lure the kids in at a $2 admission tab. But, as evidenced on opening night (7), not many kids are buying this show which is nothing but a rock 'n' roll layout in exposition setting, not the best. The opening night crowd did not total more than 200 persons, at least half of which were cuffos. Biz was only slightly better over the weekend, but still several performers had to be dropped from the bill.

The exhibit phase of this event was nothing short of pathetic. No major disk company was anywhere in sight, but there were booths for some children's toys, men's ties, artificial flowers, Pepsi Cola and Rheingold Beer, plus one outfit

(Continued on page 54)

Big 3, Columbia Join In Play-It-Yourself Pkge. for Jazz Buffs

In conjunction with the Big Three (Robbins, Feist & Miller), Columbia has cut a do-it-yourself album package for jazz buffs. The set, tagged "Add a Part Jazz and You," will contain jazz treatments of 12 standards as well as accompanying sheet music in E flat, B flat and C. The sheet copies will assist the tyro tootlers or singers in accompanying the music in the album.

Arrangements of the standards were set by Milton DeLugg, who also heads up a seven-piece combo on the date. Among the Big Three standards in the package are "One O'Clock Jump," "I'm In The Mood For Love," "Rose Room," "Stompin' At The Savoy," "I Got It Bad And That Ain't Good" and "At Sundown."

The Big Three plans to pitch the album in the educational field as well as through the regular disk outlets.

LYMON'S JUVE COMBO SET FOR BRITISH TOUR

London, Sept. 11.

The Teenagers vocal group, with 13-year-old Frankie Lymon, have been booked for a tour of Britain commencing next February. This is the third top U. S. musical attraction to be billed at that time, for Bill Haley & his Comets are scheduled for the early part of February while cowboy singer Slim Whitman is making a return visit to these shores at the end of that month.

The Lew & Leslie Grade office will present the Teenagers for a minimum of six weeks plus radio and television dates. They have made a tremendous success here with their recording of "Why Do Fools Fall In Love" which reached the top place in the bestselling record charts. Slim Whitman will be here for two or three months. His latest disk, "Serenade," has been a top seller here for several weeks.

WESTMINSTER 'SAMPLES'

Westminster Records, indie company, push its fall merchandise via the "sampler" route.

Label is issuing three such records in its laboratory, classical and popular series, the first going for $2.98 and the other two for $1.98.

Livingston Sets New Canadian Tape Outlet

Seabreeze Manufacturing has taken over as the exclusive Canadian outlet for Livingston Electronic tapes. The line will be issued under the newly created Seabreeze Store label.

Livingston will participate with Seabreeze in an expansion of the present stero tape library. Paul Dixon, Seabreeze veep in charge of marketing, expects to put more than 200 new tape releases on the market within the next six weeks.

Jimmy Campbell's London Marriage and TV Series

Jimmy Campbell, vet songsmith and original partner in Campbell-Connelly, the London music publishing house (since bought out by Reg Connelly), writes that he's slated to get married in England on Sept. 14 to an Australian girl.

Campbell also mentions that Jack Hylton is interested in doing a vidpix series based on his career as a writer and publisher. Campbell has had several reverses in recent years, during which period he and Reg Connelly severed. He was married to Betty Balfour, English film star at one time.

AFM in 6% Trust Fund Deal With Chesler Group On Pix-to-TV Music Fee

Hollywood, Sept. 11.

AFM international prexy James C. Petrillo has made a deal with the Lou Chesler syndicate which bought the Warner Bros. backlog whereby the Music Performance Trust Fund receives 6% of the gross from the oldies, both before and after 1948. This apparently is in lieu of the previous arrangement, wherein sidemen received $25 with 5% going to the Trust Fund, although the $25 fee was also channelled into the fund.

Petrillo deal was disclosed during negotiations between David Stillman, repping the syndicate, and Screen Directors Guild, Screen Actors Guild and Writers Guild of America re terms on 11 post—'48 pix the syndicate seeks to sell to tv. Formulas for payoff for the talent guilds have been discussed, but no decision has been reached.

SAG has also had discussions with Matty Fox, who purchased the RKO backlog, regarding a formula for post—'48 pix.

Col Repacts Ray

Johnnie Ray has been inked to a new longterm pact by Columbia Records. Singer joined the Col lineup in 1951 when he broke through with "Cry" and "Little White Cloud That Cried."

He's currently riding with one of the label's top single sellers, "Walking In The Rain."

Col to Spotlight New Disk Faces In Live One-Shot-a-Year N. Y. Revue

Columbia Records is launching an unusual showcase program to launch it's new recording artists. It will take the form of a specially produced revue to spotlight the new artists for the press, pix, radio and tv talent scouts and booking agencies.

The kickoff showcase presentation, which will be tagged "Sounds of the Future," has been se for Sept. 18 at New York's Park Sheraton Hotel. Col prexy Goddard Lieberson will emcee the production which will introduce Johnny Mathis, Boyd Raeburn, Enrique Villegas, The Collins Kids, Eileen Rodgers, Cathy Johnson and Ray Coniff. The bill will be bolstered by such Col vets as Frankie Laine, Tony Bennett, Erroll Garner and Wild Bill Davison.

The "Sounds of the Future" showcase will be an annual Columbia presentation. In announcing the program, Lieberson stated, "We believe that a record company can and should be as adventurous and creative in searching out new talent as any other entertainment media. Having developed these artists, we now want to bring their new talent directly to the attention of the opinion and program molders in the entertainment industry."

According to sales veep Hal Cook, the showcase is an attempt to speed up the process of getting the new recording artists "discovered."

ASCAP Returns Philly Nod By Staging Show

Philadelphia, Sept. 11.

Vet tunesmith Irving Caesar will emcee an ASCAP show to be presented at the Academy of Music here Sept. 27.

Show is a followup to a tribute to ASCAP by Philadelphia Mayor Richard Dilworth at his office today (Tues.). The mayor palmed a local ASCAP committee consisting of Stuart Louchelm, local businessman and songwriter; James E. Myers, of Myers Music; Dr. Wm. B. Richter, dentist and songwriter; and Allan Savitt, public relations exec.

3 Coast Jazz Labels Merge Sales Operation

Hollywood, Sept. 11.

Three Coast indie jazz labels, Contemporary, Good Time and Pacific Jazz, are uniting their respective sales and promotion departments under one wing so as to achieve more effective results on a national basis.

Bud Velat, former distrib for London Records on the Coast, has been named sales manager of this new department.

MGM Needs Packaging Wizardry to Cull Album From '39 'Wizard of Oz'

Hollywood, Sept. 11.

With the MGM film "Wizard of Oz" slated for television release, MGM Records is trying to put together an album from the soundtrack of the 1939 entry. There has never been a record package from the picture.

Label is facing serious artistic and mechanical problems in assembling the package since the film was made in the days before separate tracks were used for music. Additionally, there is only one real tune in the picture, "Somewhere Over the Rainbow," which has, of course, become permanently identified with Judy Garland. There are snatches of other numbers, such as "Ding, Dong The Witch Is Dead" but no full tune.

Diskery's coast chief, Jesse Kaye, has been going over the material for some time and hopes to assemble a package that will contain both the musical and dramatic highlights of the picture.

"Oz" starred Miss Garland, Ray Bolger, Bert Lahr and Jack Haley. Under MGM's recent television deal with CBS, it will be shown three times in the next two years with the initial beaming probably this Christmas. MGM Records hopes to have its package ready in advance of that showing.

LESTER JOINS CORAL AS BOB THIELE'S AIDE

Sonny Lester has been added to Coral's staff as assistant to Bob Thiele, the label's artists & repertoire chief.

A former band trumpeter, Lester has more recently been a personal manager, handling Al (Jazzbo) Collins, disk jockey, and bandleader Larry Sonn.

Liberace to Tour Brit. In Oct.; Date Sells Out

London, Sept. 11.

Liberace's first British tour opens Oct. 1 at the Royal Festival Hall. Two days later he does a one night stand in Leicester. Other dates include Manchester, Sheffield and Dublin and the tour will wind with two Albert Hall concerts on Oct. 15 and 17.

His opener at the Festival Hall was sold out within three hours of the boxoffice opening. He's due here Sept. 25, accompanied by his brother George and their mother. George Melachrino's orch will accompany the tour.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Don't Be Cruel / Hound Dog / I Want You, I Need You
2	2	**PLATTERS** (Mercury)	My Prayer / Heaven On Earth
3	3	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be
4	4	**HUGO WINTERHALTER** (Victor)	Canadian Sunset
5	..	**BILL DOGGETT** (King)	Honky Tonk
6	6	**PATIENCE & PRUDENCE** (Liberty)	Tonight You Belong To Me
7	5	**PATTI PAGE** (Mercury)	Allegheny Moon
8	..	**NAT (KING) COLE** (Capitol)	All There Is To That
9	7	**BUCHANAN & GOODMAN** (Luniverse)	Flying Saucer
10	8	**GENE VINCENT** (Capitol)	Be-Bop-A-Lula

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WHATEVER WILL BE, WILL BE	Artists
2	3	†CANADIAN SUNSET	Meridian
3	2	*MY PRAYER	Shapiro-B
4	6	†DON'T BE CRUEL	Shalimar-P
5	4	*ALLEGHENY MOON	Oxford
6	5	†HOUND DOG	Presley-L
7	7	*TONIGHT YOU BELONG TO ME	BVC
8	9	*SONG FOR A SUMMER NIGHT	April
9	..	†HONKY TONK	Billace
10	..	†SOFT, SUMMER BREEZE	Regent

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

EAST

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Brad Phillips—WINS—New York	Fred Fiske—WWDC—Washington	Buddy Deane—WITH—Baltimore	Dave Maynard—WORL—Boston	Tal Hood—WFGM—Fitchburg	Jim McLean—WPLM—Plymouth	Herb Fontaine—WJDA—Quincy	Lee O'Hara—WESX—Salem	Dick Smith—WORC—Worcester	Tony Davis—WTSL—Hanover	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Al Meltzer—WHEN—Syracuse	Nedd Flemming—WAEB—Allentown	Grady & Hurst—WPFH—Philadelphia	Joe Hyder—WADK—Newport
1	5	7	Elvis Presley	Victor	†Don't Be Cruel	5	1	1	1	1	5			1		1	10	3		10	1	2	
2	1	12	Platters	Mercury	*My Prayer	1	2	5	4		1	2					6	6		4	4		2
3	2	11	Hugo Winterhalter	Victor	†Canadian Sunset	2	5	8			3				6		4	4		5			
4	7	7	Patience & Prudence	Liberty	*Tonight You Belong to Me	3	8	6								2		1		1	2	6	6
5	3	12	Doris Day	Columbia	*Whatever Will Be, Will Be	4	4				6					3	7		3	7			
6	6	15	Patti Page	Mercury	*Allegheny Moon	6									3				8		8		5
7	8	7	Elvis Presley	Victor	†Hound Dog		3	1			10	1					1			2			
8	13	7	Mitch Miller	Columbia	*Song for a Summer Night						4						8						1
9	11	4	Bill Doggett	King	†Hony Tonk	7		2	2			3	2	8		5		7					
10	4	7	Andy Williams	Cadence	†Canadian Sunset												4		1	5		8	
11	..	2	Johnnie Ray	Columbia	†Walking in the Rain				6	5		6	5	2		4					3		
12	29	6	Sanford Clark	Dot	†The Fool															6			
13	25	5	Al Hibbler	Decca	†After Lights Go Down Low		9		3		9												
14	..	1	Crosby & Kelly	Capitol	*True Love								1	4							6		
15A	21	7	Buchanan & Goodman	Luniverse	Flying Saucer							4								3			
15B	40	3	Billy Ward-Dominos	Decca	†St. Theresa of the Roses			4		2				3		7		5					
17	18	10	Joni James	MGM	*Give Us This Day										4						5	1	3
18	14	8	Jerry Vale	Columbia	†You Don't Know Me	10										6	2		2				4
19A	32	8	Eileen Rodgers	Columbia	†Miracle of Love		7					5			1								7
19B	..	4	Sylvia Syms	Decca	*English Muffins and Stew				9				3		7								
19C	11	3	Helmut Zacharias	Decca	*White Lilacs Bloom Again								4			10	5						
22	21	5	Georgia Gibbs	Mercury	†Happiness Street													10					
23	17	3	Four Lads	Columbia	*Bus Stop Song								8										
24	..	1	Jim Lowe	Dot	†The Green Door			9															
25	18	11	Eddie Heywood	Mercury	†Soft, Summer Breeze		6												10	9			
26	15	22	Gogi Grant	Era	†Wayward Wind																		
27	..	9	Four Aces	Decca	*I Only Know I Love You													2				5	
28	44	2	Gogi Grant	Era	†You're in Love																		
29A	9	3	Billy Vaughn	Dot	*White Lilacs Bloom Again																		
29B	16	10	Artie Wayne	Liberty	*Angel																9		
29C	..	1	Lawrence Welk	Coral	*Tonight You Belong to Me																		
32A	24	11	Nat (King) Cole	Capitol	†All There Is to That						8								7				
32B	..	3	G-Clefs	Pilgrim	†Ka Ding Dong			7		3	7												
34A	..	1	Pat Boone	Dot	*Friendly Persuasion	9										8							
34B	26	2	Four Lads	Columbia	*A House With Love in It					7											7		
34C	36	8	Eydie Gorme	ABC-Par	*Mama, Teach Me to Dance										5								9
37	39	2	Platters	Mercury	†Heaven on Earth			5			2												
38A	34	15	Teresa Brewer	Coral	*Sweet Old-Fashioned Girl																		
38B	31	5	Frank Sinatra	Capitol	*You're Sensational														4				8
40	..	4	Sarah Vaughan	Mercury	*Fabulous Character													8				3	
41A	23	4	LeRoy Holmes	MGM	*White Lilacs Bloom Again				8								5						
41B	..	1	McGuire Sisters	Coral	*Every Day of My Life					6			7										
43	..	1	Rover Boys	ABC-Par	*School Ring			10		10							3						
44	27	3	Vaughn Monroe	Victor	*In Middle of the House									9									
45	..	5	Fontane Sisters	Dot	†Voices							10			9								

SOUTH / MIDWEST / FAR WEST

Pos. this wk.	Bill Wright—WAPI—Birmingham	Jim Carley—WPIN—St. Petersburg	Jack Gale—WTMA—Charleston	George Williams—WMAK—Nashville	Jim Lowe—WRR—Dallas	Chuck Blore—KTSA—San Antonio	Harvey Hudson—WLEE—Richmond	Jim Mills—WIND—Chicago	Don Bell—KRNT—Des Moines	Carl Shook—WJIM—Lansing	Sandy Singer—WTCN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Will Lenay—WSAI—Cincinnati	Robb Thomas—WEMP—Milwaukee	Bill Kelso—KOPO—Tucson	Dick Whittinghill—KMPC—Los Angeles	Bruce Vanderhoof—KYA—San Francisco	Lee Kopp—KSJO—San Jose	Lamar Sherlock—KTMS—Santa Barbara	Jim Ameche—KDAY—Santa Monica	Dick Novak—KPOJ—Portland	Paul Coburn—KOL—Seattle	TOTAL POINTS
1			1	2	2		2		6	1	8	1	6					1			1	1	200
2		1	2		7		1	2	7	2	1							2			3	6	171
3				4	4		6	1		6		5				3	1	3	2	4		5	139
4				1	3		9		4	4	2			7	9			4			4		127
5		2		5			10	3		5		7	9	4	2	1			1		8	4	125
6	1							4		8	5			2	1	4						8	80
7			3						6			2									9		72
8	2					2							8			5	6	7	7			9	63
9				10								10	3										62
10	7		4										4	8	10					4	7		59
11																							46
12					9		3		2		6							8			2	7	45
13			9	3						3				6					4				42
14		4											2										38
15A									9	9		4						6	5				37
15B																	8						37
17															8		9						36
18				8																			34
19A					6	8																	32
19B					5												7		3				32
19C		3												1									32
22	8	5										8					2					3	30
23	10			9		7							5							1			26
24			8		1															2			24
25	6			6									10			10			8				23
26	5						4				4					9							22
27																		5					21
28						1			1														20
29A	9								5		9						3						18
29B															4							2	18
29C	3												1										18
32A																2		10					17
32B																						10	17
34A		8				4								10									16
34B											3												16
34C															3								16
37																							15
38A			5									9			5								14
38B																7							14
40						9																	13
41A					8																		12
41B									8														12
43																							10
44					10												5						9
45															6								8

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...they can help you sell more in this $1½-billion retail market*!

These are the gentlemen who keep things spinning in New York State's second largest Metropolitan Area. As deejays, they call the turn on the music Buffaloans want to hear. As salesmen, their way with a sponsor's message is made-to-order for winning customers. Whether you aim your advertising at women, men, teen-agers, or all three—these are the men who can help you sell *more* in 354,000 radio homes.

*Sales Management, "Survey of Buying Power", 1956.

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

Mike Stewart, manager of **The Four Lads**, in Doctors Hospital for a checkup . . . **Jane Gibbs** tapped for New York disk promotion by Cadence Records . . . **Lustig & Kahrs** handling the new **Maynard Ferguson** orch currently at Birdland . . . **Cy Coleman**, now at The Composer, cut an album for Seeco Records . . . Hotel New Yorker's Golden Thread Cafe begins its fall season Sept. 17 with the **Alan Holmes** orch . . . **Steve Lawrence** cutting the title song of the U-I pic, "Pillars of the Sky" for Coral . . . Thrush **Lucille Norman** pacted to the indie Diamond Records.

Steve Clayton joined the Coral Records roster. First sides are "Two Different Worlds" and "It Happened Again" . . . **Harry Belafonte** into the Waldorf Astoria's Empire Room Sept. 20 . . . **The Four Lovers** begin a week's engagement at the Town Casino, Buffalo, Sept. 17 . . . **Vaughn Monroe** plays a special show at the Palace Theatre, Albany, Sept. 18.

Hollywood

RKO has signed **Buddy Bregman** to a one-pic scoring deal . . . **Jimmy Durante** will pen the foreword for Wolfie Gilbert's autobiog, "Without Rhyme or Reason." . . . **Lucille Norman** signed by Diamond Records . . . **Jimmy Wakely** set to cut four sides for Coral backed by **George Cates** . . . **Nelson Riddle** has completed scoring RKO's "The Girl Most Likely," and resumes his musical director chores on the Rosemary Clooney tv show . . . The Paganini String Quartet signed by Liberty Records, marking label's invasion into the long-hair field . . . **Patience & Prudence**, teenage chirps under pact to Liberty Records, guest on Perry Como's NBC-TV show Saturday (15).

Chicago

Murray Allen trio taking over relief chores at the Conrad Hilton's Boulevard Room . . . **Pearson Thal** orch opening at the Royal Hawaiian Hotel, Honolulu, Oct. 1 for a three-month stint . . . **Marion McPartland** trio set for the London House Nov. 14 for four frames . . . **Dinah Washington** into the Riviera, St. Louis, Sept. 28-Oct 6 . . . **Ray Pearl** into the Peabody Hotel, Memphis, Oct. 22 .

Pittsburgh

Bill Bickel is back at Shamrock Room again doing a single on the organ . . . Jazz concert season opens Sept. 20 with **Norman Granz's** "Jazz at Philharmonic" doing two shows at Mosque . . . **Dan Mastri** and the Deuces Wild into the Village in Erie, Pa., for a fortnight . . . **Art Petrocelli** joined the **Artie Arnell** band . . . **Frank Natale**, who exited Union Grill in 1952 after 13 years, has returned there to furnish dinner music. Natale, a guitarist, has Joe Skaro on accordion with him . . . **Frankie Barr** orch resumed at the Twin Coaches . . . **Tony Martin** show, with **Tex Beneke's** band and **Alan King**, booked for Shrine members at Mosque Nov. 5-6-7-8 and **Wayne King's** orch and revue 26-27 . . . **Edith Werner** will be the organist at the New Nixon when it finally gets going . . . **Andy Williams** inked for Copa week of Sept. 24 . .

Scotland

Sidney Bechet to St. Andrew's Hall, Glasgow, for concert date, along with **Andre Reweliotty's** jazz group from France and the **Humphrey Lyttelton** band . . . **Freddy Randall** orch at Playhouse, Glasgow, with chirpers **Shirley Western** and **Johnny Lowe** . . . **Doris Day** waxing, on Philips label, of "Whatever Will Be" topping Scot best-selling disks, with **Teresa Brewer** in second slotting with "Sweet Old-Fashioned Girl" . . . **Ted Heath** and his Music set for date at Usher Hall, Edinburgh, Sept. 14 . . . **David Whitfield** to Empire, Glasgow. .

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers, based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Whatever Will Be (Artists).	1	1	1	1	2	5	1	1	2	1	2	1	1	123
2	2	*Allegheny Moon (Oxford)....	2	2	4	3	8	1	4	2	1	4	1	2	2	112
3	4	†Canadian Sunset (Meridian).	3	3	2	4	1	4	8	4	3	2	3	3	4	99
4	3	*My Prayer (Shapiro-B).....	5	..	3	2	8	9	2	3	5	7	4	5	6	73
5	5	†Wayward Wind (Warman)..	7	..	8	5	..	10	7	5	6	8	8	4	3	50
6	8	*Song for Summer Night (April)	4	..	..	6	..	6	5	6	7	6	7	7	8	48
7	7	†Soft, Summer Breeze (Regent)	6	..	..	8	4	2	6	..	8	3	6	..	10	46
8	6	*On Street You Live (Chappell	..	4	5	7	..	..	3	..	4	..	..	..	..	32
9	14	*Tonight You Belong (BVC)..	9	..	6	..	..	3	..	..	..	5	10	..	9	24
10	11	†Don't Be Cruel (Shalimar-P).	8	..	7	..	..	..	..	8	..	..	..	..	5	16
11	15	*Moonglow (Mills).....	..	9	..	..	7	..	..	..	10	..	9	6	..	14
12	..	*White Lilacs Bloom (Harms).	..	6	9	..	..	..	..	..	..	9	..	..	..	9
13A	..	†Hound Dog (P&L).....	10	..	..	..	5	..	..	..	..	10	..	..	..	8
13B	12	*True Love (Buxton Hill)....	..	..	..	..	..	7	..	..	..	..	..	..	7	8
15	9	*Old-Fashioned Girl (Valor).	..	..	..	10	..	..	..	7	..	..	..	10	..	6

COL'S 'FAIR LADY' SET SELLS 100,000 MONTHLY

Columbia Records original cast set of "My Fair Lady" has been traveling at the rate of 100,000 sales a month. Package, on the market for the past five months, has now passed the 500,000 sales mark and is still rolling strong.

Hal Cook, Col's veepee in charge of sales, anticipates a steady sales roll on the set and reports that sales will probably build in the fall since retailers are now restocking their original orders.

The album stars Rex Harrison and Julie Andrews in a score by Alan Jay Lerner and Frederick Loewe. Col also has issued a dance album of the score by Sammy Kaye.

Emile Berliner Kin Back in Disk Business

The Berliner name is back in the disk business. Oliver Berliner, grandson of the late Emile Berliner, inventor of the disk record and founder of the Berliner Gramaphone Co., which later became RCA Victor, has launched his own indie recording venture. Diskery will be known as Tropicana Records.

The recording setup will be a subsid of Oberline, Inc., of which Berliner is prexy. The disk operations will be headed up by songwriter Dick Sherman. Initial release is an album tagged "Con Sabor Latino." Package features the Alberto Calderon orch and the Mike Pacheo Sextet. The diskery will concentrate on the latino field.

Hamblen Gets SAG OK

Hollywood, Sept. 11.

Hamblen Music has been removed from the Screen Actors Guild's "unfair" list after paying wages due three femme singers in vidpix.

SAG terminated its pact with the company July 30, but the firm is now reinstated and members can work for it. Stuart Hamblen is prexy.

Inside Stuff—Music

Coast Local 47 AFM has intervened with the Internal Revenue Bureau on behalf of three casual musicians caught short by a new tax ruling. Government decreed that tooters cannot deduct as a business expense the mileage charges between home and the scene of a date, even though a car is used to transport big instruments such as bass fiddles or drums. Tax office contended the windjammers could just as easily take a bus. Ironically, it appears that the stumbling block is that the musicians work out of their homes. If they maintained an office at which they received bookings, they could charge off transportation from that office to the actual scene of work although not from their homes to the office.

Already out with a rash of records on the title song from the Allied Artists pic, "Friendly Persuasion," Leo Feist, Inc. (The Big Three), is now preparing a drive on the remainder of the score which includes four songs, "Coax Me A Little," "Marry Me! Marry Me!," "The Mocking Bird In The Willow Tree" and "Indiana Holiday." Coral is readying an extended play platter of the tunes with an orch under the direction of Dimitri Tiomkin, who penned the score with Paul Francis Webster. Pat Boone, who sings the title tune on the soundtrack of the pic, has also cut a special EP platter of the four tunes for Dot release.

Capitol Records side-stepped a soundtrack album on 20th-Fox's "Best Things In Life Are Free" in favor of a Gordon MacRae package because the film handling of music didn't appear to be shaping up as a commercially potent package. Film used a large number of tunes, but used many of them in a fragmentary way, sometimes using as little as eight bars. Since the package would have had to be re-recorded anyway, the label decided to make it a straight MacRae album. Coast waxery had the exclusive rights to the track if it wanted it by virtue of its exclusive deal with MacRae.

Boston's songwriting history teacher, Lee Morris, is off on a jingle kick with 18 sales chalked up in the past few weeks. The cleffer, who teaches songwriting at the YWCA is also writing a book, "Teacher in Tin Pan Alley."

He's been writing the jingles for local ad agencies and politicos. For the Mass. Democratic gubernatorial candidate, he wrote "Let's Go With Furcolo." For the Republican choice, "Let's Win With Whittier." Morris also has a new Frank Sinatra release, "You Forgot the Words."

Courses in lyric writing have again been put on the curriculum at UCLA. Conducted by ASCAP cleffer Hal Levy, the classes are tagged "Popular Lyric Writing" and "Popular Lyric Writing Workshop." Latter course has drawn such guest lecturers as Oscar Hammerstein 2d, Johnny Mercer, Harry Warren, Leo Robin and others.

Ashley Miller, who begins his third year as chief organist at Radio City Music Hall, N.Y., is getting a big play on wax this fall. Two albums, one for Columbia and another for Mercury, will have him playing the showplace's huge four-manual Wurlitzer.

Bertram Beerbohm of Bronze Records points to his label's "The Bible Speaks to Children," two 12 inch LPs by Claude Rains, as other samples to tie in with last week's "music biz gets religion" appraisal. Beerbohm adds his releases are doing "very nicely."

Longhair Maestro Gives Jazz Beat at Town Hall

Dimitri Mitropoulus again takes a swing at the jazz field next month when he conducts the first concert at New York's Town Hall sponsored by the Jazz and Classical Music Society. Tootlers appearing with the longhair maestro will be Miles Davis, Percy Heath, J. J. Johnson, Connie Kay and John Lewis, among others. The maestro previously had conducted Rolf Lieberman's jazz concerts with the Stan Kenton orch at Carnegie Hall, N. Y.

Bash, which is set for Oct. 19, will be put into the groove by Columbia Records. The disk royalties as well as the proceeds from the concert will be utilized for future concerts and the commission of new works.

Jan Garber orch booked for a dance at Sevenoaks Country Club in San Antonio, Oct. 23, in a charity event sponsored by Temple Beth-El Brotherhood.

USIA Using Pic-Disks O'seas to Tell U. S. Story

Washington, Sept. 11.

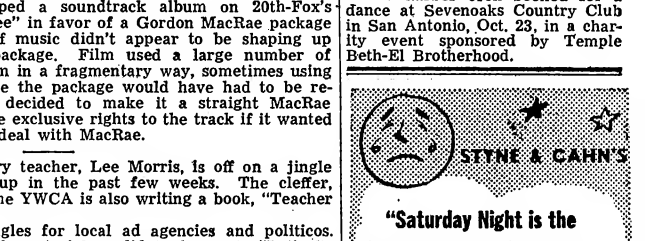
Plastic-coated paper phonograph records, also bear colored pictures and written texts, will be used by the U. S. Information Agency as a new method of telling the American story abroad. The records are now being prepared in several languages for distribution in South Asia, Africa, and the Near and Middle East.

"Some areas in the free world," explained Theodore C. Streibert, USIA topper, "lack electricity and some of the more modern communications methods. In many of these areas, television and even radio do not exist on a large scale. Newspapers, magazines and motion pictures are not common.

"As a result, many of the people rely on hand-wound phonographs as a means of sharing ideas and entertainment. We believe the new audio-visual records will provide a practical means of communicating with them in their own languages and dialects."

KING OF NOTHING
Words and Music
By PAT BALLARD
Roulette Record #102
BERNIE KNEE and Orch.
ESSEX MUSIC

Another BMI "Pin Up" Hit
HIS NAME WAS DEAN
Recorded by
NATHAN RUSSELL .....Forest
Published by
SCOPE MUSIC, INC.



PROGRAM TO-DAY
YESTERDAY'S
FLAPPERETTE
Music by
JESSE GREER
Published by MILLS MUSIC
1619 Broadway, N. Y. 19

THE HIT OF THE WEEK
Sam (The Man) TAYLOR and Dick HYMAN
BLUES IN THE NIGHT
MGM12325
CHLO-E
K12325
M-G-M Records

The Big 3 congratulates

ROBBINS · The Big 3 · FEIST · MILLER

DIMITRI TIOMKIN for His Outstanding Musical Score

PAUL FRANCIS WEBSTER for His Sparkling Lyrics

in connection with

Friendly Persuasion

An ALLIED ARTISTS Film Presentation • Produced and Directed by WILLIAM WYLER

Starring GARY COOPER • Co-starring DOROTHY McGUIRE, MARJORIE MAIN and introducing ANTHONY PERKINS

The Big 3 proudly announces

A ROSTER OF MAJOR RECORDINGS

•

FRIENDLY PERSUASION

(Thee I Love)

Recorded by

PAT BOONE*	DOT	**BOB GRAYBO**	UNIQUE
LOU BUSCH	CAPITOL	**MICHEL LEGRAND**	COLUMBIA
GEORGE CATES	CORAL	**TONY PERKINS**	EPIC
FOUR ACES	DECCA	**DAVID ROSE**	M-G-M

*"FRIENDLY PERSUASION (Thee I Love)" performed on the film soundtrack by PAT BOONE

To Be Released!

UNIQUE LP Recording

Entire "FRIENDLY PERSUASION" Score

From The Original Soundtrack

Watch For!

CORAL Extended Play Recording

Orchestra and Chorus Conducted by **DIMITRI TIOMKIN**

FRIENDLY PERSUASION (Thee I Love) — **MARRY ME! MARRY ME!**

COAX ME A LITTLE — **INDIANA HOLIDAY**

THE MOCKING BIRD IN THE WILLOW TREE

Coming Soon!

DOT Extended Play Recording

***PAT BOONE* Sings**

COAX ME A LITTLE — **INDIANA HOLIDAY**

MARRY ME! MARRY ME! — **THE MOCKING BIRD IN THE WILLOW TREE**

INDIANA HOLIDAY

Recorded By

LAWRENCE WELK and His Orchestra.....CORAL

Entire "FRIENDLY PERSUASION" Score Published by

LEO FEIST, INC., 799 Seventh Avenue, New York 19, N. Y. • NORMAN FOLEY, Gen. Prof. Mgr.

Himber

Continued from page 49

peddling cloths to wipe the dust off LP records.

At the other end of the exposition hall and tied in with the Himber promotions is a high-fidelity audio show, "Audiorama," another turkey from the viewpoint of the number of exhibitors. But the few exhibits that are displaying their hi-fi wares are enough to create such a racket that the Himber show is all but lost in the thundering decibels. It would be difficult to conceive of a more poorly organized layout for the presentation either of live talent or of audio equipment.

Cacaphony of Sound

The Himber promotion is being held in a cavernous exposition room with a concrete floor and an exposed ceiling. The sound from the hi-fi exhibits and the live acts blended into unintelligible din and nobody seemed to care. The mike in front of the bandstand from which Himber conducted a big orch was completely useless.

Himber's opening night show faced impossible odds of poor acoustics, no crowds, no showmanship and plenty of noise. Disk jockey Bil Randle, the first of 10 jocks to emcee the daily events, could not make himself understood through the amplifying system and neither could anyone else.

Himber's so-called Apollo Awards, a self-styled "Oscar" for the disk industry, was an event that will be remembered by no one. Rudy Vallee and Paul Whiteman were on hand to receive the statuettes and Leonard Feather, the jazz critic, went on stage in behalf of Ella Fitzgerald. Other recipients of the award couldn't make it that night.

The show presentation included appearances by Bill Haley & His Comets, Pat Boone, The Platters and Buck Ram's "Happy Music Show." The handful of kids who were there tried to generate some excitement, but it was tough to Lindy Hop on the concrete floor without breaking some arches.

The Four Lads, who were due to make an appearance at the Coliseum bowed out by "mutual consent" and other acts have shortened their runs. The American Guild of Variety Artists, meantime, has requested Himber to post an additional bond for the acts.

It's understood that total cost for the promotion, including talent, rentals and advertising, is around $100,000.

PROM'S ORCH UNDER MUNDY

Prom Records, lowprice indie label, has formed its own house orch for its disk sessions. The new Prom orch will be headed up by Jimmy Mundy and Joe Cabot. Composer-conductor Tony Cabot has been slotted as label's artistic director.

Diskery peddles its line through chains and rack jobbers.

A cute novelty with a lilting beat!

WAIT LITTLE DARLING

Recorded by

KAY CEE JONES

on Decca

MILLS MUSIC, INC.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Record)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**PLATTERS** (Mercury) "My Prayer"	2	6	1	..	1	5	2	6	2	2	1	..	..	4	2	..	9	6	1	..	..	115
2A	5	**ELVIS PRESLEY** (Victor) "Don't Be Cruel"	..	1	..	1	..	..	1	4	4	1	4	..	5	1	..	1	7	..	9	1	2	112
2B	3	**ELVIS PRESLEY** (Victor) "Hound Dog"	1	..	2	2	3	7	5	..	1	..	2	3	..	..	1	..	1	1	2	..	..	112
4	2	**DORIS DAY** (Columbia) "Whatever Will Be, Will Be"	3	3	3	5	4	6	..	7	3	..	3	..	3	10	3	5	3	7	5	..	4	110
5	4	**HUGO WINTERHALTER** (Victor) "Canadian Sunset"	5	4	4	10	..	3	..	..	..	..	5	1	2	..	6	3	4	4	4	2	8	100
6	11	**BILL DOGGETT** (King) "Honky Tonk"	..	8	..	3	..	..	..	..	6	3	..	..	4	..	..	..	2	2	..	7	3	61
7	7	**PATIENCE-PRUDENCE** (Liberty) "Tonight You Belong to Me"	10	2	7	..	..	8	..	..	8	..	6	..	1	6	..	..	..	..	..	..	1	50
8	6	**BUCHANAN-GOODMAN** (Luniverse) "Flying Saucer"	4	..	..	..	..	..	..	10	7	..	8	2	..	..	4	..	..	10	7	5	..	42
9	9	**PATTI PAGE** (Mercury) "Allegheny Moon"	6	..	..	..	7	9	10	9	..	..	9	..	..	8	5	..	..	..	6	..	5	36
10A	8	**MITCH MILLER** (Columbia) "Song for a Summer Night"	..	..	..	..	8	..	8	..	5	..	7	8	..	..	..	..	..	..	..	6	6	29
10B	13	**SANFORD CLARK** (Dot) "The Fool"	..	..	..	..	..	..	..	3	..	..	..	..	8	2	..	2	..	..	..	..	..	29
12	10	**GENE VINCENT** (Capitol) "Be-Bop-a-Lula"	8	..	10	..	..	..	..	..	..	10	10	..	..	..	7	9	..	..	3	4	..	27
13	14	**ELVIS PRESLEY** (Victor) "I Want You, I Need You"	7	..	..	..	..	1	..	..	10	..	..	..	..	..	8	..	..	5	..	..	..	24
14	..	**ANDY WILLIAMS** (Cadence) "Canadian Sunset"	..	..	..	..	2	..	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	23
15	18	**JOHNNIE RAY** (Columbia) "Walking in the Rain"	..	..	..	..	..	..	3	..	..	..	..	..	..	5	..	..	..	..	..	..	3	..	22
16	15	**AL HIBBLER** (Decca) "After the Lights Go Down Low"	..	5	..	6	..	..	..	5	..	8	..	..	..	..	..	..	10	..	..	..	..	21
17A	21	**EDDIE HEYWOOD** (Mercury) "Soft, Summer Breeze"	..	..	5	..	10	..	..	1	..	..	..	..	..	..	..	..	..	..	..	9	10	20
17B	16	**GOGI GRANT** (Era) "Wayward Wind"	..	..	..	..	6	2	..	..	..	..	..	..	..	..	9	..	..	..	..	..	7	20
19	22	**NAT (KING) COLE** (Capitol) "That's All There Is to That"	..	..	6	..	..	..	9	..	..	..	..	6	6	..	..	10	..	..	..	..	..	18
20	..	**PAT BOONE** (Dot) "Chains of Love"	..	..	..	..	..	..	..	..	..	4	..	..	7	..	..	..	8	..	..	..	..	14
21	12	**JERRY VALE** (Columbia) "You Don't Know Me"	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	5	..	..	..	..	13
22	18	**PAT BOONE** (Dot) "I Almost Lost My Mind"	9	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	..	8	..	..	9	11
23A	..	**CROSBY-KELLY** (Capitol) "True Love"	..	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23B	..	**BILLY STEWART** (Chess) "Billy's Blues"	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	10
25	16	**HELMUT ZACHARIAS** (Decca) "When White Lilacs Bloom Again"	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	4	..	..	..	..	9

1	2	3	4	5	6	7	8	9	10
EDDY DUCHIN STORY	MY FAIR LADY	KING AND I	CALYPSO	HIGH SOCIETY	ELVIS PRESLEY	SONGS FOR SWINGING LOVERS	CAROUSEL	OKLAHOMA!	THE PLATTERS
Film Soundtrack	Broadway Cast	Film Soundtrack	Harry Belafonte	Film Soundtrack	Elvis Presley	Frank Sinatra	Film Soundtrack	Film Soundtrack	Mercury
Decca	Columbia	Capitol	Victor	Capitol	Victor	Capitol	Capitol	Capitol	MG 20146
DL 8289	OL 5090	W 740	LPM 1248	W 750	LPM 1254	W 653	W 694	SAO 595	
		EAP 740	EPA 1248		EPB 1254	EAP 653	EDM 694	SDM 595	

Cast Set

Continued from page 47

eries just issued single platters culled from albums for disk jockey servicing as an added promotion gimmick for the set.

Now, however, the companies' sales staffers report that demands have been coming in from the field for single disks from the sets to be channeled through regular retail outlets. The singles are also going out to the deejays and are being pushed by the disk companies and publishers alike as regular pop entries.

The move-in of the single disk on the original cast set and soundtracker market has not yet had any noticeable effect on the album sales. The aforementioned packages are holding strong in the bestseller lists and diskery sales thinking is that the pop single exposure can do nothing but stimulate more interest in the original package.

Pic Themes

Continued from page 47

Bad Seed" and the Max Steiner score for "Death of a Scoundrel." Capitol is hitting with the Dimitri Tiomkin score for "Giant," while the RKO-Unique label has as its first soundtrack set, the Tiomkin score for "Friendly Persuasion."

Although the filmites regard a soundtrack package release as an extra added publicity value for the pic, they're not as excited about it as a title song plug on a pop single. The diskers, however, use the pic as a selling aid for the sets. A surefire bet is putting the pic's stars on the album cover.

The photogenic star doesn't always outshine the musical values. An example was cited by one diskery exec who was offered the soundtrack rights to "Bus Stop." "Marilyn Monroe would have made a terrific cover," he said. "but there just wasn't enough music in the picture to make an album."

Vogel

Continued from page 47

organized to explore whether they had any additional claim once pic tunes were shown on video.

One industry lawyer said that major companies, like RKO, Warner Bros. and Metro, are completely in the clear on all films made since 1941. These contracts mostly specify that the rights to the music in films also includes the right to exhibit over video. The pre-1941 contracts are not clear on this issue and it's understood that talks between the interested parties are still going on.

Also at issue are numerous contracts for music with independent pic producers who have since sold out to video. The Vogel suit involves such a pact.

PAT MORAN

QUARTETTE

NOW—INDEF.

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CHICAGO

BETHLEHEM RECORDS

PAUL RAFFLES Personal Mgr.

ASSOCIATED BOOKING CORPORATION

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THE TIES THAT BIND

AMERICAN MUSIC INC.

DECCA RECORDS

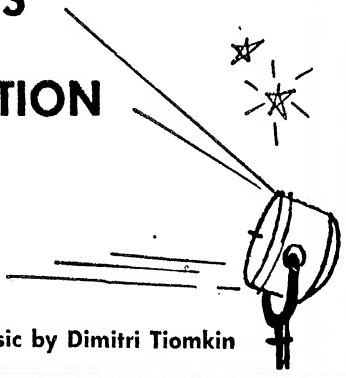
America's Fastest Selling Records!

WARNER BROS. PICTURES

Presents

GEORGE STEVENS' PRODUCTION

"GIANT"



2 GREAT SONGS Lyric by Paul Francis Webster • Music by Dimitri Tiomkin

THE

"GIANT"

(THIS THEN IS TEXAS)

and

"THERE'S NEVER BEEN ANYONE ELSE BUT YOU"

Sound Track Album by Capitol

"GIANT"

Recorded By

LES BAXTER—Capitol

RAY HEINDORF—Columbia

GEORGE CATES (Vocal—JIMMY WAKELY and CHOIR)—Coral

JACK PLEIS (RALPH YOUNG and CHOIR)—Decca

LEONARD ROSENMAN—Imperial

ART MOONEY—MGM

RUSTY DRAPER—Mercury

BOB CARROLL (JOE LEAHY ORCHESTRA)—Unique

"THERE'S NEVER BEEN ANYONE ELSE BUT YOU"

Recorded By

LES BAXTER—Capitol

RAY HEINDORF—Columbia

GEORGE CATES—Coral

LEONARD ROSENMAN—Imperial

DAVID ROSE—MGM

ART MOONEY—MGM

DAVID CARROLL—Mercury

BOB GRAYBO (JOE LEAHY ORCHESTRA)—Unique

M. WITMARK & SONS 488 Madison Ave., New York 22, N.Y.

Autry Wild West Show Boffo Click At CNE; Can. Exhibition Draws 2,980,000

Toronto, Sept. 11.

Although a total of 2,980,000 visited the Canadian National Exhibition for an overall high, four days of bad weather did considerable damage to the grandstand attractions. Attendance for the major grandstand show, headed by Richard Hearne (Mr. Pastry) was described as excellent and would have headed to a new record for the exhib had they had the right breaks in the elements.

In special matinee shows, Gene Autry with Gail Davis (Annie Oakley) both drew a terrific audience during their personal appearance here, with both stars chalking up attendance records for two days, despite rain, for the biggest crowd in the 26,000-seater grandstand in the CNE's 78-year history. The singing cowboy and the sharpshooting Annie Oakley scored such a success that the youngsters and the adults at the matinee performance were running down the ramps and overcoming the ushers to get at them.

Autry was emcee of a wild west package that also included several circus acts. Production chief Jack Arthur whipped the afternoon show together. This is the first time he has ever taken on the chore of a matinee, this in addition to his evening spectacular, involving an outlay of some $400,000 for the fortnight's show, which has always shown a substantial profit, grossing $560,000 last year.

Show also included guitar-playing Merle Travis, composer of "16 Tons," the 16 Promedares, for their hoe-down square dances; the Cass County Boys; Marion Barbo, for her roping, and Carl Cotner directing the Melody Ranch orchestra. Emceeing the circus acts was Scampy (Dobritch).

Theatres Squawk Vs. Cuffo Supermart Show

Massillon, O., Sept. 11.

Things are tough enough without competition from supermarkets, according to theatre managers who protested when the Board of Education rented the Massillon High School Auditorium to a supermarket chain for a special performance of the "Show of Shows." The Board of Education thereupon cancelled its rental, but Tracy and Avery Co., Mansfield, said it would find another location for its Massillon performance in October.

Customers at any of the three T&A Saveway Markets in Massillon are being offered a free ticket to the mammoth show for each $30 worth of register receipts. The "Shower of Stars" show is headed by Lu Ann Simms, The De Marco Sisters, Eddie Howard orch., Professor Backwards, Four Step Bros. and Sandy Wirth.

Al Fresco Pitt Icer Grosses Okay 181G

Pittsburgh, Sept. 11.

First outdoor engagement of "Ice Capades" here wasn't too bad, considering fact that show ran into a mess of bad weather during the 10-day engagement. Rink revue grossed around $181,000, on the stand at Forbes Field, home diamond of the Pittsburgh Pirates.

John H. Harris hypoed the local stand by bringing in names like Ron Robertson and Markhus & Thomas, "The Old Smoothies," from his other "Ice Capades" which opens tomorrow night (Wed.) in New York at Madison Square Garden.

Previously "Capades" has always played indoors locally at Harris-operated sports arena, the Gardens. However, that site is being razed to make way for an apartment building. That not only cuts "Capades" and "Ice Follies" out of its long-time Pitt home but also puts Harris' hockey team, the Hornets, out of business until Civic Auditorium downtown is completed not before 1959.

Miami Beach Cracking Down On Strip Spots

Miami Beach, Sept. 11.

Miami Beach City Council this week cracked down on the strippery-circuit with instructions to Police Chief Romeo J. Shepard to bear down in a growing harassment drive against flesh-spots whose shows were described by one solon as "filthy, obscene."

Big whip held over the operators, already bugged by a recent fatal shooting outside one spot, a sleeping-pills overdose by a featured undraper, all-out brawl in another club, and suicide by a dancer is intimation by council of dental of liquor license grants, up for renewal next month. Meantime, all owners past records are to be scanned thoroughly.

Chief Shepard has already been in action, his plainclothesmen making the rounds resulting in arrest of Dixie Evans, who is billed as the "Marilyn Monroe" of burlesque. She was in the news two weeks ago after taking an overdose of sleeping pills. Also nabbed was Marlene Boucher, who performs in a South Beach spot. Both were charged with indecent exposure.

Several years ago, AGVA's district office, after a rash of complaints on too much exposure, issued a set of rules for strippers which were posted in all dressing rooms and adhered to by the "exotics."

The dancer, who leaped six stories to her death, was Marcella Lynn. Police found her body behind the building in which she lived. According to police investigators she had been despondent over employment and domestic problems. Acute alcoholism was a contributing factor to death.

Donegan's Scot Dates

Glasgow, Sept. 11.

Lonnie Donegan will headline in vaude at the Empire Theatre here Sept. 24, following Sept. 17 week at the Empire Theatre, Edinburgh. He has dates set for 13 provincial vauderies.

Donegan will be accompanied by his group of Denny Wright (guitar-vocal), Micky Ashman (bass), Nick Nicholls (drums), with himself the lead on guitar and vocals.

Deep River Boys opened at Empire, Glasgow, last night (Mon.).

Tall and Short of It

Honolulu, Sept. 11.

Pearl City Tavern has managed to outstretch the new Honolulu Burlesque theatre by two inches.

Tom Melody's downtown burlesque house is headlining Maxine Martin, 6 feet 6 inches tall, and billed as "Miss Skyscraper." New Tavern show, which opened Friday (7), is topped by Ricki Covette, 6 feet 8 inches tall, and heralded as "World's Tallest Exotic."

Coincidentally, Calypso Joe's Theatre Restaurant, which just opened in downtown Honolulu, has a Midget Bar.

House Bill to Kayo 20% Cafe Tax Promised by Jersey Congressman

Washington, Sept. 11.

An indication that he will introduce his bill to eliminate the 20% bite on nitery tabs is given by Rep. Frank Thompson, Jr., (D., N.J.), in a statement printed in a post-adjournment issue of the "Congressional Record." Thompson pointed out the great impact of American music abroad, but that the tax in this country was throttling employment for musicians.

"Today," he said, "we have begun to appreciate our music on a much wider scale and it is possible to hear it in many cities of our land . . . But so much of it is recorded and played by only a few name bands, and our symphony orchestras devote less than 10% of their programs to our own music.

"While Americans in all walks of life are now beginning to appreciate our own music, it is still very hard for a musician to earn a living, and if something is not done soon to correct this situation, it may soon reach a point where it is not possible for more than a few musicians to make a living at all.

"One of the principal reasons for this unfortunate situation is very simply that the places where music is being played are finding it exceedingly difficult to stay in business. Cabarets and night clubs, hotel dining salons, and so on are all existing on the slimmest of profit margins or going out of business. All too frequently they are being forced by high taxes, among other things, to drop live entertainment and living musicians in order to stay in business . . . My measure would eliminate the entertainment or cabaret tax. I am confident that the elimination of this tax would help relieve a deplorable unemployment situation which is facing many thousands of good American musicians, and I should like to see Congress adopt this legislation during the next session."

Columbia, S. C., Cafe's Surprising Click, 3d Year of Name Policy

Columbia, S.C., Sept. 11.

The Laurel Hill theatre restaurant here is heading into its third year of operation with name talent, next headliner being Carmen Cavallaro who comes in Oct. 15. The Three Suns have just closed a run here. Others set during this month are Roger Williams, Jimmy Edmundson (Prof. Backwards), Helene Aimee and Stanton & Peddi.

Spot, operated by Lester L. Bates, is the only nitery in the state with a regular name talent policy. Cafe uses one monthly, rest of the layouts being of the less expensive variety. During the name cards, a cover and minimum policy prevails. Room seats 500 and is considered an anomoly in the eatery trade in this comparatively rural area since it plays talent despite the fact that hard liquor sales by the drink are illegal in this state.

BILTMORE HOTEL, L. A., CLOSING BOWL IN OCT.

Hollywood, Sept. 11.

Biltmore Bowl, 1,000-seat Biltmore Hotel nitery, one of nation's top hotel rooms since April, 1934, shutters Oct. 4 at the conclusion current show, a victim of rising costs, tv competition and federal cabaret tax.

Manager Joe Faber will remain to handle the Bowl as a private party site. He will also book bands for hotel's rendezvous room which recently dropped afternoon floorshows for tired businessmen in favor of dancing-only policy.

Bowl over years played top name bands including Ozzie Nelson, Russ Morgan, Phil Harris, Ted Lewis and Joe Reichman. For last five-and-a-half years, Hal Derwin houseband has held the spot, a record for room.

Boen Added to Lineup Of Rodeo in New York

Ken Boen has been added to the talent lineup at the World's Championship Rodeo, running at Madison Square Garden, N.Y., Sept. 26 to Oct. 14. Boen has a standard turn billed as "The Arkansas Traveler." Others pacted for the rodeo include the trick roping and riding turns of Buff Brady, Rex Rossi and Virginia Hadley. Top act for the show is the canine Rin-Tin-Tin.

Some 200 cowpokes will compete for the $100,000 in prizes and entry money in this year's event. Included are top coin winners of last year, Casey Tibbs who got a total of $42,065 at various shindigs, and Jim Shoulders who walked off with $37,682.

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Fairs Follow the Weather; Cornbelt Hit; Topsfield (Mass.) New Record

Omaha, Sept. 11.

Drought and bad weather took their toll at state fairs in the cornbelt regions this year. Not only was attendance down but biz was decidedly off. Iowa State Fair in Des Moines, which wound up Sept. 2, finished with its second lowest attendance since its revival in 1946 after a four-year lapse during World War II.

Total for the 10-day run was 456,453, while attendance at previous fairs ranged from 455,737 in 1950 to the alltime high of 607,112 in 1954, when the fair celebrated its centennial.

Nut on the Iowa expo is $638,000 and this year the gross was $668,000. Only bright spot was the drawing power of cowpoke Roy Rogers, who lured 72,000 spectators to the grandstand rodeo show for five appearances in four days.

Attendance at the Nebraska State Fair in Lincoln, Sept. 1-7, was about 20% less than last year's, when 295,000 set an all-time record. In addition, the Lincoln show ran seven days this year in comparison to six days previous years.

A bad-weather break on Wednesday (5), when rain and cold kept the crowd down to about 20,000, was responsible for much of the decline. The grandstand attraction, "Holiday on Ice," playing its second straight year here, took a huge gross dip and the William T. Collins shows on the midway also suffered.

Mass. Fair Tops Record

Topsfield, Mass., Sept. 11

The 132d revival of Topsfield Fair, oldest in the nation, smashed its record with a crowd total of 142,000 for the seven-day run ended Saturday night (8). Best previous mark was 115,000 last year. Gate was pegged at 75c to 6 p.m., 50c at night and 50c and $1 grandstand admish. A new parking lot for 3,000 cars brought

(Continued on page 58)

Thrush Hopes Disclick Will Up Vegas Values

Singer Lynn Christie has postponed her Sept. 28 date at the Dunes Hotel, Las Vegas, in order to exploit a couple of sides she recorded for the indie NAR label.

Singer got out on the pitch that if the platters clicked, her value to the spot would be considerably greater, and a later date would pay off to a greater extent for boniface Bill Miller.

Kaiser Launches New Hawaiian Hotel Wing; Defers Hilton Project

Honolulu, Sept. 4.

Henry J. Kaiser starts construction work this week on a 14-story, 250-room addition to his Hawaiian Village hotel, with Western Hotels earmarked to operate the new resort.

Meanwhile, plans for his proposed 21-story 750-room main hotel are proceeding at a slower tempo, Kaiser indicated. It is the latter hotel that originally was supposed to come under Hilton chain management.

Industrailist hopes to establish Hawaii's first color tv station somewhere on the Village grounds as well as a radio station. To help launch color, Kaiser said he proposes to loan up to 3,000 color tv receivers free of charge.

Kaiser also intends to push for immediate construction of an 1,800 seat aluminum-domed auditorium. The new hotel addition will emphasize nitery entertainment.

Included in his planning is a supper club that will accommodate 2,000 persons for dancing, dining or banqueting. His most recent nitery, the Ale Ale Kai room, is fast establishing itself as a top Waikiki draw.

Honolulu Film House Turns Into Burleycue

Honolulu, Sept. 4.

A Honolulu theatre, a Japanese film house is now operating as the city's second "girlie" theatre under flame of Honolulu Burlesque.

House was leased by Tom Melody, Waikiki entertainer and promoter, and opened Saturday (1) with Maxine Martin, billed as "Miss Skyscraper," as headliner. House is running two shows nightly and three shows each Saturday evening.

Aussie Olympics' Prevue Contest With Billing Tiff

Toronto, Sept. 11.

A billing battle is in the offing for David N. Martin's "Olympic Follies," slated to start on the Nov. 1 Australian Tivoli Circuit at the Tivoli Theatre in Melbourne.

Richard Hearne (Mr. Pastry), current at the Canadian National Exhibition, Toronto, claims the right to sole headline billing. Deal was made by Eddie Elkort, at that time head of the Lew & Leslie Grade American operations, with Martin, whom Elkort represents in America. Meanwhile, Nick Darvas, of Darvas & Julia made a deal in London with Martin to be on the same show. Whether his contract calls for headline billing for Julia, who has branched out as a singing single, isn't known.

However, a lot of literature and reproductions of a printed program for the show proclaims Julia as the star of the show. Tradepaper ads indicating that Julia is the big name in the show, have also been taken. All of this is causing much dissatisfaction on Hearne's part. It's reported that he has threatened to leave the show unless the situation is corrected and he is given sole headline billing. Hearne, following his CNE date, will go to New York, and after a short stay,

(Continued on page 59)

Buyers' Market For Top Coin Names Arises In New Miami B'ch Hotel Setup

By LARY SOLLOWAY

Miami Beach, Sept 11.

Reshuffling of lease arrangements by two big hotels this week resulted in narrowing of the market for high-bracket names into a three-situation pattern. The Versailles hotel cafe was returned to Alan Gale by Barney Barnett, while the Beachcomber's Norman Schuyler bowed out of the operational end, turning his former heavy star-user spot over to a new nitery figure, to be run as a "Cotton Club."

With Lou Walters still holding off announcement on use of marquee names and status of Ciro's undetermined, competition for toppers is now largely between the new Americana and the Fontainebleau, with Eden Roc set for major portion of the winter, having room for perhaps three additional topliners to fill out the run. First two hotels are still up in the air as regards the big names, the Americana set only to tee off with a national telecast via the Perry Como show during the NBC Convention there Dec. 15. Only acts definitely set are Patti Page, Lillian Roth, Red Buttons and Gloria De Haven.

Fontainebleau, has the Ritz Bros., Tony Martin and Tony Bennett. Prexy Ben Novak is heading for the Coast shortly, seeking deals with talent.

The Beachcomber has been taken over on lease from Schuyler by Sam Newfield, who will install a big, non-name production in the old Cotton Club format, with the colored staffing idea running from orch through show to floor crew and at the door Benny Davis is currently lining up the cast in New York with Murray Weinger, former Copa City op in an advisory capacity.

Plan calls for a low price policy to lure patrons into the 900 seater. Concentration wil be on showgals, dancers, choral group and other facets to provide plenty of quan-

(Continued on page 59)

Lilo Subs at Chez Paree For McGuire Sisters

Lilo went into the Chez Paree, Chicago, last night (Tues.) as a last-minute replacement for the McGuire Sisters who fell out of that date as a result of illness of Dorothy McGuire. The McGuires had to cancel their stand at the Michigan State Fair as well as the Chez.

This is Lilo's first Chi stand as a single. French import had been in the legiter "Can Can" for more than a year before branching out into business for herself.

Friars, Moving to New Hdqtrs. Next Year, Sell Clubhouse for $116,000

The National Showmen's Assn. has taken over the Friars' clubhouse on W. 56 St. New York. Details of the sale at $116,000 were finalized last week with possession to take place sometime in July. However, date can be moved up by mutual consent.

Representing the Friars at the sale were Harry Delf, dean; Harold Goldblatt, attorney, and Carl Timin, executive secretary. George A. Hamid, John Wiseman, Morris Batalsky, NSA execs, and Attorney Sidney Levine acted on behalf of the buyers, who are currently housed in a former residential hotel on W. 56 St.

The Friars have taken over a six-story building currently occupied by the American Institute of Physics, who vacate Jan. 1. Alterations start immediately, and the Friars hope to get into their new quarters by March. Purchase price for the quarters at 55 E. 55th St. was $325,000 and by time alterations are completed, layout will cost an estimated $500,000.

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Vaude, Cafe Dates

New York

Bob McFadden booked for the Hotel Nacional, Havana, starting Sept. 18 . . . **Jose Melis** tapped for the Mermaid Room of the Park Sheraton Hotel, N. Y., starting Monday (10) . . . **Guy Mitchell** heads for the Henry Grady Hotel, Atlanta, Sept. 13 . . . British per-center **Harry Lowe** on a visit in the U.S. . . . **Nejla Ates** to play the Copa, Pittsburgh, Oct. 17 before returning to "Fanny" Dec. 25 . . . **Christine Jorgenson** to work the Copa, Pittsburgh, Nov. 12 . . . **Lili St. Cyr** to play the Casino Royale, Washington, Nov. 30 following her European trip . . . **Dorothy Donegan** a returnee at the Embers, N.Y. . . . **Merry Macs** start a two-week stint at the Shamrock, Dallas, tomorrow (Thurs.).

Following his pullout of the legit revue, "Mr. Wonderful," **Jack Carter** goes to the New Frontier, Las Vegas, Nov. 19 . . . **Danii & Genii** Prior tapped for the Sophie Tucker show at the Chez Paree, Chicago, Sept. 21 . . . **Gloria DeHaven** to play the Americana Hotel, Miami Beach in February as will **Red Buttons**, latter set for Feb. 6 . . . **Mickey Rooney** to work the Ambassador, Los Angeles, Oct. 24 . . . Comedian **Jack Zero** reported in serious condition at the Long Island Jewish Hospital, New Hyde Park, L.I. . . . **Larry Daniels** and **Les Charlivels** to work the Palmer House, Chicago, for three weeks starting tomorrow (Thurs.) . . . **Johnny Desmond** pencilled in at the Steak House, Atlanta, Oct. 21 . . . **Walter A. Henkel** named general Manager of the Hotel Manger Vanderbilt, N.Y.

Chicago

Evelyn Knight, Larry Daniels and **Les Charlivels** open at the Palmer House, Chi, tomorrow Wed.; for four frames . . . "Comics-on-Ice' the new ice display at the Conrad Hilton opening Friday (14); **Dennis Arnold** and **Marji** held over from the last show, co-starring with **The Boyers** . . . **Enid Mosher** set to follow the current display at the Black Orchid, Chi . . . **Four Joes** into the Seven Seas, Omaha, Sept. 21 for a single frame . . . **Tune-Tattlers** pacted for the Detroit Statler Dec. 31 for two weeks . . . **Jimmy Ames** set for the Statler-Hilton, Dallas, Oct. 18 for two rounds.

Hollywood

Lillian Roth being lined up for a six-week European tour . . . **Connie Haines** will play the International Livestock Exposition in Portland next month . . . **Nellie Lutcher** into the Koko, Phoenix, for a week.

Dallas

Statler-Hilton Hotel, with **Paul Hartman, Betty Luster** and **Undine Forrest** in its Empire Room, follows with **Johnny Puleo's Harmonica Gang**, Sept. 20; **The Goofers**, Oct. 4, and **Crew Cuts**, Nov 1 . . . **Bob Karl**, ventro, at the Colony Club, where the Commodores are due Sept. 28 and exotic **Marcia Edgington** will join the show Oct. 8 . . . After redecoration, Hotel Adolphus reopens the Century Room tonight (Wed.) with **Vincent Bragale** orch coming in from Club Marquis. Now-and-then name acts will be dated, but **Dorothy Franey's** ice shows are out after 11 years . . . **Ray McKinley's** new Glenn Miller-style band inked for Sept. 21-22 at new Riverlake Country Club . . . **Bob Cross**, whose band has been at the Statler-Hilton since its January opening, sold his San Antonio home and bought one here.

National Auto Show Revived at Coliseum

The National Automobile Show, an annual institution from 1900 to 1940, is being revived this year and will be presented Dec. 8 through 16 at the New York Coliseum as a joint effort of all auto and truck manufacturers. Show will comprise displays of all models plus a musical spectacular written by Goodman Ace.

Show is being handled by the Cunningham & Walsh ad agency, with reps of all the auto agencies joining in the project.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 11.

Harry Nason, former press agent with Phelps theatre circuit and recently editor of the Adirondack Daily Enterprise and the Honesdale Times-Citizen, left here with an all clear to resume work.

The Saranac Lake Summer Theatre shuttered with Noel Coward's "Private Lives." Libby Lyman Packer and Dolly Davis co-managers and producers report a very successful season and a nod that they will be back next season. The Saranac Lake Summer Theatre is the only legitimate theatre giving a full week's performance in the Adirondacks.

Julius Zolner in from Gotham for a bedside chat with his wife, Louise Zolner, who is celebrating her progress from major surgery. He gave a one-hour show in the main lounge singing and playing his guitar and harmonica; George Martin, author and playwright, assisted him on the piano.

High-lights featuring the success of recent surgery cases whose progress is af special mention: John Gurba, of Lane Theatre, Philly; Louis Epstein, of Showmans' Trade Review; and Eldridge Weaver, theatre owner from Oklahoma.

Write to those who are ill.

New Frontier In Middle Of Control Fight

Las Vegas, Sept. 11.

A fight for control of the New Frontier looms as a restraining order that seeks to oust Maurice Friedman as the resort's prexy was slated for a court airing tomorrow (Wed.). Dissention between two groups of stockholders, one headed by Friedman and the other by Bill Simonds, came to a head last week when a stockholders meeting voted to remove Friedman and install Simonds.

Friedman charges, however, that the meeting was illegal and that a regular stockholders meeting is not scheduled until Sept. 17. The restraining order accompanies a civil suit filed by Simonds' group when Friedman reportedly refused to acknowledge the meeting and vacate his office. The suit charges that Friedman threatens to damage the hotel's credit if he is allowed to remain at the helm of the spa. The suit also asserts that Friedman has physically assaulted several hotel officers, including Murray Rothman, during the course of their duties.

Restraining order is aimed at keeping Friedman from interfering with the hotel's operation until the wrangle for control is settled by the stockholders.

McElroy Resigns CCE Post Due to Illness

Ottawa, Sept. 11.

Herb H. McElroy, general manager of the Central Canada Exhibition and the Ottawa Winter Fair, has been forced to resign both posts due to serious illness. He will continue until the end of this year in an advisory capacity at his present $11,500 annual salary. J. K. Clarke, assistant g.m. and secretary, was appointed CCE's g.m. and secretary at $10,000 a year. Chester F. Wilson, CCE accountant, becomes assistant g.m. at $7,500.

McElroy gets credit for developing the exhibition into one of Canada's standout fairs, and with building the fair's location, Lansdowne Park, into a profitable and popular year-round recreation and sports centre. He was president of International Fairs & Expositions in 1944.

BLAST TEXAS CLUB

Fort Worth, Sept. 11.

An explosion, called "suspicious" by authorities, leveled Paul's Club, a local night spot, injuring two nearby residents. Bill Jenkins, owner of the spot, estimated damage at $100,000. The club was closed for the night when the blast occurred.

It was leased by Paul Coates.

Fairs Follow the Weather

Continued from page 57

total parking facilities to 4,300 with a 50c. parking tab.

John H. Tutko, president of the sponsoring Essex Agricultural Society, said that it was believed a record for dog racing at any fair in the U. S. was set when the handle for six nights went over $900,000.

Eydie Gorme, in her first fair date, topped a "Fair Frolics of 1956" show booked by GAC-Hamid. Gene Dean and Jack Flynn, handling the midway, reported biz up 18% over last year with free spending crowds thronging the rides and concessions.

Picking up the name chirp kick, Brockton Fair opened Sunday (9) with Pat Boone, Joan Weber, Tony Pastor orch, Midwestern Hayride, Lillian Briggs, Carl Burnette, the Johnny Burnette trio and the Mariners.

Kentucky Fair Up

Louisville, Sept. 11.

Kentucky State Fair, opening Friday (7), drew 36,672 patrons, a record for opening day. Saturday's attendance (8) was 75,472, another record.

General admish is 50c, and applies across the board, including press, exhibitors, and booth workers.

Vt. Fair Also Hit

Burlington, Vt., Sept. 11.

The Champlain Valley Fair, with stage show by the Mills Bros., had a total attendance estimated at 89,000. Turnout was good in view of the rain and cold weather.

The crowds at the week-long event were 5,000 below last year's total and 7,000 short of the all time record of 96,000 established in 1948. Several other Vermont fairs reported record attendances this season.

Upstate N. Y. Fair Declines

Troy, N. Y., Sept. 11.

The 104th Schaghticoke Fair attracted a paid attendance of 77,786, about 6,000 below the all-time 1955 total. Rain two days cut into the gate, but a perfect Labor Day drew a record crowd of 36,000.

Gabby Hayes topped the grandstand show the next to last day, while The Chordettes headlined the final day.

How to Make Good In Toronto: Get Rap From Mayor

Toronto, Sept. 11.

Mayor Nathan Phillips should be going steady with Jennie "The Bazoom Girl" Lee. For the second time in three years he boomed her girl show at Canadian National Exhibition here into a goldmine.

Two years ago he protested her cavorting, and she hit a jackpot of frontpage publicity. This year he did it again, saying he'd heard complaints of "nudity and suggestiveness" in "Striporama," midway show owned by Mr. and Mrs. Harry Seber of L.A. Both p.m.'s frontpaged the story and Miss Lee's photo, and that night "Striporama" turned 'em away.

The deputy police chief and the morality inspector visited the show the same night, but ordered no cuts, changes or cover-ups. Show's talkers used headlines from both papers in their spiel, and one said, "We couldn't have bought this for $20,000."

Big-balconied Miss Lee, through the Telegram, invited Mayor Phillips to see the show for free. Through the Star she gibed, "We should change the name of our show to 'Mayorama.'" This time she was demoted to Page 3, with her photo in only the Telly. She is president of the League of Exotic Dancers, latter paper noted.

Globe and Mail reprinted an old editorial asking, "Why pay a barker when, for free, you can enlist the voice of dignity and decorum?"

TORME SOCK IN VAUDE BOW OF WALES, LONDON

London, Sept. 11.

The Prince of Wales Theatre, here, in its first vaude try in some time which opened yesterday (Mon.), opened strongly with a smash reception of Mel Torme proving his versatility as a vocalist and an entertainer. Date here is latest in a string of boffo stands throughout England. Another U. S. turn favorably received is Sid Krofft, the puppet act. Bill also includes David Nixon, Jimmy Wheeler, Chic Murray & Maidie, Audrey Jeans, Marquis & Family. Two Earls and the Skylons. Bill runs a fortnight.

Vaude season came after the closing of the Folies Bergere revue, "Paris by Night," which closed Saturday (8) after a run of 17 months. Season is under management of Val Parnell, who is managing director of the Moss Empire Theatres, and producer-manager Bernard Delfont.

TONY MILO

VARIETY

TONY MILO
Comedy
45 Mins.
Bradford Roof, Boston

Tony Milo, around for some time on the Coast, but not documented in VARIETY's New Acts file, is a zany comic who works carbons, chants, terps, knockabout antics and gimmicks into a strong session for heavy spontaneous yocks. Standout of his rousing 45 minutes of unrestrained comedy jinks is a smash takeoff on Elvis Presley which panics the aud and will undoubtedly be picked up by a segment of the comic fraternity this season. Milo dons a black Presley wig and sideburns, picks up an oversized guitar with special elastic band down its string portion, for "Heartbreak Hotel." He's got the torso-twitching singer down pat and proceeds to build the bit in serio fashion with a boff rendition of the number using the EP writhings and following the orch beat with snaps on the broad elastic on the guitar.

Milo is a speedy dispatcher of comic stuff and from fast walkon, he commands attention. The short, stocky, dark haired personable comic, with a nice flair for miming, sets the stage for a slick impresh of old time comic with hat over ears, slams into mike loosing a mouthful of teeth and sings a monotone of gags ending with terps, acro jumps, and transforming a rolled newspaper into a flowering tree. He segues into carbons of The Ink Spots, Liberace, George Gobel and Johnnie Ray. For clincher, he has an okay medley of Jolson tunes, working it straight, using only a straw hat and cane for props. Piping is in the rich Jolie vein netting big aud reaction. Milo could go it alone on voice to make it as singer. Looks to hit comedy top ranks for tv, niteries and stage. *Guy.*

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New Acts

T. C. JONES
Impersonator
25 Mins.
Blue Angel, N. Y.

Since opening on Broadway in the current "New Faces of 1956" last June, T. C. Jones' rep as a female impersonator has soared. His skill at making like a distaffer and aping celebs of that sex has been generally applauded by the firststring Broadway legit crix.

Doubling from "Faces" into the Blue Angel, he ably demonstrates his adroitness at playing the femme. The fact that Jones is actually a bald-headed male has been widely publicized. Thus, the edge has been taken off that surprise angle. It hasn't, however, affected the risible aspects of his impersonation.

Decked out in femme garb, makeup and wig, he's a good looking gal and until his bowoff gives no on-the-spot indication that he's anything but a she. Jones comes on with a long routine about not having an opening song and then goes into another lengthy item hinged on the tune, "Did He Ask About Me?"

That's followed by a takeoff on Bette Davis singing "My Bill" and then a carbon of Luise Rainer in a scene from "The Great Ziegfeld." Latter bit is the least effective of the lot. *Jess.*

ANTONIA DE RONDE & JOSE
Dance
12 Mins.
Chateau Madrid, N.Y.

Antonia de Ronde & Jose constitute an excellent pair of flamenco dancers who perform a series of authentic terps in an applausewinning manner. Their work is colorful and carries a lot of excitement. Tandem routine build up to climaxes with a lot of heel-pounding and graceful body movements.

Work is designed mainly to show off the gal who is sufficiently good to be the focal point of the turn, although the male carries a lot of quality on his own. Their costumes are colorful and the routines are floorfilling and picturesque. The femme does a solo based on a toreador theme that gets some spontaneous oles from the crowd, and they follow up with a classical number that's nearly a showstopper. They are good for most cafes and Latin concert situations. *Jose.*

DANNY DEAN
Comedy, Impressions
20 Mins.
Down Beat, Montreal

As with most local comics, to get any sort of standing on the Montreal nitery circuit they must first go to the U. S. For reasons known only to localites, this gives them some sort of rep, makes them more acceptable and Danny Dean is no exception to the rule.

Originally hailing from this city Dean has spent most of his cafe time in American boites and stint at the Down Beat is his first in any major Montreal spot.

Working for the most part with a recorded background, Dean mimes his way through a series of very amusing sketches and satires, highlighting with the tried-and-true bit from "Figaro." An easy-going, affable performer, Dean has plenty of glib patter which holds attention in the main and he has taken this particular form of entertainment out of the usual groove with his neatly gimmicked recordings. Timing throughout is on the nose and his variations on a rusty theme are refreshing.

Appearance wise, act is okay and a cinch for any visual lineup whether vaude or cafe. *Newt.*

CARROLL & LESLIE
Comedy
8 Mins.
Palladium, Edinburgh

Young male comedy duo with talent potential but lacking in necessary standard of material.

Billy Leslie, who acts as foil and pianist, opens by walking on to sing "Young and Foolish." He's interrupted by partner Desmond Carroll, former dancer, a type with prominent nose and blond hair. They segue with crosstalk of average quality, and Carroll does comical rendition of "Black Magic," Leslie at the ivories. Pair also use some too-familiar fun fodder. They require too give act quicker pace.

As is, act is new and fresh, but will require injection of new routines. Carroll should make more use of his eccentric dancing, at which he's hep. Show caught showed act to have promise but didn't do justice to their probable success in vaude and revue. *Gord.*

TRIO ANAHUAC
Dance
10 Mins.
Chateau Madrid, N.Y.

Trio Anahuac, imports from Mexico, two boys and a girl, seem to be a truly representative dancers from that country. Their work has the color of a village fair with both Spanish and Indian influences being evident.

The trio are colorfully garbed in peon outfits. They first show the heavy and rhythmic movements of peasants with stompings somewhat reminiscent of the flamenco terps. The group in this number seems to express happy boy-and-girl stuff, just the sheer exultation of being able to romp together. In another number, the girl portrays an old maid, while the lads wear masks depicting them as old and bent citizens. There's a lot of robust humor in a number that has the old maid being flattered by the fact that the two ancients are pounding each other over the head for the affection of one who seemingly has been bypassed any number of years.

Being of a native variety, their work may not be for the very posh spots unless some refinements go into their work, but there are any number of cafes where robust and humorous movement can be appreciated, and they can even be part of a Latin concert group. *Jose.*

PEGGY CONNELLY
Songs
20 Mins.
Blue Angel, N. Y.

Peggy Connelly is an attractive chirp. Her vocaling is satisfactory, but her delivery lacks color. She fails to inject expression into her songstering. Tunes delivered by the shapely femme are mostly in the standard vein and fit in nicely with the Blue Angel's intime atmosphere.

The Jimmy Lyon Trio gives the singer smooth backing on her songalog, which includes "That's the Story of Love," "Sometimes I'm Happy," "Anything Goes," "Someone to Watch Over Me" and "You and the Night and the Music." A light change of pace is provided by "Dancing at the Motion Picture Ball," which plays on the names of yesteryear pic personalities. *Jess.*

LIZ WILLIAMS
Songs
15 Mins.
One Fifth Ave., N.Y.

Trouble with Liz Williams, Negro songstress who won a showcasing here via the spot's "amateur" tryouts, is that she's got the songstylist technique down too pat. Projection and selling are important elements but when there's too much of it, the impact is lost. She possesses the ingredients to get over without trying half so hard.

Miss Williams is an okay bet for the intime spots once she loosens up. She's got the vocal equipment and good sense of style and repertoire. She is also the kind of looker that fits well into small-room surroundings.

Working with a bongo player accomp, thrush starts off with "Minnie From Trinidad," moves into a slow ballad groove with "Mood Indigo," continues with "Get Out of Town" and winds with a warm treatment of "Shining Hour."

She's on the right track but in this case a local will get her where she wants to go faster than an express. *Gros.*

BEN BENNETT & DICK PATTERSON
Comedy, Songs
30 Mins.
Down Beat, Montreal

Bennett & Patterson move in from the Coast making their first Montreal appearance at the Down Beat and duo, although not suited to this room, evidence sock possibilities as one of the brighter young teams to play here. Teeing off with a few standard bits they deviate quickly into a series of clever satires and impressions that, for a change, are devoid of the obvious and sometimes above the heads of an audience conditioned to the blow-between-the-eyes type of humor often found in this room.

Occasionally they outsmart themselves trying to be too subtle, due possibly to lack of experience, and throw some of their best stuff away in an almost frantic effort to draw laughs. With a limited amount of material they are often left in the ad lib hole resulting in dead moments which drag general pacing. However, their offbeat routines and efforts to induce a new comedy note and get away from the usual standup comic with the wife, mother-in-law and "funnything-happened-to-me" sagas is refreshing.

With tighter scripting and better form, Bennett & Patterson should click with hip audiences in cafes and certain tele offerings. *Newt.*

JUDY LINES UP LARGE CAST FOR PALACE DATE

Judy Garland has lined up a comparatively large cast for her Palace Theatre show, starting Sept. 26. In addition to the variety talent, Kay Thompson and Robert Alton are working on the vocal and choreographic blueprints for a circus finale.

The acts signed for the layout include comedian Alan King; dancers Nora Kovach & Istvan Rabovsky, who came in from behind the Iron Curtain several seasons ago; the Amin Bros., who open the show; comic Bob Williams, and Pompoff, Thedy & Familiy.

Buyers' Market

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tity. There's chance, however, they'll try for a fairly well-known name to round out the revues, which will run on a two week schedule.

Gale had himself a highly successful run in the Versailles' cafe last season. He's probably the most consistent attraction in this area.

When the chance to buy the Barney Barnett lease on the Versailles presented itself, he took up the deal, paying an estimated $10,000 for the signover, a quick profit for Barnett who'd been finding the going heavy in the race for the big draws Gale now finds himself with contract for Ella Fitzgerald, which Barnett signed, and is trying to set her in another spot

Ciro's, last of the star users, has not been heard from yet It's a cinch that there'll be heavy going for many acts eagerly sought in former years, who've either upped their asking prices too high, or, in the opinion of some bistro experts, outlived their former draw values

Of the smaller hotel-cafes, Wilbur Clark, who recently bought the Isle de Capri, may install weekly shows in the hotel's intime cafe. The Sans Souci s set with standard comedy acts in the $3,000 bracket. Which leaves the Nautilus open, with only Gene Baylos and Diahann Carroll set; The Lucerne, also in the $1,500-$3,000 category; the Empress with Mickey Katz, Diosa Costello on list; and the Seville, which hasn't decided on any policy as yet. Neither has the Saxony, or the DiLido. However, there is a good chance they'll enter the competition if they can get comedy or song personalities at a break-even-chance figure, in this developing buyers' market.

Olympics

Continued from page 57

during which he'll make an appearance on the Ed Sullivan show on CBS-TV, is slated to return to England to start proceedings that will clarify his headline status.

According to the program of the show now being circulated, "Olympic Follies" bills Julia in 100% type with these acts directly underneath in small type: The Lane Bros., Bob Bromley, The Albins, Clifford Guest, Marquis & Family. In larger type indicating extra added attraction status is Richard Hearne and Darvas & Julia.

The bill has three American acts, (Lane Bros., Bromley and The Albins) and the others spend a good deal of their time on the U.S. circuits.

Australian show biz is expected to undergo a boom during the Olympic games. The Melbourne house is being given a major facelifting. It's also anticipated that Lee Gordon will attempt to import some U.S. headliners for an arena tour in order to take advantage of the influx of crowds coming in for the games.

Eddie Elkort, now with General Artists Corp., who is the American booker for CNE, was in Toronto last week to gander the exhib and to start preparations for next year's event. He returned to New York over the weekend.

House Reviews

Palace, N. Y.

Mac & Lorraine, Fred Lowery, Manhattans (3), Pigmeat Markham & Co. (4), Joy Hodges, Ben Beri, Sibyl Bowan, Edwards Bros. (3), Myron Roman House Orch; "Walk The Proud Land" (U-I), reviewed in VARIETY *July 11, '56.*

The pros have the situation well in hand this semester. From the opening tapsters to the closing acros, bill is a topdrawer example of a well-planned and smooth flowing layout. Booker Danny Friendly rates a special kudo for putting it together and each individual turn rates a special nod for helping to put it across.

Bill gets off to a fine start with the brisk and exuberant stepping of Mac & Lorraine. They've both got a sunny and youthful quality which projects nicely in their routines. Lorraine is an eye-catcher with plenty of bounce. Best effort is their coy choreographic capers set to "Love and Marriage." Fred Lowery takes over the deuce with his winning whistling routine. He grabs a good mitt for "Glow Worm," "The Proud Ones" and the flashy "William Tell Overture."

In the trey are the Manhattans, a likeable singing trio. After a lively "Steam Heat" opener, two males and one femme segue to some song nostalgia against a "Good Old Days" motif and then wrap it up with a hillbilly version of "You're Just In Love." For a change of pace, the lammesters from Harlem's Apollo Theatre, Pigmeat Markham & Co., take over next with a courtroom sketch full of sound and fury and some yocks.

Things get back to normal with Joy Hodges, a class songstress. She warms up the house with "Blues In the Night," then takes it for a romantic ride with the current click, "On the Street Where You Live." She keeps the turn moving with a pace-changing boogie-beat keyboard bit, but then brings it all back into proper focus with a medley of showtunes. It's a slick nitery routine but it works in this vaude palace, too.

Ben Beri follows with his juggling routine and his ball-tossing, Indian club flinging and castanet clanging click big.

Sibyl Bowan, the next-to-closing niche, also scores with her leggy interpretation of Marlene Dietrich, a sketch of a nurse's aide in wartime, a blowsy Swedish chanteuse, a sticky "Noel Coward creation" and a Bea Lillie carbon. It's a tried and tested routine and it works everytime. The three Edwards Bros. keep 'em seated until the finale with some nifty acro designs.

Myron Roman treats all the acts to solid orch backing. *Gros.*

Empire, Glasgow

Glasgow, Sept. 6.

Al Martino, Cherry Wainer, Benson Dulay, Five Speedacs, Johnny Silver, Burt Twins, Joan Kayne, Ted McLeod, Bobby Dowds Orch.

Al Martino, on return trip to this vaudery, pleases with his standard song act, and adds some new tunes, including "The Girl I Left in Rome." Singer clicks with "When My Journey Will End," "When Autumn Leaves Start to Fall," "All of You," "Walk Hand in Hand with Me," "Wanted," and a medley of oldies.

Five Speedacs are likely openers with high-speed tumbling. The Burt Twins, two males, offer slick harmony act in sophisticated style and garb, draw mitting for "Tender Trap," and wind with "Blue Bells of Broadway."

Johnny Silver uses the poorest of gag fodder in below average act. Cherry Wainer, femme rhythm organist, draws soft melodies and catchy rhythm from her Hammond organ, gabbing between numbers in sexy voice.

Joan Kayne, U.S. dancer, shows versatility as shapely dancer to open second part of the program. Tex McLeod, vet comedian, spins ropes while cracking gags, and scores despite longtime familiarity on the vaude loop here.

Benson Dulay is white-haired magician who brings five boys on to stage as his "sorcerer's apprentices," this audience participation, in which he makes fools of some of the boys via exploding crackers, a prop guillotine, etc. wins most yocks of the layout.

Showbacking by Bobby Dowds orch is okay. *Gord.*

Downtown Param't L.A.

Los Angeles, Sept. 6.

Lionel Hampton Orch (17) with Curley Hamner, The Hamptones, Robert Moseley, Mamie Watts; "Fire Maidens from Outer Space" (Indie).

Lionel Hampton, for over a decade a perennial favorite of the jazz aficionados who dig this beat, is making his yearly invasion of the Downtown Paramount. On the basis of the opener, it looks as if L.A., which is getting ready to recover from the cannon fodder set off by the American Legion convention, is going to get an extra blast for the next six days from Hampton's Paramount stand.

His 55-minute package is the same show brought into town in the past, but the impact is fresh. Hampton starts off his turn with an eight minute opening comprised of various jump tunes interjected into one medley. Tunes that Hamp hits home best are "The Wine Song," which he first heard in Israel, "Star Dust," "Hamp's Boogie" and per usual he winds up with "Flying Home."

Best spot in the show is a drum battle between Hampton and Curley Hamner, latter being featured along with Robert Moseley, who belts across a good "Summertime,"; chirp Mamie Watts and The Hamptones, a vocal dance group, all of whom are good. Crew members who stand out are Eddie Chamblee, a bass sax, and Skinny Morris, trombone player who does a solo on a harmonica real well.

Weakness of the show is some off-color jokes jibed between Hamp and Hamner during their stint which doesn't go across well when there are youngsters in the house. *Kafa.*

Palladium, Edinburgh

Edinburgh, Sept. 4.

"Highland Swing," with Gracie Clark & Colin Murray, George Burton, Billy Cameron, Billy Leslie & Desmond Carroll, Hugh McIlroy, St. Dennis Sisters (2), Will Hannah, Grace Calvert, Pipers and Scot Country Dancers, Helen Fowler Orch.

Kilts, Auld Lang Syne melody and Highland terping make a tartanish layout swing along with breezy style. Show is not of slickest standards, but production qualities by youthful director Billy Cameron aim at newness and avoid well-worn paths.

Gracie Clark, partnered by husband Colin Murray, offers sturdy Scot humor, her best characterization being that of a small gangling girl with inquiring mind. Her toothy nagging of partner rouses yocks. Pair close show before pipers march in with a musical act.

Newhaven & Musselburgh Fisherwives' Choir, a local outfit from seafaring folk, are attractive act with Scot tunes. Group dress in authentic costuming, and their natural fresh approach scores.

Billy Cameron does a dancing number in top hat and tails, and, in "Me and My Shadow," creates an ingenious shadowgraphic effect. Grace Calvert is blond songstress with pleasing appeal, and Hugh McIlroy fills the Scot-singer slotting with numbers such as "Mairi's Wedding" and "Bonnie Strathyre."

The Jean Reynolds Dancers take part in a rural-style sequence. Will Hannah squeezes lively airs from his accordion.

Billy Leslie & Desmond Carroll, two young males, engage in friendly crosstalk and song, but need much stronger material as well as faster timing. St. Dennis Sisters link up with the four chorines for a Scotch Samba incident. George Burton, vet comedian, aids in the stooging section. Pipers provide colorful finale. *Gord.*

New Honolulu Bowl Bows Without Seats

Honolulu, Sept. 11.

New municipal outdoor theatre, the Waikiki Shell, opened Saturday (8) with first of a series of free hula and music fetes. Located in Kapiolani park, not far from major tourist hotels, bowl can accommodate up to 17,000 people.

But they've got to sit on the grass, because the $350,000 spent to date on the project didn't leave enough money for seats. They'll come later, according to city's Board of Public Parks and Playgrounds. Shell has a covered stage, 90 by 55 feet in size, and acoustics are good. Bowl replaces the age-old Kapiolani Park bandstand, where the Royal Hawaiian band has presented free concerts for lo these many years.

Copacabana, N. Y.

Jules Podell presentation with Romo Vincent, Roberta Linn, The Jones Boys (4), Bob Trevis, Dotti Malone, Gail Robbins & Douglas Clarke, Mike Durso & Frank Marti Orchs, Line (10); $5 minimum.

Jules Podell has gone on a singing spree with this current Copacabana bill. The principals Romo Vincent, Roberta Linn and The Jones Boys (4) make with the voices and in addition, there's singing in the interim production numbers. Of course, after the time allotments of the acts preceding Vincent are proportioned correctly, the vocal overload won't be as evident and it'll be an entertainment-laden layout because of the general excellence of all the pipings.

The major surprise of the occasion is the growing maturing of comedian Vincent, who is now working with a seemingly effortless grace, a keen appreciation of the inherent humor in his lines and an unprecedented degree of confidence. Vincent has come in with a batch of new numbers as well as reprises of his standard bits and makes a terrific impact on the house. He has a new drunk and toreador bit that serve his cause excellently and the repeats of the Texas tune, "Easy Street" and his intro bit, give him a catalog that hits its mark throughout his stint. He encores a couple of times which provides a further indication of his efficacy at this house. The special material is well-punctuated musically.

Miss Linn, making her bigtime bow in New York, gives every indication that she'll get along on the nitery circuit. Her act shows a tremendous amount of preparation and planning, with virtually every gesture well-thought out in advance. She's been prepared by Charles O'Curran, carefully coiffed, and music has been given a thorough going over by experts. It's virtually a mistake-proof act, except for one thing. A lot of people and a lot of ideas have gone into the production of Miss Linn's song turn, and a lot of influences come across; so much so that her own personality is hidden by the vast barrage of talents involved. Among the production gimmicks are a pair of gown changes while on the floor, first a breakaway gown bares a fluffy tulle creation underneath and then that's discarded in favor of showing a well-built anatomy.

Miss Linn does a set of numbers that are logically developed to get climaxes and which build to audience appreciation. It's a session of tunes by the late Al Dubin, her uncle, that gives the audience a chance to look beneath her veneer. Her encore, medley of standards, provides a further indication that it would be worthwhile to let audience discover her true capabilities after the overproduction is worked off and she permits more of herself to come through. Miss Linn was on for more than a half-hour at preem show, much too long for a newcomer here. No doubt she'll prune her turn to the desired length after a couple of shows under her belt.

The Jones Boys, a youthful quartet that's been coming along, have developed a good nitery turn that gives them a chance to register with a couple of numbers on their own, thence into a series of impressions which include a variety of quartets including the Mills Bros. and The Four Lads. Except for a number or two overtime, they have an act well designed for nitery work.

The Doug Coudy production holds up well with Bob Trevis and Dotti Malone doing the vocals, with Gail Robbins & Douglas Clarke performing the incidental terps. The Michael Durso, Mel Mitchell and Marvin Kahn tunes hold up well and the Sal Anthony designed costumes fit the mood of the rest of the proceedings. Durso showbacks with authority and Frank Marti provides a good brand of relief dansapation. *Jose.*

Drake Hotel, Chi

Chicago, Sept. 6.

Fernanda Montel, Jimmy Blade Orch (6); $1.50 cover weekdays, $2 Saturdays.

Bowing a refurbished Camellia House, Chi's plush Drake also debuts a new entertainment policy for the landmark hostelry. Fernanda Montel is the first of a series of chanteuses lined up for display in the new room. Bookings here are four-weekers. Choice of a quality single act policy, and the single a society type femme vocalist, hews to the house policy of unostentatious elegance.

The Dorothy Draper decor of the room still flaunts the camellia, but surrounds it with red brocade walls and black and gold accents for a very rich effect. All the details, blend harmoniously, creating a lush rococco interior.

Miss Montel is an appropriate choice to kick things off here. This Gallic thrush has the requisite demeanor and the necessary vibrance in her voice to rock the joint, but in good taste. Miss Montel is slim, beautiful and blonde and possesses pipes to match the front.

Introing her songs in French-accented English with just the right amount of patter, she ran through a repertory of well chosen international faves, some in French and some in English, such as "Under the Bridges of Paris," "I Could Have Danced All Night," "April in Portugal," "Poor People of Paris" and "Autumn Leaves." Miss Montel garnered nifty reaction.

The Jimmy Blade orch returns to the Camellia House after a nine-month absence. Blade has added a man and changed the instrumental lineup for the new Camellia House. This society band continues, though, to deliver the same danceable music and now, solid showbacking to boot. *Gabe.*

Chase Club, St. Louis

St. Louis, Sept. 6.

Enzo Stuarti, Alfredito Orch (7); $1-$1.50

Enzo Stuarti, third singer to visit the roof top of his west end spot within the past 30 days is following in the footsteps of his two femme predecessors and continuing to cop the audience okay they won. With opposish from the Municipal Theatre Assn.'s alfresco playhouse in adjacent Forest Park eliminated by the shuttering of the season last week biz is on the upbeat at this room.

Due to a hassle between Harold Koplar, impresario of the club and the local branch of the American Guild of Variety Artists over Koplar's refusal to contribute to the union's welfare fund while members of AGVA were making p.a. in the club Stuarti was able to complete but half of his two week stint.

The tall wavy black haired personable warbler, in tux, possesses resonant tenor pipes, fine diction and had the check grabbers asking for more after he completes his routine. Although born in Italy Stuarti warbles but one ditty "Sorrento" in his native tongue but that along with the others cops a lusty and merited mitt. An old Italian song, "Just Say I Love You" with English lyrics is his windup contribution and is the occasion for the chair warmers demanding more. "Big, Wide Wonderful" is his opening theme and interspersed in the 30-minute bit are "On the Street Where You Live," "If I Loved You," and "I Could Have Danced All Night" George Hopkins, a comic working in an adjoining room m.c.'s the proceedings with some nifty gags, engages in repartee with ringsiders and puts the customers in the right mood for Stuarti's pa.

Alfredito on the timbales and bongo drum does a neat job with his tooters in keeping proceedings at a nice pace. *Sahu.*

El Morocco, Montreal

Montreal, Sept. 5.

Will Jordan, Wyoma Winters, Kenny Davis & Redheads (3) Jerry Van, Maury Kaye Orch (7), Buddy Clayton Trio; $1 cover.

Although Will Jordan has played Montreal several times in past decade it seems ironical that his present rep is pretty much based on his appearance on the Ed Sullivan television show is and his impresh of Sullivan. As long as Jordan plays a town that carries this particluar program he has a solid opener which he uses to advantage as in current stint at El Morocco.

Following the Sullivan session, Jordan moves into a collection of various take-offs which, despite a deadpan dinner crowd on night caught, drew an okay reception. Not only does Jordan catch any vocal peculiarities of person being impersonated, he also manages an uncanny resemblance for double conviction.

Wyoma Winters, last seen in this room partnered with Phil Baker, continues to impress with a good songalog, attractive grooming and a nifty figure. Mixing the current faves with the established standards such as "You Made Me Love You," Miss Winters gets fine support from the Maury Kaye orch.

Kenny Davis and his three dancers offer two numbers during show, both in the familiar musicomedy style. Jerry Van does emcee chores handily and opens show with three songs getting best attention with his interp of "Never Walk Alone" from "Carousel." The Clayton trio spells Maury Kaye's band between productions. *Newt.*

Hotel St. Regis, N. Y.

Constance Moore; Milt Shaw and Ray Bari Orchs; $1.50 and $2.50 couvert.

While ex-filmster Constance Moore may be seen for free on tv in some of her older pix she's been in-personing in the plus bistros as a chantoosie in the idiom that is broadly identified as "sophisticated." Which means she's a well turned-out thrush who chirps sometimes un-parlor-type words in a drawing room manner. That's the character of ultra rooms like the St. Regis' Maisonette where the lone periodic headliner, almost always a femme looker (although there have been changes of pace, on occasion, when some musicomedy juve may get an occasional opportunity) is frequently booked as much for her attractive demeanor as for her basic artistry.

Miss Moore is a pro, however, who knows how to mix the musicomedy standards with the specials, in this instance chiefly authored for her by Earl Brent, who did "You Can Change Him," "Texas" and "Dood Dirl." The others are chiefly standards from the Gershwin, Porter and kindred catalogs, save for the rhythmic closer, "40 Cups of Coffee."

The personable Miss Moore backs her sartorial front (Paramount director Mitchell Leisen designed it for her) with an authoritative song style which apparently is now standard with the St. Regis regulars, this marking her nth return to the Pierre Bultinck spot. Premiere was a $12-per-head blueplate special, which seemed to reassemble all the summer stragglers who have been away from the regular haunts into one composite whole. An "opening" like the Maisonette is always the post-Labor Day signal that Gotham is back on its "official" fall-winter swing.

Per usual, maestro Milt Shaw—the St. Regis' defi to "Evelyn and her Magic Violin"—gives his chanteuseing charge the full treatment with his now trademarked excellent orchestral support. Per usual, maitre d' August is at the tape, running his class room with knowing authority, and per usual also the relief combo, Ray Bari's ensemble, does its stuff with eclat. A switch this season is a return to the twice-nightly shows—the lone midnight frolic was a business deterrent.

Hotel Ambassador

In the same idiom, the Embassy Room of the Ambassador had its fall reopening the same semester last week and once again the Serge Obolensky-Bob Christenberry-Boyd Hatch operation is a class entry. Unlike the St. Regis, a hotel where, incidentally, Obolensky long made his mark—this was quite some years ago when he was married to Vincent Astor's sister (Astor still owns the St. Regis), the Ambassador emulates El Morocco's technique of letting the customers make their own fun while hoofing.

With that in mind Obolensky hired longtime El Morocco staple, Chauncey Gray, to make with the dansapation after 10, when a couvert goes on; until then the Romanian gypsy ensemble headed by Jani Sarkozi strolls and fiddles for the non-couvert dinner session. Quintero's Rhumbas supplies the Latunes.

The Embassy Club of the Ambassador also has a Champagne Room annex called the Knight Box for the intime non-dancing customers at all hours. And back at the door is maitre d' Henri, a vet Obolensky aide dating back to the Sherry-Netherland antecedents. Here, too, biz looks prosperous. *Abel.*

El Rancho, Las Vegas

Las Vegas, Sept. 5.

Eartha Kitt, Myron Cohen, Renee Molnar Dancers (9), El Rancho Orch (11); $2 minimum.

Eartha Kitt is back in town and everybody seems pretty happy about it, especially this spa's bass, Beldon Katleman, who can look forward to SRO during the provocative chantoosie's three week roost in the Opera House. For this visit, Miss Kitt employs essentially the same format she unveiled here last spring although there are some new song inserts.

Simplicity keynotes her production flourishes which are successfully aimed at decorating the seductive mood she creates vocally. Miss Kitt springboards from a spright opening into a droll interpretation of "Can't Take It With You." During latter she peels off full-length mink to reveal curves encased in a Grecian drape. Her familiar tremor, used during the tempting lilts, is contrasted by her crisp enunciation of the subtle, chuckle-evoking eye-winkers.

Miss Kitt draws on her bilingual savvy to chant a Yiddish folk song, and to intone a Parisian whimsy, "Danseur le-Charleston" and the fave C'est Si Bon." During the French numbers, Miss Kitt dons top hat and twirls cane for a boulevardaire strut.

Myron Cohen expressive dialect tales have always been surefire here. He plucks his stories from the vagaries of everyday life to stir applause and yocks. His droll monology is done in excellent taste. In the main, his funniest yarns deal with resort areas, and his verbal tour ranges from the Catskills to Miami and Vegas.

Renee Molnar steers her dancers through a neat choreo called "Stage Door" to launch the show on its racy course. *Alan.*

Shoreham Hotel, Wash.

Washington, Sept. 8.

"The West," with Paul Hatfield, Lloyd Lindroth, the Choralists (20), Singing Strings (20), Shoreham Ballet (6), Howard Hood, David Newman & Jim Smith, Barnee Orch; cover $2.

At a time when Americans have become exceedingly proud and conscious of their background, the Shoreham's open air Terrace offers a nice touch of Americana in its current late show, "The West." It features Western songs and those based on authentic Indian melodies.

Result is a colorful and lively production in which the music is the real star. To punch it across, Bernie Bralove has brought in 10 male and 10 female voices from Justin Lawrie's well known local choral group, costumed the singers handsomely, and has given them their heads for such numbers as "Deadwood Stage," "Big D" and "Ghost Rides in the Sky." Backing up the group with Edward MacDowell's "Indian Suite" is the Shoreham's permanent unit, the Singing Strings, 10 violins.

While this might appear to be a little odd for a supper club show, the effect is good and the audience likes it. For a change of pace there are Lloyd Lindroth, jazz harpist, and Paul Hatfield's balancing act, including the one finger stand which he does ala Unus. There is also a humorous short ballet on a Western bad man and a sheriff, with several of the Shoreham ballerinas prettying things up as dance hall gals.

The Shoreham's early show, "Music Is Better Than Words," with the same cast, generally doesn't come off too well, and is marked by some tired chroeography. It is saved, however, by a strong finale in which men and women from the audience are brought on stage by members of the cast for the "Tripping the Light Fantastic" number, always a good gimmick. *Lowe.*

Biltmore Bowl, L. A.

Hollywood, Sept. 8.

Jack Durant, The Skylarks, Landree & Verna; $1-$1.50 cover.

This being an era of diversification, the Biltmore's boniface, Joe Faber, has floored a trinity of acts that should catch the mood of the party-throwers, who dominate the clientele of this Pershing Square bistro. The qualitative level is high and the sweep of entertainment broad. Downtown nitery trade being what it is, the vast room shouldn't have an altogether hollow echo for the five weeks of this stand of talent.

Jack Durant, a panting comic with a roving mike, has a good assortment of material that would be better suited to a smarter room. But they did understand his violent flips landing flat on his back. What some of the femmes may have resented is his run of jokes on homely wives. His quaint delivery, which he copied from no one, may have taken the sting out of some of his riposte. His impressions of Clark Gable and Harry Richman are diverting if not faithful.

Ranging far beyond comedy are the song stylings of The Skylarks and the ballroom team of Landree and Verna, whose lifts and spins get the show off to an exciting tempo. The Larks (three men and two femmes) have long matched their voices with Dinah Shore on tv and will be very much in evidence in the series of specs on NBC-TV this fall. Their harmonies are pleasant and their mobility expressive. Their tv training has taught them to keep on the move and they do it with agile impressiveness. Medley of "Fair Lady" hits took them off to the evening's best round of plaudits.

It's better than the average run of talent at this boite. *Helm.*

Cocoanut Grove, L. A.

Nat (King) Cole, Rowan & Martin, Freddy Martin Orch; $2-$2.50 cover.

To as many freewheeling spenders as could be packed into the Grove opening night, Nat Cole is still the king. Young performers on the way up should be made to study his every move, the grace and charm that's more natural than studied.

It must have been heartening to Cole that the cream of Hollywood's first niters turned out in force at long ringside tables so reminiscent of an era when the Grove wasn't just a picnic ground for tourists. His popularity has not been dimmed by his many tv guestings, which repudiates the claim that they won't pay to see you if they can get you for nothing.

There was also a goodly segment to root for the new comedy team, Dan Rowan and Dick Martin, variously reported as Paramount and NBC's answer to Martin & Lewis. Perhaps an extravagant claim but they'll find a definite niche in their chosen field of vitalized comedy. For marquee value there is the Freddy Martin bandstand aggregation.

Aside from taking a few carefree licks at the piano, Cole lets one tune after another drip from his effortless styling. Whether it's a whispered romantic ballad or a racy "Cuba," the end result is one of ear-warming pleasure. He augments the Martinmen with his own drums, bass and guitar and the combined effect is musicianly accomp at its apogee. From a ringside table he calls up his wife, a singer in her own right, for a solo and duet, and it gets a storm of plaudits.

It is plainly evident that Rowan & Martin are trying to stencil the antics of Martin & Lewis and the effort is not altogether fruitless. To live up to their billing as "the new comedy sensations of '56" is still to be accomplished, but the potential is there and needs but sharper material and more of their own creative style. Most of their material were takeoffs of tv shows.

They're as promising a comedy team as has loomed across the horizon in some time and should cut it in their own images without trading on the comedic design of M & L. That's too big an order for any set of comics. *Helm.*

Sahara, Las Vegas

Las Vegas, Sept. 4.

Edgar Bergen, Mindy Carson, Jack Kirkwood, Barbara Heller, SaHarem Dancers (12), Cee Davidson Orch (13); $2 minimum.

Edgar Bergen takes the helm of the current Sahara opus, and no doubt he will be sufficient to lure satisfactory biz during his four-week tenure in the Congo Room. The layout, while not nearly as ebullient as in past trips here, once again sees Bergen unfold a kaleidoscopic closeup of himself and his balsa chums of so many radio and tv years. Bergen's metier is monology, a fact sharply underlined at the outset when he glibly whips out the familiar repartee between him and Charlie McCarthy, A slick showman, Bergen shows shrewd ability to sustain yocks as he pops the surefire lines through McCarthy's wooden lips, aiming many of the barbs at himself, and even using McCarthy to kid his own shortcomings as a technically proficient ventriloquist.

The McCarthy blackout cues a satirical sketch on Bergen's tv'er. "Do You Trust Your Wife?" It's a very humorous parlay with Bergen & McCarthy quizzing Jack Kirkwood and Barbara Heller. This sequence, however, could be rerouted to strengthen the wrapup of Bergen's segment, which in its original form curtains on a rather lightweight note. Miss Heller segues from her "Wife" role to register comedic lyrics during a song impresh of Judy Garland.

Mindy Carson is an expressive thrush, but unfortunately her styling is much too intimate for a supper room this large. Songology, mostly ballads, needs the impact which might be engendered by the insertion of more current tunes. Miss Carson nonetheless lends a warm, personable charm and an okay voice to the repertoire she has to work with. She knows how to puncture a lyric, which is particularly evidenced in the show tunes, "Steam Heat" and "Mr. Wonderful." Her infectious way with a song is sampled when she strolls the ring during "Boutonniere." But this intimacy fails to strike the desired relationship beyond the ringsiders. SaHarem Dancers are seductive in a George Moro oriental at the top, returning to surround Bergen in the finale. Cee Davidson orch supplies a firm meter for the show throughout. *Alan.*

Hotel Statler, N. Y.

Tommy & Jimmy Dorsey with Lynn Roberts, Tommy Mercer, Horace Diaz Quartet; $2, $2.50 *cover.*

With the Dorsey Bros. orch ensconced in this room virtually on a permanent basis, the last New York hotel location for traveling bands has passed into limbo.. Of historical note is the fact that the Cafe Rouge, where the Dorsey freres are booked for six months each year for the next five years, was once the arena for the top swing bands of the nations way back when this hostel was known as the Pennsylvania Hotel. In more recent years, too, the Cafe Rouge has been a Gotham stopover for most of the top dance bands. Presently, however, there's an attempt to build a following for a permanent orch much in the same way that Lombardo has cultivated a steady clientele at the Roosevelt Hotel.

Holdovers from the swing era, the Dorseys still have a firstrate musical aggregation. Comprised of five reeds, six brass, a three-man rhythm section plus Jimmy's sax and Tommy's trombone, band has a well-balanced, full sound that can play easy during the dinner hours and heat it up for the later crowds Band, incidentally, again features Charlie Shavers, ace Negro trumpeter, on the brass solos and, in these days of talk about desegregation, it doesn't seem to make the slightest bit of difference to anyone.

Both of the Dorseys play as integral parts of the orch and don't bother to wave that stick although they apparently alternate in giving the downbeat. Band has a wide, well-arranged book of oldies, current pops and plenty of showtunes and the good beat gets the customers out onto the floor. Biz on opening night (7) of the new season, incidentally, was excellent.

Band also has solid assets in its two vocalists. Tommy Mercer is a standout crooner who has a sock way with a ballad.. His work rates a special nod. Lynn Roberts, a goodlooker, also has a set of pipes to match and registers well on her assignments.

As the relief combo, the Horace Diaz Quartet, with an accordion lead, play a competent brand of music. *Herm.*

Blinstrub's, Boston

Boston, Sept. .3

Jan Arden, Johnny Conrad Dancers (4), *Salvi Cavicchio, Tonito, Ashtons* (7), *Michael Gaylord Orch* (8), *Lou Weir;* $2.50 *minimum.*

Boniface Stanley Blinstrub opens his newly refurbished 1,700-seater for the season Labor Day night with singer Jan Arden in for a week. Lotsa innovations greet the customers at this massive boite, among which is some fancy electronic lighting imbedded in the ceiling, arched lighted stairs in pastel colors leading down to the stage, relocation of serving bars and enlargement of the foyer.

Arden unveils a big voice for a long session of standards and his torchy "I'm A Fool to Want You." Opening with upbeat "Red Red Robin," Arden does "I Could Have Danced All Night," "16 Tons," and "I'm A Fool to Want You" for bowoff. Singer returns with "Sing You Sinners," "Come Back to Sorrento," and request Italian folk songs.

Johnny Conrad Dancers open the show with torrid Oriental terping. New imaginative costumes sets the act up nicely this season. Ashtons, risley act, get fine reception as three reclining on chairs foot pedal three overhead in conveyor belt fashion while distaffer in act styles. Work at a terrific clip.

Salvi Cavicchio, w.k. Hub performer, gets off a slick "I'm Always Chasing Rainbows" and "Orpheus" for big rounds. Tonito, off the Ringling show, thrills aud with his big trick, a forward somersault on the tight wire.

Format at Blinstrub's remains same as last season with supporting acts being held two weeks and headliners in for one frame. Danny Costello, another off the tv shows, is in Monday (10) for a week. Mike Gaylor cuts the show with a crisp beat and Lou Weir, working from the top platform stage of the new glass and steel stairways, pleases in the organ interludes. *Guy.*

Eden Roc, Miami Beach

Miami Beach, Sept. 9.

Richard Hayman, Bob Carroll, Jane Scott, Mal Malkin Orch; $3.50-$4.50 *minimum.*

Bob Carroll provides the punch for the heavy-on-music lineup in the Cafe Pompeii, topliner Richard Hayman shifting to middle slot on the bill after first show.

Switch was not criticism of Hayman's considerable talent on the harmonica, but to meet needed build up. Hayman's act is a carefully devised one, the accent on lighter stuff a cafe group would be more apt to go for. To add to the light touch, someone's come up with a routine of patter that Hayman would be wise to change, or else eliminate in favor of straight intros. The material is out of the dollar-book for emcees catalog, and at times negates sustained interest. Withal, Hayman wins them after the gab lulls with virtuosity on the assortment of mouthorgans he utilizes to display his mixture of pop, standard and special—in latter sequence an amusing spoof on tv commercials that sets tablers to pounding. Tops matters with sound treatment of the overture to "Orpheus" for the big payoff.

Carroll, a virile songster, illustrates the demands of this big layout. It's not a showcase for a retiring personality, calling for a strong, authoritative performer to overcome the stretch to the backreaches of the room. Carroll, although he's worked in smaller Beach hospices on occasion, is not too well known here as compared to the big-click vocalists, but wound up a winner with long encore segment thanks to continued callbacks. He's a handsome guy with a full-wound baritone which embraces the pops, both upbeat and ballad, with smooth results. Fluid delivery and at-ease stage deportment, plussed by infectious gab-ways, grabs hold early and stays with them through the "more" segments.

Jane Scott is a leggy tapstress with a flair for high-kick twists, but holds up immediate reaction with meaningless French song-talk bit stemming from work on the continent. She swamps them however, when she hits the straight precision tap-high kick groove. Mal Malkin and his crew set up the backings in top manner with Malkin batoning and handling the intro chores ably. *Lary.*

Blue Angel, N. Y.

T. C. Jones, Mae Barnes, Joey Carter, Peggy Connelly, Jimmy Lyon Trio; $5 *minimum.*

The Blue Angel is back in business after its usual summer breather. The overall resumption is in the club's standard quality groove.

For lure value, the spot has T. C. Jones, who hit the limelight via his femme impersonation stint in the current Broadway revue, "New Faces of 1956." He's reviewed under New Acts as is Peggy Connelly, who's making her Gotham songstering debut at the intimery.

Besides those two, the talent layout includes rotund singer Mae Barnes and comic Joey Carter. Miss Barnes' lively vocalling has been widely showcased in the N. Y. area and continues to register as a solid show asset. The Negro songstress plays it for laughs and scores solidly.

Carter, who's doing a repeat at the Angel after playing the cafe's sister showcase, the Village Vanguard in Greenwich Village, has developed into a topdraw funster. His zany delivery and material draw an almost steady stream of yocks.

The Jimmy Lyon Trio is in usual fine form. *Jess.*

Moulin Rouge, Boston

Boston, Sept. 4.

Guy Guarino; $1.50-$2.50 *minimum.*

Guy Guarino, in a dual piping and bonifacing role, opens the intimate Moulin Rouge, refurbished with paintings and canopies, with a one-man show in the Continental manner. Spot, in the plush Hotel Vendome, has gained 12 seats for a total of 212.

Guarino, w. k. here, with a following of patrons who dig his style, adds new showtunes, "I Could Have Danced All Night" and "Street Where You Live" to his repertoire, but aud is still hipped on his versions of nostalgic French ditties.

His piping is in the melodic crooning category. "Autumn Leaves" and "Boutonniere" are his standards and he takes these for all the stops to big rounds. Clincher is a tricky "Black Magic" for the works.

Backed up by Pete Cutler on the 88, has to beg off.

Policy in the imaginatively decored room, only intimate room in the Hub, will be the same as last season with Guarino featured and talent being brought in from time to time. A trio is to be added and the Continental format enlarged upon. *Guy.*

New Churchills, London

London, Sept. 3.

"Hearts and Kisses" with Maggi Woodward, Sheila O'Neill, Jones & Wilbur, Danny La Rue, Colin Croft, Rae Landor, Roxy Brown, Stella Rodgers, Paddy Kirshner, Sally Bradley, Rex Berry, Eileen Gourlay; Jack Nathan, Monty Tyree Orchs; $2.80 *cover.*

Cecil Landeau's nitery revues have set their own standard in quality of presentation, costuming, etc. and it is well maintained in his new revue which is in for a three months run at this pop Bond Street club. There's a big cast and some attractive talent in a show which runs the best part of an hour.

On the show caught the vocal star of the revue, Maggi Woodward, was out of the cast with a chill, but in spite of that handicap the production went with a lively swing and the rest of the cast filled in handsomely.

Sheila O'Neill, former principal dancer in the West End production of "Paint Your Wagon," fills a couple of terping spots with considerable class and her boogie interpretation involves some fast and stylish stepping. Femme impersonator Danny La Rue has an impudent approach to most of his lyrics, which he does mainly in company with Colin Croft. His seven veils routine strikes an amusingly provocative note.

High spot of the presentation is the fast and fancy footwork of Jones & Wilbur, a colored duo. They do wonders on a small floor and get a hefty mitt for their windup item in which one member of the team picks up in his teeth three tables and half-a-dozen chairs perched one on top of the other.

Eileen Gourlay makes a pleasing femcee; and much of the success of the show is due to the lineup of four girls, two of whom, Roxy Brown and Stella Rodgers, look promising material. (It is not so long ago since Audrey Hepburn was in the back row of the chorus of a Cecil Landeau night club revue.) Dancer Rae Landor and vocalist Rex Berry round off a professional cast. Some of the best production numbers in the show are built around "I Want to be in Love Again," "It's You I Pray For," "The Day the Circus Left Town" and "In Churchills Tonight."

A capsule version of the revue is staged just before midnight, the main presentation beginning around 1:30 a.m. The Jack Nathan orch, who recently moved into residence from the Coconut Grove, handle the intricate backgrounding with considerable care and precision. Monty Tyree's Latin aggregation takes good care of the rhythm dansapation sessions. *Myro.*

Dunes, Las Vegas

Las Vegas, Sept. 6.

Les Baxter Orch (26) *& Chorus* (6) *with Pat Laird, Harvey Allen, Jim Harris;* $2 *minimum.*

Jazz, which has become synonomous with the Dunes as far as the Vegas show shopper is concerned, surrenders the podium to pops during the seven nights Les Baxter holds forth in the Arabian Room. The hiatus is quiet, but extremely pretty. This contrast, however, must be applied musically speaking, not with regards to biz which should continue at a merry clip. Baxter's accent is on strings as he recreates the lush sounds of his w.k. Capitol biscuits. This transition from studio to nitery is made largely successful in the Arabian Room through the hep miking of Gordon Beck and Baxter's own placement of the string choir.

The initial downbeat signals the familiar Baxter verve with a bright Latino-brass punctuation of "From This Moment On." The orchestral vibrato of the string section anchors the Baxter flourishes that become evident in the themes from "Picnic" and "Medic," and during "Quiet Village," "Manhattan," "Caravan" and a medley of the maestro's disclicks. More Latino effects underscore Baxter's zingy arrangements of "The Breeze And I" and "Temptation."

The w.k. vocal colorations of Baxter's choral group (three guys, three girls) are revived for such as "Poor People of Paris." Single vocals are focused by Pat Laird, a petite chirper who projects assuredly as she tunes up "Que Sera Sera" and "Can't Help Lovin' That Man Of Mine"; Jim Harris, who fires up a r&r bash, then upbeats "Glendora"; and Harvey Allen, who does "Blue Moon" and "On The Street Where You Live." Allen evinces a natural feel for song interpretation, and with proper tutoring might well develop into an okay act.

Baxter picks up a tenor sax to curtain the show on a jazz offbeat. During various sections of his tour, Baxter is spotted at the piano, a role, while underplayed, points up his own instrumental savvy. As an emcee, however, Baxter should be more emphatic. *Alan.*

Hotel Roosevelt, N. O.

New Orleans, Sept. 4.

Ted Weems Orch (11), *The Nomads* (4), *George Guest, Phyllis Powell, Penny Metropoulos;* $2 *minimum.*

Despite absence of AGVA acts as result of dispute over union's demands for payment of welfare fund contributions for entertainers and posting of bonds for performers' salaries, the current layout in the Blue Room clicks all the way.

Ted Weems and his crew, as in their umpteenth other engagements in the plush spot, are warmly received. Weems leads his cohorts through a variety of dance tunes, among them nostalgic and hardy perennials, zing Latinos and some frantic rock 'n' roll with all the stops out on the brass.

Ankle-benders flock to the floor of the dance sessions.

Weems' aggregation has a built-in entertainment unit that augments the regular acts. Perky songstress Phyllis Powell is a thrush of charm and versatility and scores nicely. Nine-year-old Penny Metropoulos demonstrates the poise and know-how of an adult entertainer. Various members of the band also make nice contributions to the show.

George Guest is a top instrumentalist who handles four mallets to obtain a variety of tonal effects on the marimba. He belts out plenty of tempo changes for an exciting session of music that had the patrons applauding for more. He opens with brisk starters, then segues into a soft Irish medley that's followed by the "Ritual Fire Dance" for a novel and exciting twist. Guest then leads into a medley of rock 'n' rollers that had the tableholders palm-pounding in time to the beat. After several encores, he departs with ringside clamor ringing loud.

The Nomads are a versatile quartet that offer a parade of vocal and instrumental numbers slickly delivered to generate plenty of audience enthusiasm. They also offer near-perfect carbonings of groups like the Ink Spots and Harmonicats, then switch to bass fiddle, harmonicas and guitar for socko finale featuring a blues medley. *Liuz.*

Jamaican Room, N. Y.

Duke of Iron & Band (3), *The Fabulous McClevertys* (5), *featuring Mack McCleverty;* $3.50 *minimum.*

Ray Shaw, who started an intime operation, The Living Room, sometime ago, is now engaged in making a go of a Calypso parlor labeled the Jamaican Room. The spot seems to be well on its way to prosperity. It's a hangout for the younger elements and as it now stands, the customers have to fight their way to the bar. The tables fill up early despite the $3.50 minimum for being in a seated position.

The room has a novel approach. The customer, upon entering, wades through a knee-deep layer of sawdust, ala many saloons on Third Avenue, but once inside, it has the air of the Bahamas. The nets, palms, murals carry out a tropical motif.

The room deals exclusively in Calypso entertainment, with the Duke of Iron as its major draw. The proceedings are both melodic, rhythmic and at times bawdy, but the crowd seems to enjoy everything dished out. The Duke, at show caught, didn't deliver any of the topical numbers, but seemed to do a routine of songs that have established themselves in this room. He seems preoccupied with double entendre, much of which can be avoided since he has an extremely large repertoire of some very interesting island material. He's backed by a native group of instrumentalists who chime in with song to further push up the Duke's offerings.

Other major entertainment group is The Fabulous McClevertys, featuring Mack McCleverty at the vocals. They have some flowery costumes and the material, while more subdued than that of the Duke's, comes off just as well. Most of the numbers delivered are fairly well known. The rendition of such items as "Mathilda" and "A Woman Is Smarter," puts the crowd on home grounds and makes for a festive spirit. *Jose.*

Black Orchid, Chi

Chicago, Sept. 6.

Sylvia Syms, Yonely, Bob Anderson, Joe Parnello, Al De Marco; no cover or minimum.

Latest entry at the Black Orchid brings with it a change in ownership and policy. Staff changes, a lower price policy, abolition of cover and minimum and an announced entertainment policy that will attempt to showcase offbeat acts are the major elements in the new regime. Current display, opening Thursday (6), is in for three weeks.

Headliner Sylvia Syms does a creditable job in the top slot. Thrush puts on a show as she belts out her songs, or meaningly caresses a lyric, as the occasion demands. "Mountain Greenery," "Love for Sale," "September Song," and her recent disk click, "I Could Have Danced All Night," are all included for good returns from firstniters. Miss Syms wraps up with another waxing, the calypso "English Muffins." Distaffer shows great versatility as an interpreter of tasty music and is steadily growing as a figure of importance in the jazz idiom.

Yonely, like Miss Syms a repeat in this room, entertains with his brand of comedy, a proppy blend of pantomime and musical novelties. Yonely plays miniature instruments, and a full size violin backwards; he also sprays ringsiders with mock tears. It's propped up tomfoolery that sometimes can be very funny. The house bought it opening night to judge from the yocks and palms at the windup.

Singer Bob Anderson makes his debut in a major local room as the opening act. A certain stiffness in his delivery and a lack of stylistic variety rob the turn of considerable impact. Anderson does "I Love You," "Polka Dots and Moonbeams," "Chloe," among others, for fair returns from the patrons. With some seasoning and loosening up, Anderson could improve considerably.

Joe Parnello and Al De Marco do a workmanlike job of backing the display. *Gabe.*

Eddys', K. C.

Kansas City, Sept. 7.

Carmen Cavallaro & Trio, Tony DiPardo Orch (8); $1-$1.50 *cover.*

Carmen Cavallaro is well established as a night club name after three former appearances in town, and this added to his current popularity via the music for the Eddy Duchin picture is making him a standout attraction here. The ropes were up opening night, and it looks like a solid fortnight.

This time Cavallaro is offering something more in that he has surrounded himself with a rhythm trio of Jimmy Norton on guitar, Buffe Dee on drums and Frank Martinez on string bass. Group backs him tightly.

Cavallaro as before runs the keyboard much in the pop vein, but veers here and there into near concert stylings and he exhibits a wide variety of tempos and touches. He begins with a swingy "Begin the Beguine" and a lighter "Love Is a Many Splendored Thing," switches to a fuller interpretation on "Serenada." He gets right down to rhythm in a medley with the combo on "The Continental," and raises a big hand for his medley from the Duchin pic. Through "Brazil," "September Song," "Tea for Two," "Malaguena" and "Warsaw Concerto," the house is with him, winding the 45 minutes on a resounding note. *Quin.*

Gatineau, Ottawa

Ottawa, Sept. 7.

Ann Nichols, Ken Barry, Jack Morley, Lindsay-Day Dancers (6), *Champ Champagne Orch* (8); $1 *admission.*

Cute and able Ann Nichols combines terp and piano ability to build a standout session in the Gatineau Club this week. She tees with a fast tap bit, then switches to soft shoe and on into Charleston for big opener mitting. Small brunet then goes to the keyboard with a semi-classical slice before hitting into solid boogie with taps at the same time. Comes then a drumming stint that exhibits the femme's training during her recent circuit with Lionel Hampton. Showmanship and routining are socko.

Ken Barry's comedy material isn't powerful, but it satisfies the tablesitters. They buy most of it and give the guy begoffs. Barry keeps a running gag that spoofs magic gimmicks and plays neatly to the whims of the mob throughout. For the room's customary finale, which brings out all acts for bows, Barry appears in a caveman routine that produces heavy yocks. *Gorm.*

VARIETY BILLS

WEEK OF SEPTEMBER 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 14
Kirby's Ballet
Tamara Manoukian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Corps de Ballet
Rockettes
George Sawtelle

Glee Club
Elliott Reid
Albert Sturm
Palace (P) 14
Nicholls & Rene
DeSantos Trio
Anne Brooks
Christine & Moll
Wallace & Carroll
Jay Marshall
Wally Dean

AUSTRALIA

SYDNEY
Tivoli (T) 10
Katherine Dunham Co.
NEWTOWN (SYDNEY)
Elizabethan (T) 10
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon

Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

BRITAIN

ASTON
Hippodrome (I) 10
Jimmy French
Simmy Russ
Violet Tye
Muldoon & Grey
Grayson Cousins
Michael Agar
Night Girls
BLACKPOOL
Palace (I) 10
Albert Modley
Edna Savage
M & B Winters
F Langford's Co.
4 Najarros
Arthur Sumner
Opera House (I) 10
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
G & E Bernard
Eve Boswell
Freddie Frinton
8 Melody Makers
6 Mayfair Models
Patricia Dahl
Lane Bros.
Norman & Ladd
Ghezzi Bros.
Grand (I) 10
Thora Hird
Frank Atkinson
Joyce Carpenter
Richard Dare
Bernard Fox
Ruth Holden
Jack Howarth
John Jarvis
Harry Lilewood
Gordon Needham
Hartnell Stone
Mollie Sugden
Denver Thornton
Winter Garden (I) 10
Dave King
Shani Wallis
"Mrs. Shufflewick"
Jones & Arnold
Devine & Sparks
Sonny Roy
Margaret West
4 King Tones
BRIXTON
Empress (I) 10
Billy Stutt
Manderinos
Russ Hansen
Cleo du Peont
Renoir Gaye
BIRMINGHAM
Hippodrome (M) 10
David Hughes
Delicados
4 Jesters Boys
Joe Henderson
Betty Miller
Ossie Morris
Connor & Drake
Ron Scott
BRADFORD
Alhambra (M) 10
Rex Keene
Shane & Lamar
Peter Cavanagh
Valento & Dorothy
G & A Doonan
Speedacs
George Meaton
CHELSEA
Palace (I) 10
Dorothy Squires
Jack Auton
G & B Jay
Gilbert
Peter Raynor
Saan
Serences
Bill Gray
Goga & Partner
George & Lydia
DERBY
Hippodrome (M) 10
Lita Roza
Alan Clive
Jeffrey Lenner
King & Day
Gray & June
Silva & Audrey
EDINBURGH
Empire (M) 10
Johnny Brandon
Tini & Del
Kirk Stevens
Morris & Cowley
Nat Gonella
Jean Kennedy
Ken-Tones
Fred Atkins
Darban & Wendy
FINSBURY PARK
Empire (M) 10
Anne Shelton
Clarkson & Leslie
Hill & Billie
Tommy Fields
Courtneys
Arthur Haynes'
Waltron & Dorraine
GLASGOW
Empire (M) 10
Deep River Boys
Averil & Aurel
D & D Remy
Ossie Noble
Roger Carne
Fran Dowle
Candy Cane
Jack Simpson
Jackie
HANLEY
Royal (M) 10
Joseph Locke
Reg Varney
Dernos
Peter Quinton
Mereau & Liliane
De Vel and Part
LEEDS
Empire (M) 10
Fred Emney

3 Balmorals
Betty Driver
Leslie Lester
4 Cassandras
Bert Edgar
Diana Rhodes
Monsieur Defoe
Vic Sanderson
LONDON
Metropolitan (I) 10
Gladys Morgan
Dennis Hale
Jen Jackson
Jack Anton
Les Murphy
Kish & Valaire
Patsy Rena
LIVERPOOL
Empire (M) 10
Al Martino
Kay & Kimberley
Devine & King
Joan Shaw
Johnny Silver
Brazilianos
Raf & Julian
MANCHESTER
Hippodrome (M) 10
Billy Daniels
White & Ptnr.
Vic Wise
Jimmy Edmundson
Moreno & Ptnr.
Shipway 2
Alan Rowe
NEWCASTLE
Empire (M) 10
David Whitfield
K & V Glynn
Morecambe & Wise
Kelroys
Janet Brown
Archie Glen
Joan & Ernest
NORTHAMPTON
New (I) 10
Peaches Page
Scott & Foster
Podesta Bros.
Alan James
Garuna & Dod
Joe Ruggles
NORWICH
Hippodrome (I) 10
Sonny Jenks
Jill Manners
Azio Angels
Rene Dymott
Freddie Fox
NOTTINGHAM
Empire (M) 10
Lonnie Donegan
Gillian & June
Georgia Brown
Ron Parry
Eddie Ash
Des O'Connor
Mike McKenzie
Griff Kendall
PORTSMOUTH
Royal (M) 10
Tony Crombie
Maxine Daniels
Don Fox
Billie Wyner
Ross & Howitt
Andy Stewart
Johnny Dallas
N & P Lundon
PRINCE OF WALES (M) 10
Mel Torme
David Nixon
Jimmy Wheeler
Murray & Maidie
Audrey Jeans
Marquis & Family
Skylons
2 Earls
Sid Krofft
SHEFFIELD
Empire (M) 10
Illiltoppers
Les Traversos
Mumford's Puppets
Len Young
Mongardors & Anne
Richman & Jackson
Tex McLeod
2 Boris
SOUTHAMPTON
Grand (I) 10
Tony Dalton
Lisa Gaston
Ellisa Raye
Jane Sterling
Keith Leggett
Johnnie Firpo
Ken Palmer
Martin Kossins
Cathie Read
Cary Crossling
Kay Miller
Therese
Kathrina
Hepp Bros.
Elysee Models
SUNDERLAND
Empire (M) 10
Smith Bros.
Jimmy Paige Co.
Kay Elvin
Mallini Bros.
Buster Piddess
Betty Fox
Al Adams
Josette
Aly Ben Mutt
Harmonica H'd'rms
Jackie Toduff
Anza Smith
SWANSEA
Empire (M)
Dowler & Rogers
Flying Rennees
Barbara Chester
Billy Hancox
Wayne & Brett
Dunn & Grant

Cabaret Bills

NEW YORK CITY

Blue Angel
T C Jones
Peggy Connolly
Joey Carter
Mae Barnes
Jimmy Lyons 3
Charles
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yeddi
Dick Marta
Chateau Madrid
Trio Anchuac
De Ronde & Jose
Carlos Valadez
Copacabana
Romo Vincent
Roberta Linn
Jones Boys
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Cedrone & Mitchell
Liz Williams
Bob Downey
Harold Penville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gaylles
Quintero Rhumbas
Hot'l H'nry Hudson
Joan Bishop
Hotel Roosevelt
Eddy Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Connie Moore
Milt Shaw Orc
Ray Barl Orc
Hotel Statler
T & J Dorsey Orc
Latin Quarter
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Jo Lombardi Orc
B Harlowe Orc
Hotel Plaza
Lisa Kirk
Ted Straeter
Mark Monte
Park Sheraton
Alan Logan
Eddie Layton
Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Leggovsky
Eugene & Sonya
Andrei Hamshay
Versailles
Lou Nelson
Nancy Donovan
Bergman & Mimi
Salvatore Gioe Orc
Panchito Orc
Vienna's Lantern
Margarita Sierra
Luc Poret
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
Waldorf-Astoria
Los Chavales
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc
Village Vanguard
Enid Mosier
Steel Band
Johnny Mathes
C Williams Trio

CHICAGO

Black Orchid
Sylvia Syms
Yoncly
Bob Sanderson
Blue Angel
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
Blue Note
Bobby Hackett
Arvell Shaw Trio
Chez Paree
Lilo
Gary Morton
Chez Paree Ad'r'bls
Ted Fiorito Orc
Cloister Inn
Lurlean Hunter
Pat Moran 4
Dick Marx
Johnny Frigo
Conrad Hilton
"Comics-On-Ice"
D. Arnold & Marji
The Boyers
Lilian Renee
Paul Duke
George Simpson
Paul Gibben
J. Melendez & D. Maxfield
Virginia Sellers
John Keeston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
Drake Hotel
Fernanda Montel
Jimmy Blade Orc
London House
Erroll Garner 3
Mister Kelly's
Beverly Kenney
Audrey Morris
Connie Milano 3
Palmer House
Evelyn Knight
Larry Daniels
Les Charlivels
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Nat (King) Cole
Rowan & Martin
F. Martin Orc
Bar of Music
Elsa Oria
Dick Curtis
Carlos Noble
Ruben Moreno Orc
Biltmore Hotel
Jack Durant
Skylarks
Landre & Verna
Hal Derwin Orc
Cir-o-tte Room
Nejla Ates
Skeets Minton
Felix Martinique
Geri Galian Orc
Crescendo
Mary Kaye Trio
Ray Toland Orc
Mocambo
Arthur Ellen
Carmen D'Antonio
Carl Carelli Trio
Paul Hebert Orc
Moulin Rouge
DeCastro Sis.
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Lillian Roth
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
The Szonys
Somethin' Smith
Redheads
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Les Baxter Orc
Pat Laird
Harvey Allen
Jim Harris
El Cortez
Mary Beth Hughes
Bobby Pinkus
Taffy O'Neill
Cirquettes
Sterling Young Orc
El Rancho Vegas
Eartha Kitt
Myron Cohen
El Rancho Orc
Renee Molnar Dncrs
Flamingo
Pearl Bailey
Ilal LeRoy
Don Kirk
Mary Menzies
Flamingoettes
Lou Basil Orc
Fremont Hotel
Ish Kabible
4 Gems
Mike Sarge & His Sargents
Golden Nugget
Guadalajara Boys
Daryl Horpa Rev
Poly Possum
Joe Wolverton
Eddie Gomez
New Frontier
Mickey Rooney
Roberta Sherwood
Joey Forman
Dick Winslow
Wilder Bros.
Garwood Van Orc
Riviera
Latin Qtr Revue
Zsa Zsa Gabor
Joey Adams
Riviera Dancers
Ray Sinatra Orc
Sahara
Edgar Bergen
Mindy Carson
SaHarem Dncrs
Cee Davidson Orc
Sands
Frank Sinatra
Joey Bishop
Copa Girls
Antonio Morelli Orc
Showboat
Kalantan
Sonny Richards
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Candy Bar
4 Hues
Cheeta & Chico
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Johnny Desmond
Tippy & Cobina
Steiner Bros
Murray Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Bali & Chain
Gene Krupa Orc
Ciro's
Eden Roc
Richard Hayman
Bob Carroll
Mal Malkin Orc
Chucy Reyes Orc
Fontainebleau
Helen O'Connell
Jerry Lester
De Voye Trio
Tun Tun
Sacasas Orc
Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atoma
Malaysn
Rivero Quintet
Bimini Mama
Pierre Duval
Murray Franklin's
Richie Bros.
Bobby Sherwood
Peggy Lloyd
Murray Franklin
Cookie Norwood
Nautilus
Holly Warren
Rip Taylor
Antone & Ina
Syd Stanley Orc
San Souci Hotel
Terry Haven
Luke Salem
Sammy Walsh
Freddy Calo Orc
Sevilla
Hal Fisher
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Larry K. Nixon
Ruth Wallis
Munn's Chimps
Dotty Dagmar
Charles & Faye
Cortez Orch
Rodriguez Orc
5 O'Clock
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev

HAVANA

Sans Souci
Carmen Torres
D'Alda
Bergaza & Tarraza
Sonia Calero
Victor Alvarez
Ortega Orc
Nacional
Connee Boswell
Ray Carson
Martica Rams
W. Reyes Orc
Tropicana
Gloria & Rolando
S Suarez Orc
A Romeu Orc
Pepe Blondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz
Montmartre
Katyna Ranieri
Fajardo Orc
Casino Playa Orc

RENO

Mardi Gras Lounge
Four Knights
Billy Duke
Buddy La Plata
Mapes Skyroom
Gene Sheldon
Skylets
Ed Fitzpatrick Orc
Riverside
Gogi Grant
Jack Wakefield
Starlets
Bill Clifford Orc

Cinerama View

Continued from page 3

first 15 Cinerama theatres. In addition, SW has agreed to amortize installation and production costs over a longer period so that a larger portion of the current theatre earnings is available for distribution. Previously, Cinerama Productions received in cash only 8% of the profits of the first four Cinerama theatres.

In light of the new contract, the Wall St. firm feels that Cinerama Productions' earnings in the 1957 fiscal year, starting Nov. 1, 1956, will be equal to 75c a share. In addition, it predicts that an initial dividend payment will be declared during the second half of 1957.

In three to five years, Bernhard & Co. believes, Cinerama Productions will have reached a point where it will share 50% of the profits of several Cinerama theatres. Assuming the continued popularity of the Cinerama process, Bernhard & Co. says the company's earnings by the end of 1960 would be equal to $1 per share, of which as much as 80c will be probably passed along to stockholders as dividends.

British Scribes

Continued from page 2

hospitality and courtesy extended to them in Hollywood. "Some of the boys," he asserted, "sleep until 2, then pick up a tradepaper and file a story to London."

Other observations by Goldwyn: The Code was a fine thing, but the industry has advanced since it was first set up and it needs to be liberalized. He remains bitterly opposed to censorship in principle and advocates freedom of the screen on the same lines as freedom of the press.

Television is the "greatest thing in our time," and the motion picture industry is meeting the competition by making better, if fewer, pictures. More people are seeing good films in the United States than for many years. Bad pictures fail "because people could see bad television for nothing."

The main problem of the producer today is the scarcity of good stories. They "never come your way"; one always has to be on the lookout. He was not excited at the prospect of his pix being sold to Russia.

Get-Rich-Quick

Continued from page 5

be a b.o. smash. "We thought it would go over in the art houses," he added. Film, which cost around $400,000, was not only a b.o. hit, but won Oscars for Chayefsky, Mann and its star, Ernest Borgnine. Budget on "Party" is around $700,000, according to Chayefsky. Writer had 5% of the net on "Marty," and said he will probably get $75,000 from that percentage, "far more than I thought I'd receive originally." He is not on a p.c. on "Party," instead has a longterm deal with Hecht-Lancaster.

Chayefsky and Mann will next team on a film for Columbia in 1957, with the property still to be selected. Col will finance and release, with Chayefsky's own production company splitting the take with the studio 50-50.

In 1958 Chayefsky will do the filmization of his Broadway hit, "In the Middle of the Night," for Col, with Milton Perlman producing. Chayefsky's company will receive 60% of the net on this deal, with 40% of that going to Joshua Logan, who produced "Night" on Broadway.

The writer said an indie producer operating through Metro had offered him $500,000 plus 37½% of the net as well as $150,000 for the screenplay, for film rights to "Night." "I turned it down because when you start a picture by giving $50,000 to me, this means you have got to go after name stars and wind up with a picture costing $2,000,000 to $3,000,000. I prefer working with actors perfect for the roles; actors who have class." Chayefsky said Warner Bros. had offered $300,000 against the profits for rights to "Middle," but added he wasn't interested in their bid.

"Party," he said, in no way resembles "Marty." "It was my answer to the endless, cheap futility seeming to be governing our intellectuals. They share a bizarre, neo-pessimism which is nothing new—Mark Twain and Shakespeare wrote that sort of thing much better." Don Murray, E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden and Patricia Smith are cast in "Party."

Ice Review

Ice Follies of 1957

Hollywood, Sept. 6.

Richard Dwyer, Frances Dorsey, Carol Caverly, Mr. Frick, Janet Champion, Georgiana Sutton, Ole Ericsen & Dick Mershon, Kermond Bros. (2), The Henrys Sr. & Jr., The Beattys (2), The Scarecrows (3), Andra McLaughlin, Walter & Irene, Sad Sacks (4), Jim Waldo, Gordon Crossland, Harry Taylor, Bill Jack, Florence Rae, Ginger Clayton, Patty Hall, Gary Johnson, Kurt Trostorff, Ice Follettes (32). Orch conducted by George Hackett; produced by the Shipstads & Johnson; directors, Frances Claudet, Mary Jane Lewis, Stanley D. Kahn; costumes by Renie; at Pan Pacific Auditorium, Sept. 6-30; $4 top.

For the 21st edition of "Ice Follies," Eddie and Roy Shipstad and Oscar Johnson have come up with another glittering phantasmagoria on ice. It's an opulent addition to the roster, replete with thrills, chills and special effects and designed to keep alive the last real stronghold of the world of makebelieve. As always, apart from the skill and daring of a top-drawer roster of skaters, it has been produced for the young in heart and designed to provide the wide-eyed wonder that spells boxoffice.

Like its predecessors, the "Ice Follies" blends fancy and precision skating with both sly and knockabout humor to cater to all tastes. Throughout, it is handled with taste and imagination, as in the gasp-provoking precision finale by the Follettes, which has this year been dressed up in a Highland costume complete with Scots band. Peak production numbers include "Candy Stick Land" and "Snowflake Fantasy," the latter a walloping finale to the first act in which a gentle snowfall descends upon the crystal-costumed troupe. Rain effects are used in "Rhythm of the City" and steam in the rousing finale.

Standout individual performers include Mr. Frick, whose topflight agility on skates is limited to one brief appearance; moppet Janet Champion, a pert and proficient bladester who's a sure crowd-pleaser; Richard Dwyer, who becomes a more easy and graceful skater each year; the Henrys, Sr., and Jr., whose sock acrobatics are climaxed by a finger-to-finger-stand; the serio-comic Beattys; Walter Irene; Ole Ericsen Dick Mershon whose animal characterization this year is a lion; the Scarecrows, the Sad Sacks, Frances Dorsey and Andra McLaughlin. Each has a fine stellar spot in keeping with the "Follies" tradition of a top array of talent to keep things moving at all times.

Longtime blade fans may feel some production standouts have been shunted aside to provide more stellar spotlighting, but there should be enough to satisfy. Not the least of the topdrawer credits on the show goes to Renie for some constantly eyefilling costuming, including six haut couture gowns modeled by Follettes as a backdrop to Dwyer's solo.

Direction and choreography by Frances Claudet, Mary Jane Lewis and Stanley D. Kahn is fine throughout and George Hackett ably batons the orchestra through a good score by Larry Morey, with some interpolations from the masters. *Kap.*

Unit Review

Danny Kaye Show

Chicago, Sept. 7.

Danny Kaye (with Sammy Prager) Senor Wences, The Dunhills (3), Page & Bray, The Warner Twins, The Three Houcs; musical conductor, Brian Farnon; at the Shubert Theatre; $5.50 top.

An hour of vaudeville and an hour and a half of Danny Kaye will be on tap at Chicago's Shubert Theatre for the next four weeks. The vaudeville is top quality and Kaye is still a master comedian.

Kaye has been absent from the Windy City for several years and judging from aud reaction, there is a real hunger to see him here. Through almost an hour and a half onstage, Kaye never exhausts his ability to make anything seem funny: a noise, a gesture or a facial expression. He lampoons English and German concert singers, off-key nitery crooners, and things in general. He gets intimate, he acts like he doesn't know what's coming next, and he entertains hilariously for the 90 minutes he's on. Sometimes it seems he enjoys it more than the audience. They would have stayed all night if he hadn't gotten off to salvos. Sammy Prager does an understanding job of accompanying at the '88.

The hour of vaude preceding Danny Kaye's performance is topped by Senor Wences, standout ventriloquist. Wences uses three voices at a time while juggling; he works with imagination, skill and elegance. Using his made-up hand as the head of his principal dummy, Johnny, Wences goes on to throw his voice out of a papier-mache chicken and a head in a box. The effect when all three are used in sequence is riotous. And the addition of juggling tricks as a finale gets top reaction.

The Dunhills, three personable male terpers, handle their chores with smooth teamwork and polished footwork. From the straight tapology to the old soft shoe, the Dunhills display showmanship and dancing skill. There's also a large portion of humor in their pseudo-African war dance. Group gets hefty mitting.

Page & Bray are the adagio team on the bill; femme is limp as a rag doll in her whirling as the male partner lifts and spins her. A difficult one hand lift and spin is the highlight of the turn and sends them off to lusty palms.

The Warner Twins are two eye-popping showgirl types who sing and look great. Tall and revealingly gowned, pair has most of the battle won from the start. They sing acceptable versions of faves like "From This Moment On," "My Heart Belongs to Daddy" (partly in French) and wrap up with carbons of Lena Horne and Eartha Kitt. The customers go for this act.

The Three Houcs open the show with a fast, flashy juggling act. They seem to be attempting to use more hoops and clubs faster than anyone. And most times it looks like they're succeeding. Get a big hand.

Brian Farnon, on leave from the Chez Paree, does an excellent job of backing with the pit band.

Gabe.

Johnston Cool

Continued from page 3

Hollywood had measurably increased in the recent past.

Speaking of the Code, Johnston said he expected to call a Motion Picture Assn. of America board meeting in another two weeks, at which time the "Smiley" appeal may be taken up. The British pic has been refused a Code seal since it includes a scene dealing with smuggling of narcotics.

Johnston stressed that the MPAA committee charged with studying the Code had not been meant to make any changes in the Code itself, but that the committee "may be willing to look into that" in the future. The group so far has recommended the inclusion of indie producers and the exhibitors on the Code's appeals board.

The MPAA prexy said he couldn't and wouldn't predict the shape of industry things to come in the next few months, but commented on the industry's tendency to live from day-to-day and not to make preparations for the future as long as the present did not demand immediate measures to boost business.

As for the MPAA's planned management survey, Johnston indicated that it was in abeyance for the moment, although bids to undertake it had been received from several companies.

Brooks Costume Has Golden Anni; Offshoot of Original Uniform Biz

Brooks Costume Co., leading firm of theatrical costumers in the business, will be 50 years old some time this month. James E. Stroock, president, isn't sure exactly of the anniversary date, and he's too busy to take time to figure it out.

With the mushrooming of television, business has boomed for Brooks and other costume companies. Stroock figures that his firm has an inventory of about 200,000 costumes, the value of which he estimates roughly at $2,500,000. An average of about 250 costumes are rented per week, the figure climbing to around 400 at peak periods. Brooks handles about 90% of the business of the Broadway stage.

The late Ely Stroock founded Brooks in September, 1906, as a uniform company. He chose the name Brooks more or less at random, to avoid confusion with the Stroock Fabrics Co., owned by cousins of the same name.

James E. Stroock, the founder's son, born in Boston and brought to New York at the age of 8, wrote a Wall Street gossip column and later an advice-to-motorists column for the old N.Y. Globe and then the Commercial Advertiser, finally combining his newspaper work with a part-time job at his father's uniform company. That was in 1911. At that time, the office and supply rooms were in West 40th St., between 6th Ave. and Broadway.

Doubtless propinquity was a factor, but at any rate, young Stroock soon became interested in the theatre and made friends in it. As a natural consequence, some time in 1915 he persuaded his

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Dublin Crix Love That Horton Foote 'Bountiful,' Sez 'P.A.' Alan Schneider

Dublin.

Editor, VARIETY:

A prophet is without pressagent in his own country, so maybe it's a good idea to mention the reception that Horton Foote's "Trip to Bountiful" received in Dublin this week (Olympia Theatre, August 20-25).

Well, the home town of Synge, O'Casey and a few other guys really went for Foote in a big way. "A major Dublin theatrical event," wrote one of the critics, "The great Abbey play of the current era." Another reviewer described it as "a profoundly moving experience . . . a play to see, to enjoy, to shed a few tears over (if you have the grace to shed tears) and to think about long after the final curtain has fallen."

Another thought it was "one of the most mentally stimulating plays which have been presented in Dublin for some years." And still another added, "A taut American play of much distinction . . . a play that will find a firm niche in the memory." That gives the idea.

Oh, yes, they liked the production too. "Dublin is beholding one of the finest examples of stagecraft it has ever seen," one of them said. "Brilliantly directed and brilliantly acted," said another. And one of the headlines reporting the play read, "Brilliant Cast in Play No Irish Author Had Courage to Write."

Next week, Liverpool. Then Brighton. And so on. It's getting to be quite a trip. By the way, we didn't do too badly in London either. (Arts Theatre, July 4-August 12).

Just thought I'd let you know.

Alan Schneider.

2 Productions Skedded For Edinburgh Theatre

Edinburgh, Sept. 11.

"The Gates of Summer," a new play by John Whiting, is set to open at the King's Theatre here next Monday (17), with Dorothy Tutin, James Donald and Isabel Jeans heading the cast. Peter Hall is the director and Leslie Hurry is responsible for the decor.

Also on the King's sked is Martin Flavin's domestic farce, "Too Young to Marry." The play is slated to open Oct. 8, with English comedian George Formby as lead.

Ian Wallace, of Opera, Set for London 'Fanny'

London, Sept. 11.

Ian Wallace, bass-baritone currently singing leading roles at the Glyndebourne opera, has been signed for the Ezio Pinza part in the British version of "Fanny," scheduled for Nov. 15 at Drury Lane. He was auditioned by William Hammerstein and Sander Gorlinsky, director and impresario respectively. Wallace has previously appeared at the Rome Opera House. This will be his first legit tuner.

Robert Morley will be leaving the cast of "A Likely Tale" to play Panisse, the role originated on Broadway by Walter Slezak. No one has been signed for the name part.

B'way Mulls 'Rock' B.O. as 20th Buys Jayne's Contract

Besides buying the screen rights to "Will Success Spoil Rock Hunter?" last week, 20th Century-Fox also reversed itself by buying up Jayne Mansfield's contract as femme lead in the show. It had previously decided not to get the actress out of the George Axelrod comedy in order to cast her in its upcoming filmization of John Steinbeck's "Wayward Bus."

The studio is paying a flat $100,000 for the "Success" rights and an additional $20,000 to reimburse the show for cancellation of Miss Mansfield's contract, which would have run until July of next year. The actress will leave the Broadway show at the end of this week. She'll be succeeded by Jane Kean, who played the role in a stock production of the play during the summer at the Theatre-by-the-Sea, Matunuck, R.I.

Odd angle of the situation is that, having gotten Miss Mansfield out of the play, the studio does not plan to use her in "Wayward Bus." It is reportedly giving her a lead role in its scheduled screen version of Garson Kanin's magazine story, "Do Re Mi."

The actress may not even be used in the picture edition of "Success," as 20th is understood to be considering getting Marilyn Monroe for the part, and casting Tom Ewell and Clifton Webb for the respective roles of the naive fan mag writer and the diabolical talent agent. The latter parts were originated on Broadway by Orson Bean and Martin Gabel. That would be a twist, since character played by Miss Mansfield in "Success" has been generally considered a caricature of Miss Monroe.

There is considerable speculation in the trade as to how much Miss Mansfield's exit may affect "Success" at the boxoffice. Her unusual publicity buildup, principally via cheesecake photos, and the fact that she is so closely identified with the show, is figured to have been largely responsible for the length of its run.

It's assumed that Miss Kean, a considerably more experienced actress and a flashy looker herself, may actually give a better performance than Miss Mansfield. What the trade will be watching, however, is the boxoffice impact of the cast change. The fact that the switch comes at a time when a sustained attendance boom is due, is figured likely to help prolong the run of "Success."

Sign Scott as Marius For West End 'Fanny' Co.

Kevin Scott has been signed for the featured role of the juvenile, Marius, in the forthcoming London production of "Fanny."

He's been understudying Jack Washburn in the original Broadway edition of the musical.

Fractured English

Detroit, Sept. 11.

English comedienne Hermoine Gingold, who starred here recently in "Sticks and Stones" at the Northland Playhouse, added a new twist to Shakespeare's "what's in a name?" In telling interviewers how Americans fractured her given name, she said, "I have been called everything from Hermy-one and Herman to Hormone."

The correct pronunciation, she explained, is "Her-MY-oh-knee."

Kavanagh Out As Shubert Hub Rep

Boston, Sept. 11.

Michael J. Kavanagh, Shubert general manager in Boston for the last 13 years, resigned as of last Saturday (8), reportedly after differences with J. J. Shubert. He is understood to have an offer from Mike Todd, with whom he was formerly associated. Sam Funt, a local manager periodically employed by the Shuberts, is reportedly in line as Kavanagh's successor.

As Shubert rep in the Hub, with control over the Shubert, Plymouth, Majestic (now converted to a film theatre), Colonial, Copley, Wilbur theatres and Boston Opera House, Kavanagh was w. k. in the city as well as in the trade.

The ending of his long association with the Shuberts culminated what is said to have been long-growing friction with J. J. Shubert, aging head of the Shubert theatrical empire. Final straw in a succession of incidents was a reported difference over a sign at the Opera House.

Story is that Kavanagh had repeatedly notified the Shubert homeoffice that the large electric sign was badly in need of repair, to such an extent that it constituted a hazard. However, nothing was done about the matter until J. J. Shubert came to Boston recently, happened to notice the Opera House sign and reportedly wrote to Kavanagh in effect, "If you can't take better care of our property, you better look for another job."

Kavanagh, so the story goes, immediately forwarded a stinging letter of resignation. Ironic angle of

(Continued on page 65)

NEW SEASON BRINGING SHOW TRAINS, PLANES

Louisville, Sept. 11.

Boyd Martin, Courier-Journal theatre critic, has lined up the first fall-winter theatre party to New York for Sept. 16-22. The $108.40 price per person covers all expenses except meals. The number of participants will be limited, and Martin has booked seats for "No Time for Sergeants," "New Faces," "Most Happy Fella," "Matchmaker" and Royal Danish Ballet. Deal includes four nights at the Sheraton Astor Hotel, N.Y., plus round-trip coach fare and transportation between station and hotel.

Other theatre trains will run Oct. 7, Nov. 11, Dec. 9 and 27, and Jan. 27 and Mar. 17.

Another From Montgomery, Ala.

Montgomery, Ala., Sept. 11.

The Montgomery Advertiser-Journal, which recently sponsored a show train to New York, is already planning another for next June, with drama critic Fields Varner in charge.

As before, the excursion will be arranged through Theatre Trains & Planes, Inc. of New York.

Others From All Over

Theatre Trains & Planes has already lined up additional Broadway show junkets for this fall from Pontiac, Mich.; Greenville, Miss., and Denver and Indianapolis, plus a plane excursion during September from Los Angeles.

The Indianapolis trip, sponsored by the Indianapolis Times, will bring 260 patrons in a special 16-car train.

Extend Canadian Trips

Ottawa, Sept. 11.

Canadian Theatre Tours plans show flights to Broadway this season from Calgary and Edmonton.

The outfit started such excursions last season from Montreal, and will continue them.

Boston Is Opening With 3 Tryouts; Balto Subscription Nearing Mark

Boston, Sept. 11.

The local legit season kicks off Monday (17) with a tryout of Norman Vane's new drama, "Harbor Lights," starring Linda Darnell and Robert Alda, in for two weeks at the Wilbur. There will also be two other on the boards for the week, both tryouts.

"Sixth Finger in a Five Finger Glove," comedy by Scott Michel, opens at the Plymouth Wednesday (19), and "Too Late the Phalarope," starring Barry Sullivan, opens the Colonial Thursday (20) for two and one-half weeks. "Phalarope" is in at a $4.95 top, while "Harbor Lights" and "Sixth Finger" will have a $3.85 high. Hub looks to have only four legit houses going this season, Shubert, Colonial, Plymouth and Opera House.

After "Harbor Lights," the Shuberts give up the Wilbur. No plans have been announced for the legiter, although several local producers have looked at it with a view toward stock. The Majestic has been leased as a film house. There is also talk that the Plymouth may follow as a film spot.

Another development on the legit scene was the reinstatement of same size legit ads in the Boston Post as in the other Hub dailies. The Post, after brief interruptions of publication, is revived under management of three court-appointed trustees. Sunday's Post (9) carried the same size ads for "Phalarope," "Harbor Lights" and "Sixth Finger" as the three other Sunday papers, plus the

(Continued on page 66)

Henry Wiemann, Manager Of KRNT, in Des Moines

Des Moines, Sept. 11.

Henry Wiemann, formerly treasurer of the KRNT Theatre, has been named manager, succeeding Russ Fraser, who resigned to go into the photography business. Wiemann had been boxoffice man for the 4,200-seat house for the 10 years of its operation by the Cowles Broadcasting Co. and also for the decade before that, when it was the Shrine Auditorium.

KRNT, normally a one-nighter and occasionally a split-week for touring legit shows, is currently booking stage and concert dates for fall and winter.

Lease West End House for 'Club' To Duck Censor

London, Sept. 11.

A move to circumvent the Lord Chamberlain's ban on a trio of American plays, by staging them in a West End theatre operating under club rules, has been worked out by the directors of the New Watergate Theatre. They have concluded negotiations for a lease of the Comedy Theatre.

At a press conference held last Sunday (9) here, Ian Hunter, a director of the Watergate Theatre Club, announced that the first of the trio would be Arthur Miller's "View From the Bridge." It would be followed by Tennessee Williams' "Cat on a Hot Tin Roof" and Robert Anderson's "Tea and Sympathy." It's assumed that if the venture succeeds, other officially banned shows would be done later.

Under British censorship law, the Lord Chamberlain's edict is applicable only to public theatres. Plays which have failed to obtain his official seal may legally be presented in a private club, with admission is restricted to members and their friends. Through this loophole such situations as the Arts Theatre Club, etc., have been able to present banned plays.

Broadway producers Roger Stevens and Robert Whitehead are associated with the New Watergate venture, as are London producers Donald Albery, Hugh Beaumont and H. E. Wingate. The Watergate directors, in addition to Hunter, include Emmie Tillett, of Ibbs & Tillett, concert promoters; Stephen Arlen, of Sadler's Wells and James Smith, chairman of the Governors of Sadler's Wells Trust.

The original Watergate Club Theatre, off the Thames Embankment, was forced to shutter earlier this year because of a road widening project. Its last production was the cast-of-four revue, "Cranks," which subsequently transferred to the West End and is listed for Broadway presentation under the Sol Hurok banner.

Old Vic Opens London; 2d Troupe Touring U. S.

London, Sept. 11.

The Old Vic, which is sending a company headed by John Neville, Claire Bloom and Paul Rogers on a North American tour this fall and winter, opened the season at its London theatre last week with another company headed by Ralph Richardson. This is the fourth season of the five-year schedule for producing all 36 plays of Shakespeare's First Folio, 23 having now been staged.

Following a week's breakin at Newcastle, the season opener was "Timon of Athens," with "Cymbeline," "Much Ado About Nothing," "Merchant of Venice," "Two Gentlemen of Verona" and "Measure for Measure" to follow. Higher operating costs have forced the company to raise its price for orchestra stall seats from $1.76 to $1.90. The top for most West End theatres varies from $2.25 to $2.80.

Marjory Adams Reveals That Aldrich Approved Her 'Retirement' Story

Boston.

Editor, VARIETY:

I am writing in regard to the interview with Richard Aldrich which I obtained in Madrid and which was published in the Boston Globe. In your issue of Aug. 29, the intimation was made that the interview contained a misquote and that the statement which he was "claimed" to have made was untrue.

Not only did I re-read the particular sentence about his new life, new wife, and his career to Aldrich, but I discussed it the second day I met him. Furthermore, he wrote me July 26, saying that he liked the story very much and asking for six to eight tear sheets so he could pass them on to his sons.

David Holtzmann, with whom I dined in Cohasset, Mass., told me that Aldrich had sent him a copy of my interview and said that I had written the story as it happened.

Marjory Adams,
The Boston Globe.

(Any question of the accuracy of Miss Adams' story appears to be between Aldrich and his attorney, Holtzmann. VARIETY, in the issue of Aug. 8, reported the interview under a Boston dateline, including the statement that Aldrich, a Broadway producer and Cape Cod strawhat manager before joining the U.S. embassy staff in Madrid, had left the theatre permanently.

Subsequently, at the request of Holtzmann, who explained that he was speaking for his client, Aldrich, VARIETY published in the issue of Aug. 29 a statement that, contrary to the previous report, Aldrich intends resuming activity as a producer and possibly as a strawhat manager on completion of his Government assignment. After publication of that statement, Holtzmann phoned VARIETY to express satisfaction and appreciation.—Ed.)

The Play's The Thing At Oakdale Musical Tent

Wallingford, Conn., Sept. 11.

The branchout of musical tents to straight play bookings is being underscored at the Oakdale Musical Theatre here. The canvastop is currently presenting "Streetcar Named Desire," with "Stalag 17" skedded for next week as the season closer.

The two entries follow a prior fortnight's booking of Robert Rapport's "Teahouse of the August Moon" package, which ended its local run last Saturday (8).

In This Corner: Yul Brynner

Film-Legit Actor Disagrees (Well, Partly) With Helen Hayes on State of British Theatre

By FRED HIFT

The British theatre is "in the midst of finding a new form" and any comparison between it and the New York stage is unrealistic and unfair, says actor Yul Brynner.

Back from London last week, where he played the lead in the film version of 20th-Fox's "Anastasia," Brynner commented on the critical opinions of the British stage recently expressed by Helen Hayes. The actress' views had already ignited an international furore.

The British legit season was disappointing, Brynner agrees, but he feels that the aim of the theatre in the two countries appears to be different. "You can't compare the two," he asserts.

"Our theatre is realistic. They have none of that. Our plays must be entertaining. We can't approach the theatre as an art form as they do. The English theatre is in the midst of finding a new form, and it's an exciting thing to watch."

The actor reveals that Miss Hayes wrote him a letter expressing regret over her remarks. "She said she should have never made them," reports Brynner, who is co-starred with Miss Hayes and Ingrid Bergman in the "Anastasia" picture.

As for Miss Hayes' negative comments on British actors, Brynner says she wasn't misguided, "but simply wrong." British thesps, he argues, get the kind of training that actors just can't get in the States.

"You may always find periods when no great new talent is on the horizon, but that's true everywhere," he declares. He found performance "more important today than before" and thinks that is healthy thing. The process of going to the theatre in Britain is a lot simpler than in the U. S., he contends.

Brynner welcomes the idea of a goodly number of British plays coming to Broadway next season. "I hope it'll make Broadway more alive," he observes. "And, at any rate, it creates better international understanding, which is something to aim for."

'JOURNEY' TO COST 80G; QUINTERO GETS 2-3%

"Long Day's Journey Into Night," the Jose Quintero, Theodore Mann & Leigh Connell production of the posthumous autobiographical drama by Eugene O'Neill, is being capitalized at $80,000, with provision for 20% overall. The play, with Frederic March and Florence Eldridge as costars, is scheduled to open Nov. 7 at the Helen Hayes Theatre, N. Y.

According to a prospectus sent to potential investors, the budget includes $22,500 for the physical production, $13,250 for rehearsal expenses, $18,000 in union bonds, $16,150 miscellaneous outlay and $10,100 reserve to cover possible tryout losses.

Rehearsal expense items include $3,500 director fee, $1,500 for general manager, $1,000 for press-agent, $1,500 for company crew, $2,000 for dress rehearsal and setting up, and $3,000 for cast and stage manager.

Miscellaneous expense items include $1,000 author's advance (presumably paid to the dramatist's widow), $6,000 for advance advertising and printing, $1,500 office charge, $1,500 legal fees, $3,000 rail fares and tryout expenses for director and producers, $100 for printing of scripts, $500 for legal advertising, $300 for social security and unemployment insurance, $500 for disability insurance, $400 hospitalization and $350 for preliminary auditing.

It's revealed that as stager, Quintero will get, in addition to the $3,500 preliminary fee, a weekly royalty of 2% of the gross until the production cost is recouped and 3% thereafter. He also has the option of directing any additional companies for a $1,750 preliminary fee, plus a similar weekly royalty. In case he does not stage the possible other editions, he is to get one-half regular weekly royalties therefrom.

N. Y. State Code Change May Affect Strawhats

Albany, Sept. 11.

Strawhat theatre construction may be affected by a proposed revision of the state Code No. 36 applying to places of amusement. Public hearings on the question will be held by the Board of Standards & Appeals, State Department of Labor, in New York, Albany, Rochester and Buffalo, from Sept. 17 to 20.

One of the principal changes in the code would be the definition of a summer theatre as one "operating only during the months of May to October, inclusive, for a period not more than 12 weeks, and whose capacity does not exceed 600 persons." The revision also adds the words, "and not temporary places of assembly."

Swiss Theatre Season Looks Bright as Both Zurich, Basle Set Skeds

Zurich, Sept. 4.

The new Swiss legit season starts at a lively pace this year. That's indicated by the schedules announced by the two top Zurich houses, Schausplelhaus (straight legit) and Stadttheatre (opera, operetta and ballet).

Schausplelhaus opens Sept. 5 with the first performance of a new translation of Aeschylus' "Orestie" trilogy, followed by Eugene O'Neill's "Desire Under The Elms," a new adaptation of an Italian commedia dell'arte by Carlo Gozzi, "King Deer," and the initial Zurich production of Richard Nash's "Rainmaker."

Other U.S. hits included in the season lineup are Arthur Miller's "View from the Bridge" and Frannes Goodrich & Albert Hackett's "Diary of Anne Frank," both for the first time in this country. "America," a posthumuous play by Frank Kafka, adapted by Max Brod, will also be staged, as well as German-language preems of Peter Ustinov's "Empty Chair," Maurice Clavel's "Balmaseda" and Julien Green's "Perdita."

Switzerland's two leading playwrights, Max Frisch and Friedrich Duerrenmatt (whose controversial "Visit of an Old Lady" was one of last season's most-discussed items) have joined efforts for a new play entitled "Biedermann," which Schausplelhaus will preem.

Remainder of the theatre's schedule consists of new productions of Shakespeare's "Winter's Tale" and "King Lear," a musical by Jacques Offenbach (probably set for New Year's Eve opening) and revivals of plays by Calderon, Friedrich Schiller, Gogol, Strindberg and Gerhart Hauptmann.

At the Stardttheatre, the season inaugurates a new regime under a new artistic general manager, Karl Heinz Krahl, of Germany. Change of the house policy and schedule has been urged for some time.

Opera season opens Saturday (1) with a Swiss work, "Venus," by Othmar Schoek, followed by 'Traviata" (Sept. 9), "Tosca" (22), Mozart's "Entfuehrung aus dem Serail" (Oct. 6) and Richard Strauss' "Arabella" (24). In the operatta department, a revival of Heuberger's "Ball at the Opera" will be followed Oct. 13 by the first Zurich performance of Cole Porter-Sam and Bella Spewack "Kiss Me Kate," succesfully Swiss-preemed at end of last season at the Stadttheatre, Basel. This will be the first American musical ever produced in Zurich.

The N.Y. City Ballet is set for a number of performances Sept. 12-15, this being the troupe's third appearance in this city, the preceding two (1952 and 1955) having been smash artistic and financial successes.

Another musical is skedded at Stadttheatre, Micha Spollansky's "Katharina Knie," based on Carl Zuckmayer's play of the same name. Also on the program are new productions and revivals of standard operas and operettas by Humperdinck, Lortzing, Ravel, Richard Strauss, Verdi, Wagner, Bizet, Mozart, Milloecker, and Of-

(Continued on page 65)

BRITISH EQUITY UPS PAY-CUT WAGE BOTTOM

London, Sept. 11.

The bottom weekly wage for British actors taking salary cuts has been hiked from $28 to $42. Actors Equity here has notified its members they're not permitted to take cuts that will reduce their pay below the revised figure.

The membership has also been instructed to notify the union when asked to take a reduction in salary and not to deal personally with the management. In its negotiations with the producers, Equity reserves the right to inspect the company's books.

Off-B'way Show

Rendezvous in Vienna

Felix G. Gerstman presentation of a Theatre in der Josefstadt (Max Reinhardt Theatre, Vienna) production in German language of comedy in three acts by Fritz Eckhardt. Directed by Werner Kraut; setting, Herta Hareiter; features, Elizabeth Markus, Sigrid Marquardt, Maria Emo, Erich Nikowitz, Ernst Waldbrunn, Peter Week, Bruno Dallansky. At Barbizon-Plaza Theatre, N. Y., Sept. '56; $3.90 top.

Milli	Elizabeth Markus
Beate	Sigrid Marquardt
Heidemarie	Maria Emo
Mr. Rohde	Erich Nikowitz
Windberger	Ernst Waldbrunn
Robert	Peter Week
Alexander	Bruno Dallansky

To the victors the spoils, to the vanquished the grief, and to "neutrals" like the Austrians the pleasure of poking whimsical fun at the powers-that-be.

"Rendezvous in Vienna," the Fritz Eckhardt three-acter which the Theatre in the Josefstadt ensemble has launched at the Barbizon-Plaza Theatre for a limited run, gets some of its best laughs when it contrasts U.S. and Soviet attitudes as seen through the eyes of the long-suffering Austrians. However, Eckhardt also manages to spoof Austrian bureaucracy in this lightweight bit of summer nonsense that should delight any German-speaking audience.

The Theatre in der Josefstadt of Vienna, of which E. Haeussermann and F. Stoss are co-directors, is a repertory group that glides through pieces of this kind with an easy grace, making the most of the punch lines and spicing the dish with expert thesping that disguises the thinness of the material.

It's about a celebrated author who reaches his 50th birthday at a time when he's about ready to break up with his third wife and start an affair with his secretary. The Austrian Government invites to Vienna his two sons from former marriages—one from the midwest, the other from Moscow. There's an ulterior motive since the Government is interested in the respective stepfathers who are bigwigs in their countries. There ensue the expected complications, with both sons falling for the secretary, diplomatic briefcases disappearing, etc., etc. Milli the housekeeper, via her manipulations, rescues the situation; the author's marriage is saved and co-existence gets a plug.

While author Eckhardt manages to clutter his plot with a lot of extraneous goings-on, he also has a sure feel for building up funny situations, and Werner Kraut's direction helps to keep things moving at a nice clip. Standout performance is given by Ernst Waldbrunn as the rattled government man. Here's a potential successor to the late S. Z. "Cuddles" Szakall, and a topnotch actor to boot.

In other roles, Erich Nikowitz imbues the harried author with some fine touches, keeping the difficult part from becoming wholly ridiculous. Maria Emo is most appealing as the pretty secretary. Peter Week and Bruno Dallansky in particular do yeoman service as the American and the stiff-necked Russian respectively. Sigrid Marquardt is good in a comparatively small part, and Elizabeth Markus is just right for a broad comedy role.

Troupe gives evidence of being a well coordinated team, and the timing is perfect throughout. Single set, designed by Herta Hareiter, is simple but perfectly adequate and the production never suffers from the limitations of stage space.

It might be argued that the directors of the Theatre in der Josefstadt could have chosen something more substantial as an intro to N.Y. But, Haeussermann said in his curtain speech, "In Vienna we play 'No Time for Sergeants' and 'Diary of Anne Frank.' Here, in New York, we can afford to be Viennese." So maybe it's all for the best. *Hift.*

Shows Abroad

Towards Zero

London, Sept. 5.

Peter Saunders' presentation of melodrama in three acts (six scenes) by Agatha Christie. Stars George Baker; features Mary Law and Gwen Cherrell. Staged by Murray Macdonald; sets, Michael Weight. At St. James's Theatre, London, Sept. 4, '56; $2.35 top.

Thomas Royde	Cyril Raymond
Kay Strange	Mary Law
Mary Aldin	Gillian Lind
Mathew Treves	Frederick Leister
Nevile Strange	George Baker
Lady Tressilian	Janet Barrow
Audrey Strange	Gwen Cherrell
Ted Latimer	Michael Scott
Superintendent Battle	William Kendall
Inspector Leach	Max Brimmell
P. C. Benson	Michael Nightingale

With two of her long-running hits still playing in the West End, Agatha Christie has, for the second time since the war, three whodunits playing at the same time. This latest entry, which is also under the Peter Saunders banner, is probably the weakest of the lot in terms of suspense, conviction and theatrical tension. Even so, the authoress' name is still solid for the marquee and though it may not do as well as the others it should be in for a profitable season. It's hardly up to Broadway quality, however, and would only make so-so film material.

"Towards Zero" is an adaptation of one of Miss Christie's books; she did the stage version together with Gerald Verner. Their combined efforts, however, do not bring the slightest degree of realism to the proceedings. Indeed, it's the typical whodunit romance in which the plot is clouded with improbabilities and smothered with red herrings. The denouement is as surprising as it is unlikely.

The setting is Lady Tressilian's house on the Cornish coast and the characters are made up of her house guests. There's her ward, George Baker, with his wife, Mary Law, and ex-wife Gwen Cherrell. There's an old family friend, Cyril Raymond, a Malaya rubber planter home on leave; the family lawyer, Frederick Leister; and the secretary, Gillian Lind. Half way through act two the old lady is gashed across her head with a niblick and from then onwards starts the usual round of inquiries. Suspect No. 1 is Baker; it was his niblick, his fingerprints remained on it, and there are blood stains on his dinner jacket. But his alibi is substantiated. Suspect No, 2 is his ex-wife. Her blood-stained gloves are found in the garden and her hair and face powder are detected in the inside of the blood-stained jacket. She is, in fact, charged with murder and is held until the lawyer makes his own investigations which put her in the clear.

The action is hardly helped by the uneven acting and only George Baker, best known locally for his film work, impresses with sincerity. He turns in a performance of considerable skill and restraint. Mary Law is quite a looker as his current wife and Gwen Cherrell shows a degree of charm as his former wife. Cyril Raymond's deadpan impression is good for a few laughs and Janet Barrow puts plenty of character into the role of Lady Tressilian. Other performances are around average standard and Murray Macdonald's staging plays up the problem of finding the suspect. Michael Weight has done a standout design job in his single set decor. *Myro.*

Mr. Bolfry

London, Aug. 31.

Merlith Productions (in association with E. P. Clift and Jack Minster) revival of comedy in two acts (four scenes) by James Bridie. Stars Alastair Sim. Staged by Sim. At Aldwych Theatre, London, Aug. 30, '56; $2.30 top.

Cully	Owen Holder
Cohen	George Cole
Joan	Eileen Moore
Morag	Annette Crosbie
Mr. McCrimmon	Duncan Macrae
Mrs. McCrimmon	Sophie Stewart
Mr. Bolfry	Alastair Sim

James Bridie's comedy was a hit when first presented in London about 13 years ago and this revival should also stand up for a healthy engagement. The current version represents an interesting switch in casting. In the original production Alastair Sim played the dour Scottish minister. This time he has the title role, a smaller but also important part.

In spite of all its sermonizing, "Bolfry" remains a lighthearted comedy and is undated by its wartime setting. It has been economically staged by Sim, with sound comedy effects. The decor, austere and drab, is unusually appropriate.

The setting, it may be recalled, is the parlour of the Minister's home in the Scot highlands. Billeted there are two gunners. The Minister's niece is holidaying there as a break from the London blitz and the fourth young member of the household is a simple housemaid, played by Annette Crosbie.

The two soldiers and the niece from London, having failed to beat the Minister in theological argument, try to conjure up the devil in a midnight seance. He arrives, complete with frock coat and silk hat, and joins with the Minister in a diverting and highly amusing theological discussion.

There's quite an edge to Bridie's dialog and also to his characterizations. There's a natural flow to most of his humor and no evidence of straining for laughs. Although appearing for only one complete scene, Sim's debating demon makes a dominating contribution to the play. The star's familiar comedy style is well suited to the part and his rich interpretation is an acting highlight.

George Cole, as the cockney soldier, also effectively plays for laughs but in a broader and more obvious way. Duncan Macrae makes an excellent showing as the Minister and Sophie Stewart successfully repeats her original role as the Minister's wife. Owen Holder as a bookish-type soldier, Eileen Moore as the independent-minded niece, and Annette Crosbie round off an expert cast. *Myro.*

Arlecchino

Edinburgh, Aug. 30.

Edinburgh Festival Society presentation of the Piccolo Teatre of Milan, in a comedy in three acts, by Carlo Goldoni. Staged by Giorgio Strehler; scenery and costumes, Ezio Frigerio; music, Fiorenzo Carpi. At Lyceum Theatre, Edinburgh, Aug. 27, '56; $1.50 top.

Pantalone de' Bisognosi ..... Antonio Battistella
His Daughter ..... Relda Ridoni
Dr. Lombardi ..... Checco Rissone
His Son ..... Giulio Chazzalettes
Beatrice ..... Valentina Fortunato
Her Lover ..... Tino Carraro
Innkeeper ..... Gianfranco Mauri
Maid ..... Marina Bonfigli
Arlecchino ..... Marcello Moretti
Waiters ..... Franco Graziosi, Raoul Consonni, Ezio Marano
Porter ..... Ottavio Fanfani

Piccolo Teatre, of Milan, Italy, making its Edinburgh Festival bow, will please the intelligentsia with this three-acter in the Italian lingo. Piece is a comedy set in 18th century Venice, and gives the Continental players scope for mime and expression.

Marcello Moretti scores in title part as the servant of two masters. Plot revolves round confusion when a suitor for the heroine challenges Arlecchino's master to a duel. Question is which of the two masters he means? The wrong one is informed and confusion arises.

Comedy highspot offers memorable miming at the close of the second act. This is in the meals scene, as Arlecchino attempts to serve both masters at same time in two different rooms. He engages in hilarious acrobatics as he jumps between the two, eating snatches of food all the time. A happy ending, with three couples about to be united in marriage, is the climax to a happy comedy.

Although acted in Italian, much of the play is understandable through actions. For the aid of non-Italian-speaking customers, a synopsis with each act detailed is enclosed with programs.

Tino Carraro is virile as the lover of Beatrice. On the distaff side, Valentina Fortunato's Beatrice is best, while strong character work is offered by Antonio Battistella and Checco Rissone. Direction of Giorgio Strehler seems tight, and the Ezio Frigerio setting and costumes have color.

At the performance caught, the second-half interval seemed too lengthy a stop-gap in the fast-paced action.

Piccolo Teato, on this showing, make an intelligent contribution to the international legit scene and a worthy Edinburgh Festival bow. *Gord.*

Plummer as Hamlet At Stratford (Ont.) in '57

Ottawa, Sept. 11.

Christopher Plummer is reportedly set to play Hamlet next summer at the Stratford (Ont.) Shakespeare Festival. The young Canadian-born actor drew critical attention this summer for his performance of the title role in "Henry V" at the Festival, and has just appeared in it with the same troupe at the Edinburgh Festival. He'll also repeat the portrayal in a film edition of the drama, reportedly planned for production by Leonard Lipnis, with Tyrone Guthrie directing.

With the Stratford Festival schedule going back to three shows next summer instead of two, as this year, it's understood that "Love's Labor Lost" and "Twelfth Night" will be the other two revivals in the repertory, with "Hamlet." Guthrie is said to be returning to stage one of the three. He directed "Oedipus Rex," which was the second show in this year's rep.

'Joan'-McKenna SRO $17,800, Philly; 'Teahouse' OK $21,100, Wallingford

Philadelphia, Sept. 11.

"St. Joan," starring Siobhan McKenna, grossed over $17,800 last week at the Playhouse in the Park. It was the final offering of the tent theatre's fifth season and just missed equalling the record $18,066 high set earlier this summer by Gertrude Berg in "Solid Gold Cadillac."

Local papers gave the Shaw revival and particularly Miss McKenna terrific advance buildup, following with unanimously rave reviews. The show was a solid sellout as was "Cadillac," with the difference in grosses stemming from the number of extra chairs installed and the number of standees.

"St. Joan," produced by the Cambridge Drama Festival, moved here after several weeks at Harvard U.'s Sanders Theatre. It opened last night (Tues.) at the Phoenix Theatre, N. Y. The 1956 Playhouse season was solidly in the black and it's likely a roofed-in permanent structure may replace the canvastop next year.

'Teahouse' $21,100, Wallingford

Wallingford, Conn., Sept. 11.

Robert Rapport's "Teahouse of the August Moon" package grossed nearly $21,100 last week on the windup frame of a fortnight's booking at the Oakdale Musical Theatre. That brought the take for the two weeks to almost $47,400. The b.o. top was $4.20 weekends.

"Teahouse" is current at the Music Circus, Lambertville, N. J., where it remains for another two weeks. The show was originally booked for a fortnight, but hefty advance business prompted the management to tag on an additional frame. The Lambertville stand winds up the tour.

$22,000 At Stratford, Conn.

Stratford, Conn., Sept. 11.

The American Shakespeare Festival Theatre ended its second season last Sunday (9) with a $22,000 take for the final frame. That brought the total gross for the 12-week season to $215,000, a healthy jump over last year's $148,000 total.

Of the three repertory offerings, the comedies, "Measure for Measure" and "Taming of the Shrew," were the big draws. The drama, "King John," registered weakly and was scratched Sept. 1. "Measure" and "Shrew" are skedded for a limited run at the off-Broadway Phoenix Theatre next spring.

Stratford stager John Houseman, incidentally, has been pacted for that assignment for another three years.

Holm In 19½G 'Spring,' Detroit

Detroit, Sept. 11.

"Sudden Spring," starring Celeste Holm, grossed a powerful $19,500 at Melody Circus last week in the first frame of a fortnight's stand. "Nina," starring Edward Everett Horton, nabbed a poor $7,500 at Northland Playhouse.

The breakevens are $12,000 at the 1,500-seat Circus Tent and $7,000 at the 1,400-seat Playhouse. Potential capacities are $41,982 at the canvastop at a $4 top less discounts and $25,678 at Northland Playhouse at a $3.60 top less discounts.

"Three Men on A Horse," starring Orson Bean and Joey Faye, is current at the Playhouse.

'Plain' Fancy 13G, Cincy

Cincinnati, Sept. 11.

The Gus Schirmer Jr. package of "Plain and Fancy" grossed over $13,000 last week as the windup entry at the Cincinnati Summer Playhouse. It was the second highest grosser of the 14-week season, which hit a $17,000 peak with Caesar Romero in "Strictly Dishonorable."

Richard L. Rosenfeld operates the 1,200-seat tent theatre, with Douglas Cramer as managing director.

'Chalk' $10,100 First 4, In Santa Barbara Bow

Santa Barbara, Sept. 11.

"Chalk Garden," costarring Judith Anderson and Gladys Cooper, opened its tour and broke the house record at the Lobero Theatre here with just over $10,100 gross in four performance last Thursday-Saturday (6-8).

The show is current at the Huntington Hartford Theatre, Los Angeles.

Kavanagh

Continued from page 63

the situation is that Kavanagh appeared before a Congressional investigating committee recently as a spokesman for J. J. Shubert, after representing him in a wrangle with the Boston Post over the reviews of drama critic Elliot Norton.

Kavanagh was known as a hard worker for Shubert interests in Boston, spending long hours at the Shubert theatre, where he doubled as house manager. He usually took only 15-minute lunches. At evening performances, he could nearly always be found in the boxoffice of one of the Shubert houses.

Howard Morrow, retaining the status of assistant is now serving as maintainance manager of all Shubert houses in New York. He took over the duties formerly handled by Milton Kaufman, who quit after a row with J. J. Shubert.

Other Shubert executives or representatives who have exited since J. J. assumed sole control of the firm upon the death of his elder brother, Lee Shubert, include Ray Whittaker, who was in charge of real estate; Ben Mallam, boxoffice supervisor, and Milton R. Weir, who resigned as attorney and subsequently dissolved his law partnership with William J. Klein. The latter continues as Shubert attorney, in partnership with Adolph Lund.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53)
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Doctor in House, Vic. Pal. (7-30-56).
Dry Rot, Whitehall (8-31-54).
Fan Amusement Only, Apollo (6-3-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Mr. Belfry, Aldwych (8-30-56).
Night of 4th, Westminster (6-29-56).
No Time Sgts., Her Maj. (8-23-56).
Palace Game, Collseum (10-13-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Quare Fellow, Comedy (7-24-56).
Rainmaker, St. Mart. (5-31-56).
Relatively Dob, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
River Breeze, Phoenix (9-5-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Seagull, Saville (6-2-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Toward Zero, St. James's (9-4-56).
Waltz of Toreadors, Criterion (3-27-56).
Young & Beautiful, Arts (8-15-56).
Zero Hours, St. James's (9-4-56).

SCHEDULED OPENINGS

Children's Hour, Arts (9-19-56).
Under Milk Wood, New (9-20-56).

CLOSED LAST WEEK

Paris by Night, Prince Wales (4-9-55).

TOURING

Arcadians
Can-Can
Creeps, Shadow Creep
Dead on Nine
D'Oyly Carte Opera
Free Love
Gates of Summer
Happiest Days of Your Life
Harmony Close
Hot and Cold in All Rooms
King and I
Kinloch Players
Lilac Time
Ring for Catty
Teahouse August Moon
Too Young To Marry
Trial of Mary Dugan
Twinkle
Under Milk Wood
Water Gypsies

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-3).
Harbor Lights, Playhouse (10-4).
Sixth Finger, Longacre (10-8).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Belasco (10-11).
Double in Hearts, Golden (10-16).
Apple Cart, Plymouth (10-18).
Richard II, Winter Garden (10-23).
Romeo and Juliet, Wint. Gard. (10-24).
Separate Tables, Music Box (10-25).
Happiest Millionaire (10-29).
Macbeth, Winter Garden (10-29).
Major Barbara, Beck (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (11-1).
City Center Drama Season (11-7).
Long Day's Journey, Hayes (11-7).
Bast House in Naples, Lyceum (11-8).
Child of Fortune, Royale (11-13).
Very Special Baby, (11-14).
Li'l Abner, St. James (11-15).
Girls of Summer, Longacre (11-19).
Candide, Beck (11-22).
Build With One Hand (11-28).
Bells Are Ringing, Shubert (11-29).
Uncle Willie (12-3).
Happy Hunting, Majestic (12-6).
Everybody Loves Me (wk. 12-9).
Troilus & Cressida, Wint. Gard. (12-26).
Waltz of Toreadors (1-17).
Visit Small Planet, Booth (2-1).
13 Daughters, Wint. Gard. (Wk. 2-18).
Hole in Head (2-27).

OFF-BROADWAY

Camille, Cherry Lane (9-12).
Arms & Man, Downtown (9-24).
Take a Giant Step, Ten Gus (9-25).
Absalom, Fischer Hall (9-27).
Thor, With Angels, B'way Ch. (10-14).
Hamlet, St. Ignatius (10-17).
Sea Gull, 4th Street (10-22).
Good Woman of Setzuan, Phoenix (12-11).

'Teahouse' Cozy $32,000 In 3-Way Coast Split

Bakersfield, L. A., Sept. 11.

"Teahouse of the August Moon," starring Larry Parks, grossed a neat $32,000 in a three-way eight performance split last week. The comedy nabbed $11,000 in two performances Monday-Tuesday (3-4) at the Civic Auditorium, San Jose; added $12,000 in three performances Wednesday-Thursday (5-6) at the Granada, Santa Barbara, and picked up another $9,000 in another three performances Friday-Saturday (7-8) at the Harvey Auditorium here.

The show is current at the Biltmore Theatre, L. A.

'Yankees' $49,500, 'Witness' $17,000, 'Lark' $20,200, S.F.

San Francisco, Sept. 11.

Of the two holdover entries here last week, "Damn Yankees" continued big in its third stanza at the Curran, while "Witness for the Prosecution" dropped substantially in its fifth frame at the Alcazar.

"The Lark," with Julie Harris starred, opened last Wednesday (5) afternoon at the Geary to fine reviews and got hefty b.o. action on its first six performances.

Estimates for Last Week

Damn Yankees, Curran (3d wk) ($5.40; 1,752; $52,000) (Bobby Clark). Almost $49,500; previous week, $50,500.

Lark, Geary (1st wk) ($4.95; 1,550; $29,000) (Julie Harris). Nearly $20,200 for six performances, including two matinees.

Witness for the Prosecution, Alcazar (5th wk) ($4.95; 1,147; $32,929) (Francis L. Sullivan, Patricia Jessel). Approached $17,000; previous week, $23,700.

Swiss Legit Season

Continued from page 64

fenbach. A ballet gala will feature works by Ravel and Swiss composer Nico Kaufmann.

During next year's Zurich June Festival, Krahl will personally stage the first scenic performance of Arnold Schoenberg's "Moses and Aaron" and initiate a cycle, "Opera of the Nations," during which entire troupes from high-ranking opera houses will be brought to Zurich.

Basle, Sept. 4.

As a top item on its 1956-'57 lineup, the Stadttheatre here announces the first Swiss performance of Tennessee Williams' "Cat on a Hot Tin Roof." A revival of Arthur Miller's "Death of a Salesman" will also be presented, as well as Swiss playwright Friedrich Duerrenmatt's controversial drama, "Visit of an Old Lady," staged by the author. There will also be revivals of "Hamlet," Schiller's German classic "Maria Stuart" and plays by Georg Buechner, Johann Nestroy, Gerhart Hauptmann, Thornton Wilder, Andre Gide and Friedrich Hoelderlin, among others.

In the musical department, Sergi Prokofieff's "Angel of Fire," a German-language preem, will open the opera season, which will also present works by Mozart, Puccini, Verdi, Donizetti, Beethoven, Wagner, Offenbach, Rossini, Mascagni and Leoncavallo.

On the crest of last season's successful "Kiss Me, Kate," first U.S. musical ever presented in this country, the Stadttheatre plans to continue in the same vein with the Marcel Pagnol-Harold Rome-S. N. Behrman-Joshua Logan "Fanny" and Micha Spoliansky's "Katharina Knie," based on Carl Zuckmayer's play.

Having registered an unprecedent click with 1955-'56's revived full-length "Swan Lake," another ballet gala will be presented by the house's own troupe, featuring Maurice Ravel's "Bolero" along with the first European performance of Edward Grieg's "Peer Gynt" and a world-preem, "Les cing Etages" (The Five Floors) by Sauget. "Swan Lake" which played an unheard-of number of 50 performances to an attendance of 45,000, will be repeated.

A number of foreign guest performances will also be given, among which Jean Anouilh's "Ornifle" starring Pierre Brasseur, a gala by the Budapest State Opera and an evening with Marcel Marceau loom as particularly impressive.

B'way in Holiday Sag; 'Night' 20G, 'Fella' $55,700, 'Sergeants' $37,600, 'Wonderful' $43,900, 'Faces' $22,600

Most Broadway shows sagged last week, with Labor Day and the Jewish holiday apparently major factors. Receipts climbed for only three entries, while the capacity lineup dwindled to only "My Fair Lady."

Openings this week include "Saint Joan" at the Phoenix Theatre and the resumption of "Inherit the Wind" at the National. The special Playhouse booking of "Pictures in the Hallway" begins next Sunday (16).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (77th wk; 612; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Due to close Dec. 1 to tour. Previous week, $21,800; last week, almost $21,400.

Damn Yankees, 46th St. (MC) (71st wk; 564; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $48,100; last week, nearly $44,500.

Diary of Anne Frank, Cort (D) (49th wk; 389; $5.75; 1,036; $28,854) (George Voskoveck, Susan Strasberg). Voskoveck pinchhit for the vacationing Joseph Schildkraut, who returned to his costarring assignment last Monday (10). Previous week, $20,700; last week, nearly $23,000.

Fanny, Majestic (MD) (97th wk; 772; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week $30,300 on twofers.; last week, nearly $33,800 on twofers. Musical has switched to Sunday matinee and evening performances in lieu of Monday night and Wednesday matinee.

Hatful of Rain, Lyceum (D) (44th wk; 349; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week $14,000 on twofers; last week, almost $13,700 on twofers.

Matchmaker, Royale (C) (40th wk; 320; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie. Loring Smith). Previous week $14,600; last week, over $17,700.

Middle of the Night, ANTA (D) (23d wk; 181; $5.75; 1,185; $39,116) (Edward G. Robinson). Relighted previous week after an eight-week layoff getting almost $23,000 on the resumption stanza; last week, over $20,000.

Most Happy Fella, Imperial (MD) (19th wk; 148; $7.50; 1,427; $57,875). Previous week, $58,400; last week, nearly $55,700.

Mr. Wonderful, Broadway (MC) (25th wk; 196; $7.50-$6.90; 1,900; $71,000). Previous week, $48,800; last week, almost $43,900.

My Fair Lady, Hellinger (MC) (26th wk; 195; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, Almost $68,700, with scale hiked to $8.50 top; previous week, almost $65,200 at $7.50 top; Miss Andrews was out of the cast against last Wednesday-Monday (5-10) with another case of laryngitis. Lola Fisher subbed.

New Faces, Barrymore (R) (13th wk; 100; $6.90-$5.75; $38,577). Previous week, $27,600; last week, almost $22,600.

No Time for Sergeants, Alvin (C) (47th wk; 372; $5.75-$4.60; 1,331; $38,500). Previous week, $38,800; last week, over $37,600.

Pajama Game, St. James (MC) (122d wk, 972; $6.90; 1,615; $52,118) (John Raitt, Julie Wilson). Previous week, $32,400; last week, over $29,900.

Will Success Spoil Rock Hunter, Shubert (C) (48th wk; 380; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $14,200; last week, over $14,100; Miss Mansfield leaves the cast after Saturday (15) night's performance, with Jane Kean succeeding. Matthau has also withdrawn, with David Doyle taking over his assignment.

Opening This Week

Inherit the Wind, National (D) ($5.75-$4.60; 1,162; $31,300) (Paul Muni). Resumes Saturday (15) for its 62nd week.

Miscellaneous

Saint Joan, Phoenix (D) ($3.85; 1,150; $26,000). Cambridge Drama Festival revival of Bernard Shaw drama as the first offering of the Phoenix Theatre's fourth stock season; opened last night (Tues.).

Pictures in the Hallway, Playhouse ($4.05; 994;). Reading version adapted by Paul Shyre from Sean O'Casey's autobiographical volume, presented by the Playhouse for a limited four-week run on three Sundays and one Saturday beginning next Sunday (16).

OFF-BROADWAY

Dorian Gray, Bleecker St. (8-16-56).

Iceman Cometh, Circle in Square (5-8-56).

Man of Destiny, Downtown (5-21-56); closes Sept. 16.

No Exit, Theatre East (8-14).

Nobody's Child, Open Stage (8-22).

Threepenny Opera, de Lys (9-20-56).

Uncle Vanya, 4th St. (1-31-56); closes Oct. 14.

'Boy' Big $62,300, 'Hut' $12,500, L. A.

Los Angeles, Sept. 11.

Town had only two legit shows last week. "Boy Friend," which continued strong at the Philharmonic Auditorium, and "Little Hut," which got off to a slow start in its first frame at the Carthay Circle.

Another two entries moved in last night (Mon.), "Chalk Garden" at the Huntington Hartford and "Teahouse of the August Moon" at the Biltmore.

Estimates for Last Week

Boy Friend, Philharmonic Aud. (MC) (3d wk) ($4.95; 2,670; $64,000). Another fine $62,300 (including tax). Current frame is final.

Little Hut, Carthay Circle (C) (1st wk) ($3.85; 1,518; $31,000). Mild $12,500 (including tax) for first six performances. Stays until Sept. 29.

'INHERIT' OKAY $16,100 IN 5 TIMES, PORTLAND

Portland, Sept. 11.

Melvin Douglas in "Inherit The Wind" grossed a nice $16,100 at $4 top in four evening performances and one matinee at the 3,600-seat Civic Auditorium here last Wednesday-Saturday (5-8). It was the first legit of the new season under the Hugh Beckett management. The legiter was opposite the Oregon State Fair, the Rams-Giants pro football game and Jewish holidays.

Joan Bernett and Donald Cook in "Janus" is the next legit show set by Hugh Beckett.

'Pajama' Fair 30G in 2d Wk. of Toronto Repeat

Toronto, Sept. 11.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, jumped to a so-so $29,300 last week in the second frame of a two-week run at the Royal Alexandra Theatre. The previous week's take was $26,400, bringing the total for the fortnight to $56,400. Top was $5. A prior two-week stand at the 1,525-seater last March was a sellout with the take hitting $95,200 at a $6 top.

The tuner is current at the Community Auditorium, Hershey, Pa.

Touring Shows

(Sept. 10-23)

Auntie Mame (tryout) (Rosalind Russell)—Playhouse, Wilmington (22).
Boy Friend—Philharmonic Aud., L.A. (10-15); Blackstone, Chi (19-22).
Chalk Garden (Judith Anderson, Gladys Cooper)—Hartford, L.A. (10-22).
Damn Yankees (2d Co.) (Bobby Clark)—Curran, S.F. (10-22).
Harbor Lights (tryout) (Linda Darnell, Robert Alda)—Shubert, New Haven (12-15); Wilbur, Boston (17-22).
Inherit the Wind (2d Co.) (Melvyn Douglas)—Moore, Seattle (11-15); Victoria, K.C. (19-22).
Lark (Julie Harris)—Geary, S.F. (10-22).
Li'l Abner (tryout)—National Washington (17-22).
Loud Red Patrick (tryout) (Arthur Kennedy, David Wayne)—Playhouse, Wilmington (13-15); Walnut, Philly (17-22).
No Time for Sergeants (2d Co.)—Erlanger, Chi (13-22).
Palace Game (2d Co) (Larry Douglas, Buster West, Betty O'Neil)—Community Aud., Hershey, Pa. (10-15); Bushnell Aud., Hartford (17-22).
Sixth Finger in a Five Finger Glove (tryout)—Plymouth, Boston (17-22).
Teahouse of the August Moon (Larry Parks)—Biltmore, L.A. (10-22).
Too Late the Phalarope (tryout) (Barry Sullivan)—Colonial, Boston (20-22).
Witness for the Prosecution—Alcazar, S.F. (10-15); Pabst, Milwaukee (17-22).

Legit Bits

Thornton Wilder is in Mexico editing the text of a series of lectures he gave at Harvard last year. The Harvard U. Press has them scheduled for publication in book form.

Jay Russell, back in New York after drumbeating for Harvard U.'s Cambridge Drama Festival, is working as **Dave Lipsky's** associate p.a. on "Harbor Lights" and "Double in Hearts."

"Sea Gull," originally scheduled to open Oct. 9 at the 4th Street Theatre, N. Y., has been postponed, with the current, "Uncle Vanya" continuing.

Guy Sorel and **Paula Dean** will appear in the off-Broadway production of "Arms and the Man."

Broadway Chapel Players will begin their fourth season of Sunday performances Oct. 14 at the Broadway Congregational Church, N. Y., with **Christopher Fry's** "Thor, With Angels."

Phil Pruneau, previously represented on Broadway as the author of "Cellar in the Well," will have another play, "Halloween Bride," presented Sept. 21-27 at the Little Theatre of the Harlem Branch, Y.M.C.A.

Robert Preston will star in "Bon Voyage."

Helene Pons, back in New York after a European vacation, is executing costumes for three upcoming Broadway plays, "Loud Red Patrick," "Apple Cart" and "Auntie Mame."

A week of previews beginning next Tuesday (18) and running through the following Sunday will precede the Sept. 25 preem of "Take a Giant Step" at the Jan Hus, N. Y.

Jose Vega will be production stage manager for "Very Special Baby."

An off-Broadway ticket office has been opened at the Carl Fischer Concert Hall, N. Y.

Walter Burke has joined the cast of "Major Barbara."

Jan Handzlik and **Patricia Jenkins** have been signed for "Auntie Mame."

Eric Fleming has succeeded **Robert Weber** in the Broadway production of "No Time for Sergeants."

Hank Andrews has taken over the role of Smith in "Threepenny Opera" at the Theatre de Lys.

Billy Redfield, Julia Meade, Neva Patterson and **Laurence Hugo** make up the cast of "Double in Hearts."

The staff for the upcoming "Janus" road tour includes **Chandos Sweet**, manager; **Harry Forwood**, pressagent; **William Chambers**, production stage manager, and **Arthur Marlowe**, stage manager. **Joan Bennett, Donald Cook** and **Romney Brent** will costar, while **Jerome Cowan** and **Edith Meiser** will round out the cast in featured assignments.

Maurice Evans has taken out a short-term option on **Honor Tracy's** novel, "The Straight and Narrow."

Geraldine Page will exit the London production of "Rainmaker" when her contract expires Oct. 6, prior to opening Oct. 30 at the Studebaker Theatre, Chicago, in four-week engagements of "Desire Under the Elms," "Month in the Country" and "The Immoralist."

Daniel S. Brown is production stage manager for "Harbor Lights."

Noel Coward will leave New York next Wednesday (19) for Dublin to supervise his new comedy, "Nude With Violin," opening there Sept. 24.

Henri Caubisens is adapting his play, "French We Are," into a musical. **Joe Harris** has an option on the property.

Edna Best has withdrawn from the cast of the upcoming Broadway production of "Reluctant Debutante" because of illness, with British actress **Adrianne Allen** replacing as star. **Sarah Marshall**, Miss Best's daughter, has also withdrawn from the offering, with **Anna Massey**, Miss Allen's daughter, taking over the role, which she's currently playing in the original West End production.

Robert Emmett, tv writer and husband of actress Kim Hunter, is handling the dramatization of **Peter De Vries'** bestseller, "Comfort Me With Apples."

Viola Roache will succeed **Cathleen Nesbitt** in "My Fair Lady" following the Sept. 29 evening performance, with the latter joining the cast of "Sleeping Prince."

Carol Channing will star in a Graham Payn-H. M. Tennent London production of "Lend an Ear" in which she appeared on Broadway in 1948.

Kay Medford, currently appearing in "Mr. Wonderful," has been set for a role in "A Hole in the Head," due Feb. 27 on Broadway.

Anton Coppola has succeeded **Jay Blackton** as musical director for "New Faces of 1956."

Stewart Chaney has dropped his option on **Jay J. Gluck's** "The Cap of Victor."

Emlyn Williams, currently a member of the acting company at the London Old Vic, has a new melodrama script near completion.

F. Cowles Strickland, director of the Stanford U. drama school, due east next week for a vacation.

Charles Levy will devise the lighting and **Marvin Gordon** will stage the dances for "Camille" at the Cherry Lane Theatre, N. Y.

Contemporary Theatre's new version of **Maxim Gorky's** "Lower Depths" will preem Sept. 25 at Alhambra Hall, N. Y.

John Cameron, who directed the 14-week season at the Guthsville Playhouse, Allentown, Pa., has returned to the Coast.

Hefty business has prompted the Barter Theatre, Abingdon, Va., to extend its usual summer run, with "Bus Stop" opening next Monday (17) for an indefinite period.

Author-composer-lyricist **Bob Magoon**, whose musical "13 Daughters," has been optioned for Broadway production by **Michael Myerberg**, has arrived in New York from Hawaii.

Christina Gillespie and **Renee Gadd** have been added to the cast of "Reluctant Debutante."

The unidentified "young and ingratiating assistant stage manager" for "Desk Set," mentioned in last week's VARIETY, was **Wayne Carson**.

On the basis of its recent tryout at Stanford U., **Dana Burnett** will rewrite his play, "The Question," before submitting it for possible Broadway production.

Uta Hagen will be the femme lead in "Good Woman of Setzuan," opening Dec. 11 at the Phoenix Theatre, N. Y.

Betty Field has been set for "Sea Gull," opening Oct. 22 at the 4th Street Theatre.

Barney Biro played Hildy Johnson in the recent Lakewood Theatre, Barnesville, Pa., production of "Front Page" and not **Robert Gardett**, as erratumed in VARIETY.

Pippa Scott has been signed for the title role in "Child of Fortune."

George S. Irving, Mark Rydell, Frank Aletta and **Ellen Ray** have been added to the cast of "Bells Are Ringing."

Vet stager **B. Iden Payne** will direct a Shakespeare production, probably "12th Night" next January for the Dallas Little Theatre.

Patrick Dennis, author of "Auntie Mame," which has been adapted for Broadway production by Jerome Lawrence and Robert E. Lee, is collaborating on the dramatization of another of his novels, "Guestward Ho," which he co-authored with **Barbara Hooton**. Legit-tv playwright **Turner Bullock** is working with Dennis on the adaptation.

The Margo Jones Theatre '56, Dallas, opens a new season Nov. 11, with a tryout of **Frederick Kohner** and **Albert Mannheimer's** "Stalin Allee." Also on the Dallas sked is a tryout of "Tin Cup," by **Richard Reich**.

George Olsen Jr. son of actress Ethel Shutta and the former bandleader, will direct the Alley Theatre, Houston, production of "Sabrina Fair," opening Sept. 25.

Eva Stern has replaced **Janice Rule** in the title role of **Aldyth Morris'** "Secret Concubine," currently trying out at the Murray Theatre, Princeton, N. J.

"Desk Set," with **Shirley Booth**, has been booked into Frisco's Curran Nov. 19.

Sydney Chaplin, film actor-son of **Charlie Chaplin**, has just been set for the male lead opposite **Judy Holliday** in "Bells Are Ringing."

Martin Ashe and **Kate Harrington** have been added to the cast of "Happiest Millionaire."

Berenice Weiler, advance director this summer for the **Robert Q. Lewis** strawhat revue, "What's the Rush," has resumed her regular stint as assistant to the producer of the Sid Caesar television series.

Boston Opening

Continued from page 63

same size ad for a teaser on "Li'l Abner," Al Capp's new musical opening Oct. 2 at the Shubert.

During the Post-Shubert hassle over drama critic Elliot Norton's pans of "Ponder Heart," Shuberts cut linage in the Post to one-inch ads. That continued through last season, although producers sometimes paid for larger ads. It is understood that the current ads were placed by the producers. Whether or not the Shubert ban against Post advertising still stands is not revealed. However, the paper is touting itself as a "new Post," "back to stay" and "under new management," etc.

Present Post operators assert that they are doing everything possible to make the paper a successful operation financially with a view towards disposing of it to purchasers, five of whom are said to be in the offing. It was former publisher John Fox who carried the fight with the Shuberts over freedom of the press to a committee hearing in Washington.

'Pajama' Opens Balto

Baltimore, Sept. 11.

Legit season at Ford's Theatre here gets underway Sept. 24 with a two-week date of "Pajama Game." The musical will be the first of six subscription offerings for the 3,500 local Guild-ATS subscribers.

Morris Mechanic's guarantee of 4,000 subscribers is now only 500 short of the goal, with added subscriptions expected between now and the season's opener. Ford's Theatre staff has been freshened up for the coming season with Percy Murphy succeeding John Little as house manager.

Subscribers are promised "Cat On a Hot Tin Roof," "Hatful of Rain," "Great Sebastians," "The Matchmaker," and one other entry in addition to "Pajama Game," to complete the half-dozen stipulated subscription offerings.

Inside Stuff—Legit

Apropos recent VARIETY story that Anna Magnani will likely star in Tennessee Williams' forthcoming play, "Orpheus Descending," Miss Magnani was to star in Williams' "Rose Tattoo," as reported. The reason the deal fell through, however, after lengthy confabs on both sides of the ocean, had nothing to do with the Italian star's film commitments. She even read the script, approved of it and began studying it. But she demanded 25% of the gross as her salary, plus round trip fares for herself and staff of five—which producer Cheryl Crawford felt was out of line with realistic break-even possibilities. It was at this point that Elia Kazan (who was to be the director but later withdrew in favor of Danny Mann) had Maureen Stapleton and Eli Wallach rehearse a few scenes of the script at the Actors' Studio which, when shown to Williams, ended the Magnani deal.

Punch, the English humorous publication, had a droll comment in its Aug. 29 issue about Helen Hayes' recent criticism of British actors and playwrights. "You can see how right she is," observed the mag, "by a glance at what's going on around New York at this moment. Apart from Hermione Gingold, Rex Harrison, Julie Andrews, Stanley Holloway, Cathleen Nesbitt, Beatrice Lillie, Noel Coward, Agatha Christie, Enid Bagnold, Christopher Fry, Gilbert and Sullivan, Bernard Shaw and Shakespeare, there's hardly an English name to be seen anywhere." (Fair enough, except for the inclusion of Shaw among the English names. Just imagine the reaction from Ayot St. Lawrence if G.B.S. were still alive. Maybe Punch should also have included Siobhan McKenna.—Ed.).

In case one wonders what exactly a legit producer's function is: Frederick Loewe, in Paris last week en route to London, said he was meeting Alan Jay Lerner there to cast their "Fair Lady." Asked whether Herman Levin, the show's producer, would be there, too, Loewe quipped, "What for? Casting the leads for a show is the writers' job. A producer's job is just to raise the dough and fight with the unions."

Brooks Costume's Anni

Continued from page 63

father to let him go after theatrical costume business. His initial move in that direction was the purchase of some European-made costumes from the Charles Frohman producing firm, of which James F. Reilly, now executive director of the League of N.Y. Theatres, was general manager.

1st Order From Ziggy

The first costume order for the firm was from the late Florenz Ziegfeld, for one of the "Ziegfeld Follies." As the theatrical part of the business steadily increased young Stroock, then as now known by everyone as "Jimmy," concentrated on that, while his father continued to run the uniform end. Ultimately, the two activities were split into separate firms, Brooks Costume Co. and Brooks Uniform Co.

Ely Stroock ran the uniform company until his death, and since then it has been run by a manager employed by the heirs and co-owners, Mrs. Ely Stroock, second wife of the founder, and Jimmy, the only son. The latter has continued to run the costume firm, which he owns in partnership with his stepmother and Mrs. A. M. Blumberg, whose husband was actively engaged in the business until his death several years ago.

Brooks Costume has its offices, workrooms and storerooms in West 61st St., between Broadway and Central Park West, where it is adjacent to television studios as well as legit theatres. The uniform company is on West 45th St., just around the corner from the former location of the costume firm at 6th Ave. and 44th St.

Like most other things in the increasingly complex world, the costume business has become a many-faceted, complicated operation. Besides Broadway, touring shows and stock, and the huge turnover television, costumes are rented (and occasionally made and sold) to little theatre groups, cafes, ice shows, industrial shows, civic pageants, department store style shows and private parties, each with its own angles and problems. For example, private party trade involves an inconsequential revenue for relatively severe headaches, but is accepted as a service, for courtesy reasons.

Besides Jimmy Stroock, who is not only head of the company but makes all the deals, the Brooks staff includes such key people as Steve Blumberg (son of the late A. M. Blumberg), in charge of workroom and purchasing; Hal Blumberg (his brother), handling television orders; Miss E. Burton, mail orders; Michael Travis, coordinator of rentals; Mrs. Emma Swan, in charge of women's costume manufacturing; Eva Weill, in charge of television costumes in the workroom; A. Katz, controller; Mary Smith, fitter of made-to-order costume for shows; George Deutsch, in charge of men's costume manufacture, and Vida Thomas, Jack Kops and Doris Small.

Stroock's wife, Bianca Stroock, is an independent costume designer, and his two daughters, Gloria Stroock and Geraldine Brooks, are actresses in legit, films and television.

New Boston U. Center

Boston, Sept. 11.

Theatre study will be expanded and strengthened with the establishment of a new Boston U. Fine Arts Center in the old Admiral Building here. That was revealed this last week by Harold Case, college president.

Daniel Mann, John O'Shaughnessy, Cyril Ritchard, Jose Quintero, Peter Kass and David Pressman are among the Broadway directors participating in the division of theatre arts.

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Concert Lags in Put-It-Off Brazil

By PAUL PIMSLEUR

Brazil is the sleeping giant of South America, with the potential to become a major power on every front, including music. With 57,000,000 people in an area larger than the U. S., Brazil stands apart from its neighbors by virtue of its size and its language, Portuguese (instead of Spanish). But it resembles them in this: Its potential is still far from being realized.

Brazil's concert business is underdeveloped. The country is completely dependent on foreign managements for its flow of artists, all booking being done either in Buenos Aires or Havana. Nobody in Brazil books concert artists directly with New York or Europe, though why Rio or Sao Paulo shouldn't be a management center is a mystery.

Rio de Janeiro and Sao Paulo are cities of three million apiece. They're close together, as distances go in South America, with the hour-and-a-half plane ride costing a mere $8. This should add up to advantageous double-bookings. Yet musical life of both cities is far less than one would expect. It is only thanks to a handful of culture-minded civic leaders that any artists get there at all.

Pro Arte Society

Main force in the musical life of Rio and Sao Paulo is the Pro Arte Society, founded 26 years ago by pianist Maria de Rezende Martins and impresario Ernesto de Quesada. The organization is now run by cultural leader Maria Amelia de Rezende Martins (daughter of the founder) and wealthy manufacturer Teodoro Heuberger, who does it as a hobby. In addition to presenting concerts, Pro Arte sponsors music schools, summer music camps, and all sorts of forums and symposia.

The agency of Pro Arte that presents concerts in Rio is called the ABC . . . Associacao Brasileira de Concertos. They have about 2,000 members in Rio, and present 10 events per season. The Teatro Municipal, where the events take place, seats 2,300, and is the only major theatre in all the Americas that is still on D.C. current.

In Sao Paulo, the Pro Arte series presents from 10 to 12 events. Each attraction performs twice, as there are about 2,500 members and the Teatro Municipal holds only 1,600. Most attractions perform on both the Rio and the Sao Paulo series.

The operatic life consists of a Temporada Lirica (lyric season), which performs in both cities. It is run on a government subsidy. The director, Mr. Gagliotti, brings about 10 singers from Italy, with local talent doing the rest.

Sao Paulo's leading impresario is Hermann Frischler, former Viennese opera basso. He has several fingers in several pies. For one thing, he is director of Pro Arte in Sao Paulo. He also does all the booking for the Orquesta Sinfonica Brasileira. And he runs the Intercambio Cultural Artistico, Sao Paulo's top management, which represents in Brazil the artists handled by Buenos Aires managers Iriberri and Gerard. As director of the I.C.A., he supplies many of the artists for series in the provinces.

Almost all artists who perform in Brazil are there as part of a tour organized either by Quesada's Havana office, or one of the Buenos Aires managements. By old established tradition, Quesada artists are booked preferentially. Remaining dates are then filled by other available attractions. There is no real competition in the concert biz in Brazil, as the whole thing is in the hands of a very few people, who work together.

Viggiani Solo

There is one important independent manager in Brazil, Guglielmo Viggiani. He books his attractions directly with New York, but presents mostly Broadway shows and popular attractions, only entering the concert picture on rare occasions.

Another independent concert manager is Kurt Grave, who runs a series of five or six events in Porto Alegre, a city of 500,000 in southern Brazil. Due to proximity to Buenos Aires, he sometimes books directly with the B. A. managements, rather than through Rio or Sao Paulo.

Grave's Porto Alegre operation is one of the few exceptions to this rule: it's organizations that present concerts in Brazil not individual managers.

For many years, the leading concert organization in Brazil was the Cultura Artistica. However, in recent years their membership has declined, with a proportionate rise in that of Pro Arte, as the latter consistently brought the well-known artists. Cultura Artistica now presents mainly Brazilian artists. Its directors are Mr. Botelho in Rio and E. Mesquito in Sao Paulo. The Cultura Artistica Theatre in Sao Paulo seats 1,500.

So much for the two top cities, now a look at the rest of this vast country. In all, there are about 35 cities in Brazil that have concert series. This is a drop in the bucket, considering the size of the bucket. Of these 35, only Rio, Sao Paulo, Porto Alegre, Salvador and Recife can pay top prices. Some of the other towns that have series are Belo Horizonte, Curitiba, Niteroi, Santos, Campinas and Maceio. Each series is independant, being run by local citizens, though they are all dependant on Pro Arte in Rio or Frischler in Sao Paulo for their artists. Many of these independant series bear the name Cultura Artistica. Others are called Pro Arte or something else.

Musical Clubs

Two series deserve special mention. One is in Salvador (pop. 500,000), capital of Bahia. There, the 10-year old Sociedade Cultura Artistica has a phenomenal enrollment of 4,000 members. That makes it one of the world's largest, on a par with Havana's Pro Arte, Los Angeles' Ebell Club, and Buenos Aires' Wagneriana. The Bahia society presents 2 artists monthly during the season, for a total of about 14 per year. Booking is mostly through Quesada and Iriberri. Members pay 40 cruzeiros (about 50 cents) monthly, all year 'round, are ousted if three months overdue. The woman responsible for thriving series is Senhorita Alexandrina Ramalho.

The Societdade de Cultura Artistica in Recife (600,000) has 1,000 members, each entitled to two admissions. Each artist performs twice in the tiny Teatro Santa Isabel (cap. 700), which is 106 years old. The members pay monthly dues amounting to about $15 yearly, for 2 seats. Ernest Oddenheimer has been supervising the series as a hobby for 30 years.

It's impossible to describe all the troubles that can, and undoubtedly will, beset an artist or manager in Brazil. It is the most "manana" country in the whole lackadaisical continent. The most important word in the Brazilian language is "jeito," which means something like "know-how" or "gimmick." There's a way to get around any obstacle in Brazil, if you only have the needed "jeito." This generally includes knowing how much to give whom.

The Brazilian money is called cruzeiros, about 80 of which go into one dollar. Hotels are fairly expensive in booming Sao Paulo. In Rio, the plush hotels (not cheap) are in the Copacabana area, half a mile from the center by cab.

The query as to why Brazil isn't more of a concert center can probably only be explained with reference to geography and politics. Brazil is generally hot, since almost the whole country is in the tropic zone. Despite the recent boom which skyrocketed Sao Paulo into a modern metropolis, most of the huge country is in the dark ages, with the (white) minority living quite well, and the (black) majority in great poverty. In the north, for example, the illiteracy is around 80%. The average illiteracy for the whole country is 55%. This being the case, the concert potential cannot be realized, for only the "acceptable" social element supports concerts, a limited audience at best.

Barbirolli Recuping

Manchester, Sept. 11.

Sir John Barbirolli, conductor of the Halle Orch, who had an operation here Aug. 24, hopes to be able to leave hospital this week. He and Lady Barbirolli plan a vacation in Italy before returning to work.

Sir John could not say when he will be able to resume his conductorship of the Halle.

Tap Edwin McArthur As St. Loo Symph Batonist

St. Louis, Sept. 11.

Edwin McArthur, who just concluded his 12th consecutive season as baton waver for the Municipal Theatre Assn.'s orch in the Forest Park playhouse, has been inked to be a guest conductor for the St. Louis Symph during the season that gets underway next month.

At the conclusion of the 38th season of the outdoor enterprise Sunday (2) McArthur was the recipient of a gold honorary membership card in tme AFM Local 2 at a backstage surprise party. Presentation was made by Ken J. Farmer, prez of the Musicians Mutual Benefit Assn.

Judson Resigns N. Y. Philharmonic

Arthur Judson, co-managing director of the New York Philharmonic for the past 30 years, resigned yesterday (Tues.) at a meeting of the symphony's board of directors. Judson, who is 75, will continue, however, his activities with Columbia Artists Management, in which he owns a substantial share. No replacement for Judson was named at the symphony's meeting.

Bruno Zirato, the other managing director of the N. Y. Philharmonic, will continue in that post. Zirato, incidentally, is also associated with Columbia Artists Management, handling some of its maestroes.

Ballet Review

N. Y. City Ballet
(STATE OPERA, VIENNA)

Vienna, Sept. 3.

George Balanchine production of "Serenade," "La Valse," "Sylvia" and "Bourre Fantasque" in the State Opera. Choreography, George Balanchine; costumes, Karinska; lighting, Jean Rosenthal; music, Tchaikovsky, Maurice Ravel, Leo Delibes, Emmanuel Chabier, musical direction, Hugo Fiorato. Stars Maria Tallchief, Andre Eglevsky; features Patricia Wilde, Jillana, Melissa Hayden, Barabra Fallis, Barbara Millberg, Ruth Sobitka, Barbara Walczak, Tanaquil Le-Clercq, Nicholas Magallanes, Francisco Moncion, Jonathan Watts, Irene Larsson, Shaun O'Brien, Herbert Bliss, Todd Bolender, Edith Brozak, Ann Crowell, Wilma Curley, Allegra Kent, Patricia Savoia, Arthur Mitchell, Eugene Tanner, Janice Cohen, Geralyn Donald, Carole Fields, Janice Groman, Una Kai, Jacques d'Amboise. At State Opera, Vienna, Sept. 3, '56.

The younger generation here doesn't know much, if anything, about ballet. The elder ones were astonished and enthused—astonished that this leading American ballet clings so closely to the classical style without introducing acrobatics, as minor outfits had tried vainly before. The general opinion is that it was good to stick to the old system; enthused, because since 1920 no ballet has ever shown such perfection—home production included.

Naturally, as is the case always at a ballet for two hours, interest is divided between the music and dance. The Osage-American Maria Tallchief with her partner Andre Eglevsky in Leo Delibes' "Pas de Deux," often on stage here as solo, drew 10 curtains, something very rare in this house. Tchaikovsky's "Serenade" as opener and Maurice Ravel's eight Waltzes in "La Valse" were presented in fine style. Closing "Bourre Fantasque" introduced a rather unknown composer here—Emmanuel Chabier—and captured the show with his rather light-serious music.

Choreography by George Balanchine is the topic of the Austrian capital. *Maas.*

Don Gillis' Opera

Greensboro, N.C., Sept. 11.

Former NBC producer-director Don Gillis, whose compositions have been played in Charlotte Symphony concerts, has written an opera with band accompaniment, "Pep Rally," which he says he expects will receive its premiere shortly, possibly in North Carolina.

Mills Music is publishing the opera.

N. Y. City Ballet SRO in Vienna; Salzburg Ditto as Crix Rave

Vienna. Sept. 4.

Curtain-raiser for the State Opera season was the New York City Ballet. All nine performances were sold out and never before was so much interest shown for this kind of art.

Ballet had been on the downbeat here. Once the centre of international productions, interest faded after World War I and after World War II there has hardly been a premiere.

After their Salzburg triumph, the outfit came to Vienna for the first time, because Vienna had been rather "off limits" due to the occupation. They are proceeding to Zurich, Venice, Brussels and Paris after completing their Vienna stay.

Europeans Are 'Sold'

Salzburg, Sept. 4.

The New York City Ballet's first-time stand at the Salzburg Festival is a tipoff on the selling job they're doing all over Europe.

In Salzburg, it was a case of "before and after." Before the initial performance, people were saying, "a ballet company from America—it can't be much good." Compared with other top festival events, the boxoffice was a little slow. This air of doubt made the surprise still greater when the first-night audience found out the N. Y. City Ballet not just good but terrific—even when judged by Old World standards. The local critics unleashed their top adjectives the next day. The remaining performances sold out.

The troupe is showing Europeans two contrasting sides of America, its youthful vigor and its deep-rooted traditionalism. The former is expected, for Europeans often think of America as a long of fresh, slightly scatterbrained children. This angle is refreshingly evidenced in the ballet's youthful dancers, who terp their hear's out at every performance and don't spare the calories. This is exciting, but not unexpected.

What makes the Europeans stop and think is that this company's excellence is clearly the result of profound understanding, a love for the tradition of classical ballet. That his tradition has survived the trip across the ocean and is being nurtured on American soil is something new to the Europeans. It's the best refutation of their impression that America is O.K. when it comes to machines, but that Europe still cops all the prizes in the classical arts.

Phila. Orch Bows Oct. 5 With 4 Added Starters

Philadelphia, Sept. 11.

Four new members have been added to the Philadelphia Orchestra for the 1956-57 season. New in the 'cello section are Charles Brennand and Santa Caserta.

Newcomers in the viola section are Wolfgang Granat and Maurice Kaplow. Sol Ruden, a member of the orch for 23 years until he retired in 1952 for health reasons, has rejoined the ranks of the first violins.

Eugene Ormandy and the 107 members of the ensemble will launch the musical season at the Academy of Music with concerts Oct. 5, 6 and 8. Prior to the formal start of the season there will be two warmup programs—in Atlantic City Oct. 2 for the American Dental Assn. and in Philadelphia's Convention Hall, Oct. 3.

Hayes Upbeat In D. C. Via 10th Anni

Washington, Sept. 11.

Growth of the capital as a major market for concert attractions is accented by the ambitious 10th anniversary agenda of the Hayes Concert Bureau, town's principal impresarios for long and middle-hair musical events.

First of the two regular subscriptions series of eight concerts tees off Oct. 7 with the Berlin Philharmonia, batonned by Herbert Von Karajan. It was under the Hayes aegis that the famed—the controversial—German maestro made his Washington debut two years ago leading the London Philharmonia. The Berlin troupe plays a repeat for the second series Oct. 11.

In addition to the 16 series concerts, Hayes has booked seven special events, starting with Victor Borge Sept. 25. Appearance of the Danish pianist-humorist last season was such a b.o. smash that Hayes added an extra 5 p.m. concert to accommodate the clamor for admission.

Other upcoming "special" events include the Little Gaelic Singers from Ireland, Oct. 13, and the Yugoslav State Co. of terpers, Oct. 14. These, plus the National Swedish Chorus, Oct. 21, included in the "A" series, made a total of five Hayes' bookings in Constitution Hall next month.

Other "firsts" on bureau's current schedule include Leontyne Price in her Constitution Hall debut as a solo singer, and initial D.C. stint of the Vienna Philharmonic Orch.

CHICAGO LYRIC GETS $126,000 SUBSCRIPTION

Chicago, Sept. 11.

Lyric Opera's subscription drive for its fall season ended last week with $126,085 in the till. That's a 16% increase over the previous year, despite the fact the campaign got off to a delayed start while the opera company was being reorganized.

Lyric's five-week schedule which starts Oct. 10 is now 40% of being sold out, according to comptroller Bernard Guttman.

Concert Notes

The El Paso Symphony Orchestra season will open Oct. 15 with soprano **Zinka Milanov** of the Metropolitan Opera as guest artist . . . Conductor **Joseph Kirshbaum** has been reappointed musical director for two years of the East Texas Symphony Orchestra, which will give four subscription concerts, a children's concert and a Viennese Symphony Ball . . . **Jacques Singer**, conductor of the Corpus Christi (Tex.) Symphony, will conduct the National Symphony Orchestra of Guatemala Friday (14) in Guatemala City to commemorate the 135th anniversary of the country's independence.

Scot Critics Horrified At 'Miraculous Mandarin'; 'Brutal, Obscene Ballet'

Edinburgh, Sept. 4.

The preem of a new ballet "The Miraculous Mandarin," given at Empire Theatre by the Sadler's Wells ballet company of London, ran into particularly strong attack from a section of crix.

Noel Goodwin, writing in the Daily Express, said: "In the name of art and entertainment it is the most brutal and obscene ballet it has ever been my misfortune to see."

Critic added: "I call it mauling—not dancing. And I fail to find any virtue or purpose in it. It simply degraded a brilliant art to the level of the horror comic, with the help of the taxpayers' money."

Ballet, with lust and vice as theme, is an original tragic tale written first in 1919. It is done to music of Bela Bartok, dances being created here by Alfred Rodrigues.

Robert Irving, Sadler's Wells musical adviser, said the score had challenging vitality, but questioned wisdom of putting the ballet at start of the program. It will be sandwiched in the middle when company opens at Covent Garden, London.

Irish Thrush to N. Y.

Edinburgh, Sept. 4.

Mary O'Hara, Irish singer and harpist, who scored in the revue "Pleasure of Scotland" at the Edinburgh Festival, will go to New York this month to sing Irish folk songs in concert dates.

She'll be accompanied by her husband, Richard Selig, young American poet, and a graduate this year from Oxford.

Literati

'Les Girls'

The adventures of being in the Folies-Bergere (Paris) chorus line, will be described by Constance Tomkinson, a minister's daughter, in a book titled "Les Girls," set for publication Oct. 11 by Atlantic-Little, Brown.

The author is an American who joined "Les Girls" and toured Europe as a member of "Basil Beauties."

George Jessel's Novel

George Jessel's first novel, "The Empty Side of the Bed," will be published by Henry Holt & Co. which brought out his personal memoir, "This Way Miss," last year.

Jessel has written three books, all autobiographical or of a humorous vein; this is his first fiction attempt.

There is a negotiation afoot for a Jessel biopic to be based on "Miss" and "So Help Me," a previous autobiog.

Art Cohn's Mike Todd Biog

Art Cohn, vet foreign correspondent, long associated with Roberto Rosselini and Ingrid Bergman, and latterly author of "The Joker Is Wild" (Random House), and the Joe E. Lewis biog, has been commissioned to do another show biz subject—Mike Todd, for the same publisher.

Tentative title is "In Todd We Trust." Cohn has been east interviewing sources for the Todd life story.

Mlle. Sagan's Reason

Francoise Sagan, who was a teenager when she wrote the bestselling "Bonjour Tristesse" a couple of years ago, was asked in Paris last week to write the screenplay of "Diary of Anne Frank," presumably on the theory that it is the story of another teen-aged girl.

Mlle. Sagan turned it down with this explanation: "The characters in 'Anne Frank' are looking for sunshine and happiness despite their grim fate. I don't know any people like that. I couldn't possibly write about them."

Baker's TV Whodunit

A new mystery novel, "Murder—Very Dry!" (from the martini of the same name) is a takeoff on the big money tv quizzes, written by Samm S. Baker, of the executive staff of the Donahue-Coe ad agency and longtime radio and television writer. Quarter million 25c copies now published as an original by Graphic.

Plot concerns murder on the "$100,000-A-Week Quiztery" tv program, involving advertising Clark Clark Clark ("his father stuttered"), also featured in Baker's previous mystery book, "One Touch Of Blood."

Another Day

"Rhymes of the Times," a book of poems by George Parmly Day, the only surviving brother of the "Life With Father" Day family, has been published by the Yale Press. It was printed in honor of his 80th birthday last Wednesday (5).

It was Clarence Day Jr., the oldest of the brothers, who originally wrote about the family in 1935. His book was later transformed into the record-run Broadway comedy and subsequently made into a film.

Saroyan's Next

Marking the 22d anniversary of William Saroyan's first book, a new collection of stories by the author, titled "The Whole Voyald," will be published by Atlantic - Little, Brown on Oct. 15.

An introduction by the author gives his philosophy as a creative writer who is determined to preserve his independence.

McCue Succeeds Cohen

Frank T. McCue, general manager since 1953 of The Saratogian, Gannett daily in Saratoga Springs, and one-time advertising-promotion manager of the Albany Knickerbocker News, will succeed Harry Cohen, general manager of the Newburgh News and Beacon News, on the latter's retirement Jan. 1. Paul Miller, executive v.p. of the Gannett Group of Newspapers, revealed that Thomas P. Dolan, general manager of the weekly Potstam Courier-Freeman will succeed McCue in Saratoga.

Cohen, a newspaperman for 50 years, all of them in Newsburgh, will remain as consultant in management of the Newburgh and Beacon papers. He became advertising and business manager of the Newsburgh and Beacon News in 1943. McCue started on the Yonkers Herald.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

Jean Cocteau Biog

"Jean Cocteau" by Margaret Crosland (Knopf; $5), is a graceful, somewhat partisan bio of the enfant terrible of the French Academy. As the author points out, "in 1954 it would have been hard to think of any writer less sure of the 40th spare armchair" among France's "immortals" than playwright - poet - director - cinematographer - caricaturist - professional wit - choreographer - essayist-critic Jean Cocteau. Yet he was elected to the Academy in 1955, although its permanent secretary had never heard of him.

In view of this admitted gadfly's impact on international culture, it is difficult to realize that Cocteau was 40 before he won general public acceptance. Miss Crosland relies heavily on her subject's own reports of his career and personal life. One gains a somewhat more intimate glimpse of the man through excerpts from some of his letters, printed at the back of the book. There is a good bibliography, and the illustrations are excellent. *Down.*

Husband-Wife Authors

One of the most unusual husband and wife acts is due next month when Simon & Shuster publishes "Compulsion," a novel by Meyer Levin based on the Leopold-Loeb case. A few days later Crown will publish "On the Verge," a novel by Mrs. Levin, who writes under the name of Tereska Torres. Incidentally Herman Shumlin has first call on dramatic rights to "Compulsion."

The Levins are currently in Paris "resting up" for the ardors of the twin publications.

One of the Best Biogs

"The Man Who Lived Twice" by Eric W. Barnes (Scribner; $5), is show biz biography at its best. Recounting the story of Edward Sheldon, wonder-boy playwright who galvanized Broadway with "Salvation Nell" when he was barely out of Harvard in 1908, Barnes' book is remarkable for the manner in which it brings vibrancy and warmth to the decades (1920-46) when Sheldon was immobilized; the victim of arthritis. From 1930 till his death, the invalid was also blind. In his last days, he could speak only in a whisper; yet there was not a season until near the end when Sheldon did not collaborate on some Broadway production (usually without program credit). Before he was totally incapacitated, Sheldon wrote or co-authored "A Family Affair," "Salvation Nell," "The Nigger," "The Boss," "Princess Zim-Zim," "Egypt," "The High Road," "Romance," "The 3 Fates," "Bewitched," "Lulu Belle," "The Age of Innocence," "Dishonored Lady," and "My Princess,"

Ned Sheldon, whom Lillian Gish once called "the pope of the theatre," knew everyone in the profession. He was Somerset Maugham's best man, and he suggested the name for Helen Hayes' daughter. His bedridden "second life" made Sheldon a world-traveler by proxy; adviser and benefactor of multitudes, the unknown as well as the famous. He outlived many friends, including Alice Kauser, play-broker who discovered him. Eugene O'Neill declared that Sheldon inspired him to revolt against the "hateful" theatre of his father, James O'Neill.

Sheldon wrote "Romance" for Doris Keane, and he gave the actress his life-long devotion. When she died, his own will to live faded.

Barnes, a former actor, is adept in his analysis of Sheldon's plays, and writes with grace and humor as well as with accuracy and insight. He acknowledges his debt to Marion Meigs Hyde (Mrs. William Woods) whose material on Sheldon he uses. Book is prefaced by Anne Morrow Lindbergh's tribute to Sheldon, reprinted from Reader's Digest, 1946. Tome is among most important of current stage reflections. *Down.*

CHATTER

Frederic N. Dodge, former merchandising director of NBC, named president and publisher of Fisherman magazine, a monthly devoted to sport fishing.

Jimmy Durante did the foreword for L. Wolfe (Wolfie) Gilbert's autobiographical "Without Rhyme or Reason" to be published by Vantage Press next month.

Richard H. Larsh, after 11 years in Tokyo where he has been on the Stars & Stripes staff—also as stringer for VARIETY—to Paris with his wife on a two-month holiday. Due back in December and returning to Japan to resume on the service men's daily.

Ram Gopal, Indian ballet producer, has completed a 150-000-word autobiog, "Rhythm in Heaven," for publication in London at end of this year. He has been producing his group at the Edinburgh Festival prior to a season at the Royal Festival Hall, London.

Irving Settel's "Best TV Humor of the Year" due for publication Sept. 24 via Ace Books as a 35c paperback and a $3.95 hardbound edition. Represented in the anthology are Jack Benny, Perry Como, Garry Moore, Steve Allen, Martha Raye, Jack Paar, Milton Berle, Danny Thomas and Sam Levenson.

Art Rosett, onetime American-in-Paris newspaperman and now running a weekly in Morocco called The Moroccan Courier, did a byline column, "A Yank Abroad," to describe the wedding of French model Raymond LaFille last Aug. 11 in Casablanca, in all its Franco-American protocol detail. The final paragraph read, "Excuse us for now switching to the first person—I was the groom."

Frederick Fell has published "The Picture-Story of Leo Tolstoy's 'War and Peace'" ($1.98), to accompany the Paramount release of the Ponti-De Laurentiis film. Text is edited by Bernard Geis, condensed from the novel, and highlighting the movie action. Foreword is supplied by Atwood H. Townsend, English prof. at N.Y.U., and plugs both Tolstoy and the picmakers. Some 120 pages of illustrations are culled from production stills.

Politico Purse

Continued from page 1

lected since Sept. 1). The Republicans have already committed themselves to $1,107,000 in tv time, some $500,000 more than they have on hand, while the Dems have purchased approximately $996,000 worth of time, about $930,000 more than their available cash.

Under questioning from members of the subcommittee, the network reps estimated their losses in covering the political conventions at a total of $2,500,000. NBC treasurer Joseph McDonald said NBC had lost $1,000,000. CBS v.p. Richard Salant said the final figures aren't in but that the estimate is $1,00,000 and ABC v p. Ernest Lee Jahncke put the ABC loss at $500,000.

The network-by-network breakdown on campaign expenditures shows NBC on top with a total of $851,000, involving a $376,000 outlay by the Dems and $475,000 by the GOP. CBS is close behind with $832,000, of which the GOP will contribute $472,000 and the Democrats $360,000. ABC runs last with $260,000 for the Republicans and $160,000 for the Democrats for a total of $420,000.

McDonald estimated that total expenditures on a network and regional and local level would exceed the 1952 total of $6,000,000 by one-third to one-half more. The 1952 figure of $6,000,000 was arrived at via a survey last year by the National Assn. of Radio & Television Broadcasters.

Legit's Hot Summer

Continued from page 1

a Hot Tin Roof," "Yankees," "Pajama Game" and "Silk Stockings."

A few shows hobbled through the summer on twofers, as usual.

The comparative gross totals, with playing weeks in parenthesis, for Broadway for the last 10 seasons, have been as follows:

'47-'48	$5,928,300	(292)
'48-'49	$6,205,200	(283)
'49-'50	$5,941,600	(229)
'50-'51	$5,904,000	(262)
'51-'52	$5,914,800	(220)
'52-'53	$5,025,000	(186)
'53-'54	$6,136,700	(207)
'54-'55	$6,453,700	(241)
'55-'56	$7,752,900	(287)
'56-'57	$7,609,400	(254)

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 11.

Far away and long ago Karl Freund was telling me how he would like to make movies. "I'd like to have the camera in a keyhole and record what people actually said and did."

He almost succeeded in a picture called "Berlin." It got oodles of praise abroad between the wars and got him yanked to Hollywood. He has never been out of work since, but I doubt that as director of photography of all those "I Love Lucy" farces he could be said to have won his point.

By now he may be too old to fight back, but there is a great chance for someone like him to do "The Story of Los Angeles." The third largest city in population and first in producing poisonous gases for human breathing, L.A. is celebrating the 175th anniversary of its founding, for some time between Sept. 4 and Dec. 31, 1781, 48 pioneers moved nine miles from San Gabriel Mission to the west bank of that trickling wash called the Los Angeles River and set up a town.

The Start of Handouts

Peons in the main, they were smarter than modern farmers because each got 14 acres of land free, two oxen, two cows, two horses, two mares, one mule (no future in mules), two goats, two sheep, a plow, a spade, a sickle (what, no hammer?), an axe and a gun. In addition they got 10 pesos a month for three years and a daily allowance of rations, thus marking the day farm subsidies were born in the western world. In six months, however, 16 of them were given the heave-ho as bums who would never get off the peso.

L.A. was under the Spaniards in those days and there was an invisible struggle going on between the Franciscan missionaries and the military, as to the best way to deal with Indians. The original Spaniards had trekked from Sinaloa in Mexico, 1,000 miles. By the time they got to L.A. some were mixed up with Indians and hence a little less pure as a race than when they started, which wasn't too pure as races go.

They boxed off 36 square miles of land, fanning out from what is the beginning of Sunset Blvd. today. They laid out streets in such a way that no street, if swept at all, would be swept by the wind.

After five years an army sarge came down from the presidio of Santa Barbara and confirmed their titles to the land and huts. He also gave each settler a different branding iron for his cattle, as it seems rustling had already begun. Later of course burning over brands made that form of identity a little tough to prove, and added plot complications to future westerns.

Nine Miles On Nothing!

In 1788 the community elected its first mayor, a Mexican-Indian named Jose Venegas. They called him the alcalde. Fra Junpero Serra, whose deathbed of planks Ike and Mamie were privileged to see recently when they visited the Carmel Mission, visited L.A. early in the settlement's history. He was the one who founded most of the California missions. He stayed the night and left in the morning to walk the nine miles (on an empty stomach) to say Mass at San Gabriel Mission.

The climate was ideal because from May to November high clouds rolled from the sea inland about 60 miles to the mountains and then rolled out again around noon. These clouds acted like a huge umbrella and kept the summers from being hotter than Truman's ad libs. The winters were even nicer than the summers.

Soon these people had the biggest business in the country. Tourists. The Mexicans began to recede further and further into the shadows and except for Leo Carillo and Gene Biscailuz, who claimed to be Spaniards, not Mexicans, you could hardly find a descendant of the original settlers anywhere on the main drags.

Came The Hazel Dawns

Then movie producers moved in. At first they set up biz on the west end of L.A. but later they moved out to a neighboring subdivision called Hollywood. It was a community of fruit orchards and roads lined with pepper trees. At first these people were as welcome as smallpox, which once did a thriving biz in the area. But as more and more actors paid their bills they began to be tolerated. Their $10,000 cars and $10,000 weekly salaries began to impress the fugitives from Iowa.

Between them they were filling up the basin fast. By 1920 they were claiming to have passed San Francisco as the largest town in the state, with a population of 500,000. By now L.A. County claims it has 5,000,000, as much as the rest of the state put together.

Most of the migrants were one-suitcase political economists who didn't want to be caught with much more when the whole thing blew up. However, in time even the actors thought the place might last and they began building homes. These had class in contrast to the hideous architecture of the homes of older Angelenos who had veered away from the beautiful Spanish architecture of the missions to something resembling mansard doghouses.

Meanwhile mobsters finding nobody knew anything about civic virtue moved in and effected an alliance with the law enforcement arm. Between them they were soon in a biz that grossed $150,000,000 a year. Picture producers and realtors were making more than they knew what to do with, so they didn't mind the hoods and the cops going around arm-in-arm.

The Breakup With Bombs

This went on until 1938 when a handful of homeowners who had heard about civic virtue decided to bust up the combination. Some got scorched by cop-thrown pineapples and one guy actually got a bomb attached (by a cop) to his car so when he stepped on his starter he'd be blown to bits for his effrontery. He got 186 slugs in him but didn't die. That resulted in the bouncing of the chief of police, the recall of the mayor (who wasn't even a citizen), the defeat of the D.A. and the breaking up of the closed shop underworld-copper combination.

From then on it looked as if L.A. would develop into a dream city. And it might have, too, if it had not been for a war in the Pacific that moved heavy industry from the east and middle west to L.A. This industrial revolution was welcomed by the bunch that was tiring of tourism as an industry. So they wooed the smog manufacturers to move in and poison the tourists. All of them seemed to have forgotten those high clouds that moved in from the sea to the mountains each day. These clouds made it impossible for industrial gases to shoot skyward and get lost above the earth's atmosphere. As there were no rains from April to November to wash the stuff down sewers as it did in the east, all anybody could do was to weep and grope around in the smog and try to blame incinerators, automobile exhausts and women's dust-mops for the incredible climatic change.

Monoxide Means Progress?

One of the romantic historians remarking on the 175 anniversary of the city's founding wrote: "You breathe history, monoxide and the scent of flowers at the foot of Fra Junipera's statue in the old Plaza here. History means life, monoxide means industry and progress, flowers mean faith and devotion. They're all part of Los Angeles."

Had he said monoxide means death, he probably would have been fired for his realism. He won't live long enough to see the wilting flowers in his hands as he is carted off by the lowly planters of the dead. It is quite possible that subsequent generations will grow two pairs of lungs and so hang on. But history has recorded many a city that lived and died because they didn't know how to control human avarice, and L.A.'s number is up as sure as Pompeii's was if they don't retrace their steps.

Broadway

Robert Aldrich came in from the Venice Film Fest.

Grouch Marx due east end-September for some show-going, etc.

Roger Lewis, UA's ad-pub director, due back from the Coast this week.

Bernard Kamber, head of the Hecht-Hill-Lancaster office here, west for a couple of weeks.

Samuel Goldwyn Jr. is in for talks with United Artists execs about his newest production, "The Sharkfighters."

Stanley Donen came in from Paris yesterday (Tues.) with direction of the "Pajama Game" film next on his sked.

Nola Luxford, fashion specialist, for the Hotel Pierre, back from her native Australia and New Zealand, with a detour to Fiji. While Down Under Miss Luxford did eight radio programs.

Phil Baker and his Danish-born wife currently in Copenhagen where she is working on a novel with a local background while the comedian writes he is "casing the smorgasbord shop biz belt."

Vet Paramount-Publix producer Francis A. Mangan's son Edmund, 17, has forsaken his acting ambitions and is now a midshipman at the U. S. Naval Academy at Annapolis, class of '60, studying Science and Jet Propulsion.

Mark Robson, director and coproducer with F. Hugh Herbert on "The Little Hut" for Metro, arrived yesterday (Tues.) from Jamaica, BWI, enroute to London, leaving by plane immediately to edit and score the picture.

Town Hall on West 43 St., which served as a service men's centre during the war, becomes the NYU Club tonight (12) when it is formally dedicated by Henry T. Heald, president of the University. H. Alyon Owen will manage the club.

Henry Schapper, longtime flack, has organized his own personnel agency, with the communications arts as specialty. The former prexy of the Publicity Club of N. Y. absorbs Click Personnel in the deal. Ex-station man James Hess will handle agency's radio-tv placements.

Sam Stark, the South Laguna, Calif., collector of "Old Theatre and Minstrel Items," arrives Oct. 4 for a week before sailing on an extended European trip on the Liberte, during which time he will o.o. a number of theatre collections offered him for sale, plus other similar proposals.

Vet comedian Benny Rubin with the Daniel Reeves stock brokerage in BevHills, a la Jesse Block (& Sully) in N. Y. with Ira Haupt & Co., where the latter has been attracting beaucoup show biz accounts. Another vaude vet, George E. Price, heads his own Wall St. firm, having long owned a seat on the exchange.

Sophie Tucker, returning to Beldon Katleman's El Rancho Vegas next month, may do a Hollywood detour for a shot showing her introducing Joe E. Lewis at the old Frolics, Chicago, where both were performing there. This scene may be part of the Paramount biopic now being made. It's based on "The Joker Is Wild," Frank Sinatra personating Lewis.

Playwright Robert Anderson's parents, the James H. Andersons of New Rochelle, marked their golden jubilee with a dinner dance hosted by the author and his brother, Dr. Donald Anderson, dean of the medical school of the Univ. of Rochester. Among the guests were several who were at the original wedding party of the honored guests on Sept. 6, 1906.

Eileen O'Dare, on leave from the Will Rogers Memorial Sanitorium, says she technically violated MD's orders but, after working with the Olsen & Johnson revue at the local Latin Quarter and in fairs, he agreed that the "mental therapy," after a year's idleness, was "so worthwhile" he is permitting her to continue doing sketches and bits, so long as she doesn't attempt her usual strenuous dancing.

The 27-33 West 52 St. plot housing the now defunct Leon & Eddie's nitery becomes another office building in the Rockefeller Center periphery. Report persists that a new Toots Shor's restaurant will rise on the same block but he's still on West 51 St. and, despite "fancy money" reports about the Rockefellers and Astors eyeing the present Shor's, a lone holdout, for a key plot for a new office building, he remains undisturbed.

George Jessel, as emcee of a dinner party given Gladys and Frank M. Folsom on their 39th wedding anniversary by Lucille and Harry E. Gould, at the latter's Greenwich estate, saluted the host, "Harry Gould was named the sixth best dressed man in America this week which, for an industrialist, is very fancy excepting that the other first five fellers were the 4 Marx Bros. and Abe Lastfogel."

Paris

Charles Trenet writing a musical for staging next season at the Theatre De Paris, likely in May. He will also star with tentative title, "Une Etolle M'A Dit" (A Star Told Me).

Alfred Hitchcock's "Trouble With Harry" (Par), now in 22d week of its firstrun here and the successful reissue of Charles Chaplin's "The Gold Rush" (UA) is now in its 12th.

Michael Myerberg plans to take Jean Cocteau's pre-war version of the Oedipus Rex story, "La Machine Infernale," to Broadway next May. He wants Marlene Dietrich and Charles Boyer for the top roles.

Gallic critics have finally discovered Jerry Lewis and Dean Martin after their 10th pic here. "Artists and Models" (Par) came in for high praise and analysis of the comico shenanigans of the team. It also did good biz.

Portland, Ore.

By Ray Feves

Joan Mallory and the Jumpin' Jacks return to the Monte Carlo.

The Versatiles featuring Ginny Becker continue at the Club Portland.

"Tea and Sympathy" held for a second smash week at the Civic Theatre.

Journal drama editor Arnold Marks back at his desk after a two-weeker in Calif.

Songstress Abbey Lincoln held for a second week at Tod McCloskey's Frontier Room.

Melvyn Douglas in "Inherit The Wind" moved to Hugh Beckett's Moore Theatre in Seattle after closing here Saturday (8).

Alvin (Amos) Childress, Spencer (Andy) Williams and Lillian Randolph headline the Original Amos 'n' Andy Show at Amato's Supper Club for a second week. Unit breaking nitery stint in here. Arthur Lee Simpkins inked to follow.

Buenos Aires

By Nid Ember
(32-2936)

Comedian Pepe Arias to tour provinces.

French Vedette Xenia Monty to Chile for personal appearances in Santiago.

First post-revolution picture, "After the Silence," to preem at Gran Rex Theatre Sept. 14.

Pedro Lopez Lagar opened in Arthur Miller's "View from the Bridge" at Lasalle Theatre.

Gloria Guzman on brief visit from Venezuela to sign local talent for Venezuelan tv programs.

Cinemactor Jorge Rivier to Spain to work in "Susana y Yo," directed by Benito Perojo with Abbe Lane.

Mexican director Miguel Morayta here to roll "El Cielo y Tu" for Sono Film with Mexican actor-warbler Miguel Aceves Mejia in lead. Ralph Pappier to direct Mirtha Legrand in picture, titled "State of Heaven," with Lautaro Murua and Duilio Marzio as leading men.

Philadelphia

By Jerry Gaghan

Rock 'n' roll cleffer Freddie Bell elected to ASCAP.

James Michener off to Indonesia to pick up material for tv documentary.

Steve Van Buren, Eagles backfield coach tries new sideline as host at Roslyn Gardens.

The Boyer Twins, singing sister duo, leave on a four-months USO tour of Alaska, Korea and Japan.

Vincent Rizzo, vet Philly maestro, to head house band at South Jersey's Hawaiian Cottage for coming year.

Billy Duke and the Dukes, local combo now playing Nevada, signed with Sam Katzman for forthcoming pic, "Hi Fi."

Comedy duo Pepper Davis-Tony Reese opening the season at the Celebrity Room, inked for four spots on the Ed Sullivan show.

Vickie Silver, former model who cleffed "Learnin' the Blues," has written new tune, "Love Is a Great Big Nothing," which Dick Haymes has waxed for Capitol.

Eddie Newman, local jazz authority and broadcaster, hosting shows New Town Tavern, Delair, N. J. Jazz policy kicked off with Illinois Jacquet, Lester Young and Coleman Hawkins (9).

Johnnie Ray, Jaye P. Morgan, Hal March and Felix Adler headed show biz contingent at Municapal Stadium (7). Program, headed by John B. (Jack) Kelly, was benefit for heroic police, park guards and firemen.

London

(*Temple Bar* 5041/9952)

Al Daff due here Sunday (16) with Mrs. Daff for a three-day quickie.

Nathan Cohen of CBS-TV here filming interviews with British celebrities for the Canadian network.

Leslie H. Hutchinson (Hutch) opened cabaret season at the Colony this week.

Anna Neagle profiled in the commercial tele weekly feature, "Portrait of a Star."

Ron Randell in from Hollywood to start his role in "Story of Esther Costello," Romulus production for Columbia release.

Samuel Goldwyn is to present the Kine Weekly's annual showmanship awards at a Savoy party next Friday (14).

Janette Scott and Vernon Gray to Milan for personals at the Italian preem of "Now and Forever" in which they costar.

Eric Portman, due to costar with Margaret Leighton in the upcoming Broadway production of "Separate Tables," sailed for Canada last week.

Charles F. Vetter back to New York following the completion of "The Crooked Sky," Anglo-American coproduction made in association with Bill Luckwell and Derek Winn, with Mayne Morris and Karin Booth starred.

Sir Tom O'Brien, MP, reelected to the general council of the Trades Union Congress. His seat was contested by George H. Elvin, general secretary of the Assn. of Cine & Television Technicians, who was defeated by more than two-and-a-half million votes.

Boston

By Guy Livingston

Club Zara featuring new Greek dancer, Eva.

Marguerite Piazza in for week at Blinstrub's opening Monday (17).

Hub's only burlesque house, Casino, repoened Labor Day for the season.

Mike Kavanagh, Shubert house manager for 13 years here, resigned this week.

Otto Preminger in to audition 30 candidates for Saint Joan film role at Bradford Hotel ballroom.

Guy Guarino opened the Moulin Rouge in Hotel Vendome as singer and boniface for second season.

Max and Joe Schneider open their newly refurbished Steuben's Saturday (15) with Frank Fontaine.

Linda Darnell opens in "Harbor Lights," first legiter of the Hub season, Monday (17) at the Wilbur.

Ben Sacks' new Saxon Theatre, remodeled Majestic legiter, opens New England preem of "Oklahoma" Wednesday (12).

Minneapolis

By Les Rees

Old Log strawhatter offering "Of Mice and Men."

Wally Griffin continuing at Hotel Radisson Flame Room.

Songwriter Sid Lippman in from New York for visit with relatives.

Songstress Patti McGovern into Excelsior Amusement Park casino.

St. Paul Civic Opera Co. season to comprise "Marriage of Figaro," "Song of Norway" and "South Pacific."

Suburban Bloomington Civic theatre launches fall and winter season Oct. 17 with "My Three Angels."

Marigold Ballroom had Jimmy Palmer orch and Ferlin Husky and other "Grand Ole Opry" stars for one-nighters.

Previously mentioned "Measure for Measure" cancelled out as a Lyceum Theatre Guild subscription season offering.

Cathy Carr, Muddy Morrow and Ray Anthony orch played one-nighters and Stan Kenton a two-nighter at Prom Ballroom.

Cleveland

By Glenn C. Pullen

Hanna's first legit play will be "Janus" Oct. 1.

Ray Martin, pops chief for British Columbia Records, stopping off for platter-plugging visit with local Capitol brass.

Mills Bros. circus, motorized tent troupe operated by Cleveland family, playing Northern Ohio area and getting hefty biz.

Sam Fersten, playing Hi-Lo's currently, inked Art Tatum for his Cotton Club Sept. 17 and George Shearing unit Oct. 15.

Chagrin Falls strawhatter closed season Sunday (2) with "Tea and Sympathy," just breaking a bit better than even, boxoffice-wise, on 10 shows.

Ralph W. Keating, ill maestro who promoted singing telegrams here, slowly improving at St. Luke's Hospital although unable to move about.

Musicarnival Tent Theatre currently doing two weeks of "Wonderful Town," headed by George Gaynes, Bob Baker, Jordan Bentley, Joan Kibrig and Stephanie Augustine.

Las Vegas

By Alan Jarlson

Herb Jeffries en route to Honolulu.

Larry Steele Revue wheels into the Dunes for a fortnight starting Sept. 27.

Joey Bishop joins Frank Sinatra on the Sands bill that bows today (Wed.).

The Treniers pick up five more weeks in the New Frontier Cloud "9" Lounge.

NBC's Joe Adams in at the Dunes each weekend for a "Monitor" peak at the big band sounds.

Woody Herman, anchoring the Riviera's Starlight Lounge dawn patrol, has a new "herd"—"The Las Vegas Herd."

Statistic: Vegas, with a population of 50,000, now is fed by seven AMers and three vid stations, one of the Tvers operating around the clock.

County Licensing Board members and reps of local C. of C. to Carson City Sept. 20 to meet with Nevada Tax Commission anent discussion of Vegas economics.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

Jose Iturbi named director of the Municipal Orchestra of Valencia, his home town.

Terence Young for a few days from Malaga and Alicante, where he has been lining up locations for his "Action of the Tiger," Metro's Van Johnson-Martine Carol starrer which he'll start shooting here in October. Director Young is busy in Madrid interviewing Spanish actors and working out production problems.

Arturo de Cordoba and Spain's Amparo Rivelles to film the screen version of last season's big legit hit, "La Herida Luminosa" (The Luminous Wound).

Last week, Xavier Cugat, Abbe Lane, and crew gave two evening performances at the Teatro Madrid. This week, that same theatre has 10 days of Cuban Pete and his orchestra, and the farewell Madrid performance of Mexican trio Los Panchos.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 776751)

Elisabeth Mueller, German actress, back home after her first U.S. film, with Tyrone Power in "The Power and Prize" for Metro.

German director Fritz Umgelter to produce Enid Bagnold's "The Chalk Garden" for its first appearance in Germany in mid-October at Munich's City Stage.

Paramount's Edith Head due in Germany around Sept. 19, after working with Hubert de Givenchy in Paris on Audrey Hepburn costumes for "Funny Face."

Victor Borge spending part of his time in Europe as unpaid entertainer for the European Armed Forces Professional Entertainment Division, touring bases in France and Germany.

Scotland

By Gordon Irving
(*Glasgow: Kelvin* 1590)

"Fol de Rols" will have five-weeks' run at Lyceum, Edinburgh, at Christmas.

Fraser Neal, legit producer, readying "Charley's Aunt," with Frankie Howard.

Yvonne Furneaux, British actress, to Dundee Repertory Theatre for "The Moon Is Blue."

"Glamorous Night on Ice," Novello musical on ice, to Dundee, Edinburgh and Glasgow on tour.

Sir John Gielgud and Kathleen Harrison pacted for King's, Edinburgh, Oct. 29 in new Noel Coward comedy "Nude with Violin."

Seattle

By Don Reed

Felicia Farr in to plug film, "The Last Wagon."

Biz booming for "This Is Cinerama" at Paramount.

Forrest Tucker personaling at back-to-school matinees.

Elmer Gill Trio into new Brigadier Room of New Washington Hotel.

Hamrick's Blue Mouse closes today (4) for remodeling and installation of Todd-AO equipment. Will reopen in October with "Oklahoma."

Hugh Becket has added "Janus" and "A Hatful of Rain" to next season's Theatre Guild series at the Moore. Series kicks off Sept. 10 with Melvyn Douglas in "Inherit the Wind."

Hollywood

Dave Rubinoff's wife won a divorce.

D. A. Doran left on three-week European biz tour.

Tony Martin skied in from London for 36-hour visit with family.

Edward Dukoff, ex-Danny Kaye, has joined Hecht-Lancaster as an exec.

Jack Dagal in for a week of confabs at Warners before returning to Japan.

William Dozier returned to his RKO office after production huddles in N. Y.

Raymond Burr doing a 10-day tour of U.S. installations in the Caribbean area.

Paul Jones severed connection with Paramount after several years as a producer.

John Ford named as winner of the Motion Picture Costumers' first annual directorial award.

Gene Garvin resigned Paramount sound post to become manager of Ryder Sound Services.

Judy Garland nixed 20th's "Three Faces of Eve" offer due to Sept. 26 N. Y. Palace engagement and subsequent tour.

Robert Rossen returned from scouting locations in British West Indies for Darryl F. Zanuck's "Island in the Sun."

Andrew Stone negotiating for purchase of defunct Brooklyn Eagle morgue, to supplement his own crime library for film plots.

Red Skelton set as honor guest at Seventh Annual Brotherhood dinner of Apparel and Textile Division, National Conference of Christians & Jews, Sept. 27.

Miami Beach

By Lary Solloway

Joan Abbott, former musicomedy star (Geo. White's Scandals) now married to Ben Gaines, Beach real estate owner and hotel (Sahara) op, back from Europe where they played bit parts in friend Tony Martin's new pic "Jeannie" while on the grand tour.

B. S. Pully signed for season by Place Pigalle—begins first week in November.

Roosevelt Theatre due to house Molly Picon and Yiddish rep company this winter.

Chuey Reyes expanding his Eden Roc orch into full blown unit and will move into hotel's plush Mona Lisa Room around Thanksgiving.

Julius LaRosa being paged by the Versailles for season date; Andrews Sisters tentatively committed.

Betty Reilly plays La Ronde of Fontainebleau for one stanza beginning 18th with Gene Baylos in comedy slot.

Omaha

By Glenn Trump

Comic Jim McGowan stays at the Westward-Ho Jr.

Omaha Community Playhouse opening its season Sept. 21 with "Desperate Hours."

Attendance at the Omaha Symphony pop concert summer season this year was 14,432, an all-time record.

Leo Overland reports good biz for his Trans-World Auto Daredevil Show at state and county fairs in this region.

Bobby Mills orch booked for Joe Malec's Peony Park this weekend (15-16), with Bobby Layne (22-23) and Tony Bradley (29-30) following.

Acts at the Dodge County Fair at Scribner this week (12-14) include Tommy Bartlett, Great Gismo, Novel Trio, Jack Rand, Speed Wilson, John Shirley, Les Blue & Yvette, and Adams Chimps.

Chicago

Music Corp. of America's Danny Cleary and family vacationing in Fort Worth.

Barron Polan in for Fernanda Montel's opening of the Drake Hotel's new Camellia House.

Ray Hendricks added to the special events department in Music Corp. of America's Chi office.

Personal manager Joe Delaney has set a Universal-International screen test for singer Audrey Morris after she winds her current stint at Mister Kelly's.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 372200)

Director Terence Young prepping "Action of the Tiger," a Martine Carol starrer which rolls as a Malaga and Granada locationer in October for Metro release.

Sophia Loren, accompanied by sister Maria, in from Rome for her last day's dubbing on Stanley Kramer's "The Pride and the Passion." Producer observed film's windup with a sumptuous party on one of C.E.A. Studio's sound stages.

Rome's 'VV Beach'

Continued from page 2

Sica, Mischa Auer, Arthur O'Connell and Natalie Trundy are winding the Titanus-UA pic, "The Monte Carlo Story," under direction of Sam Taylor with technical advising by De Sica. Miss Dietrich is keeping to herself but unbent enough to cool her famed gams in the Trevi fountain one day. Nary a word from police, but Jack Benny had trouble shooting a vidpic scene before the same fountain. He should have rolled up his trousers.

Other Production

Victor Mature and Anita Ekberg in for chores in a Cubby Broccoli-Irving Allen pic, "Interpol," for Columbia release, with direction by John Gilling. Elsa Martinelli back for opening of her U.S. pic, "The Indian Fighter" (UA), and further pulchritude around with Gina Lollobrigida and Sophia Loren back. Sylvana Pampanini is being contract-wooed by Juan Rieachi for Mexico, and Richard Todd in for a long stay and will probably play the lead in the "John Paul Jones" pic.

Also around, but just ogling, are German actor Hans Albers, U.S. Gallic star Eddie Constantine and Anna Magnani, readying for a vacation trip. Then, on the way to the air-conditioned Excelsior bar, a newsstand is noticed playing up pictures of Ingrid Bergman and a story that she prefers hubby Rossellini to any Hollywood offers.

In the Excelsior everybody is rushing to the video lounge to see "Double or Nothing," the hottest tv show in town, emceed by American Mike Bonjiorno. Even film houses big-screen this show for patronage reasons. On U.S. vidpic front, seen before the tv tube were Bob Spafford and John Nasht doing their Famous Cities series here now, and visitors from "The Captain Gallant" series now making 59 in southern Italy where North Africa is simulated due to the troubles there.

"Gallant" is being directed by Steve Previn and produced by Harry Salzman who also has a deal for a full-length pic with Italo star Alberto Sordi opposite an unnamed U.S. star. Joe De Santis in for a role in "Gallant" as is U.S. starlet Helen Partello who went brunette, from blonde, for the role. Israeli actress Haya Harariit, of "Hill 24 Does Not Answer," has just finished an Italo pic here and has recently gotten back from the Czech Film Fest where she received many Eastern pic offers.

Food is fine and still reasonable. Most niteries are al fresco but indoor spots like Bricktop's and Villa Dei Cesare still get them, latter featuring Roman togaed waiters. Prices are about $3 a drink, but compared to Paris this town is still not too steep.

Capri Overpriced Also

There is talk in Capri that it's slipping and higher prices may be a cause.

Elbe is now being pushed as a resort spot but Capri still has the physical charm and vistas, plus enough baroque aspects to pull those wanting some offbeat atmosphere as well as sun and rest. Two cinemas now operate on the isle and dance establishments, as well as the ever central Piazza, get the main play.

Gian-Carlo Menotti was through and is repping a yearly art, music, drama and dance fest at nearby coastal towns. Francoise Arnoul and new husband, Parisian publicist Georges Cravenne, over from their Ischia honeymooning. Film magnate Giuseppe Rizzoli is giving Ischia the big pitch this year with all his film stars in attendance and Capri may soon feel the pinch.

Things were suddenly enlivened on Capri when INS head Mike Chinigo came in to invite some newsmen to a shindig at his Villa Torre Di Civita near Amalfi. Chinigo has actually become a sort of latterday nobleman for he has also gotten 35 farmers along with his buy, who till his land for the share of the crops.

Also on Capri are N.Y. Philharmonic oboe player Harold Gomberg and his harpist wife Marguerite. Though visitors and regulars change, still around is painter Raphael Costello who is the main island fixture. His underwater studies sell big and he is the man whom all show biz comes to see for rooms etc. when things are too crowded.

The fact that the Piazza tower clock is now on time, and even beats out the chimes correctly, connotes that Capri is settling into a regular resort groove. Even the limp-wrists are waving farewell, and it may soon be left to Italo tourism.

Capri Notes

Guy Elmes, bearded Anglo scripter, now doing one for Sam Spiegel, "Top of the World," is working on it in Capri. Eve, cosmetician for Marilyn Monroe and Joan Crawford, who has a beauty parlor on the isle, is also in. Also floating around is Robert Arden who was in Orson Welles' last Continental pic, "Confidential Report" (WB), and he seemed out of place with a tie and jacket. Nobody dresses for the evening which starts in the Piazza, and then spills into the many island restaurants and niteries. Two film houses seem to be supported by locals only.

Quisisana still gets the heaviest dance trade and has a neat, versatile orch to keep them coming and dancing with drinks at only $1.25. The Number 2 has the Parisian Left Bank look and is a cave with the limp-wrist set abiding mostly. Though they seem in less evidence this year, comes the evening they are at Number 2 to listen to the pounding Americano and Gallic piano and chant tactics of Mario.

Capri also had a bonanza in the recently discovered grotto which is purported to have been the bathing spot of the Roman Emperor Tiberius and his gay young court. Perhaps the high-voiced set has taken to skin-diving now and are meeting in the new-old grotto. Eden Bar, Tiberius and Grotto are other danceries which hold people until it is time for that last drink in the Piazza.

During the day the most popular spot is still Gracie Fields' La Canzone Del Mare which gives over its kidney shaped swimming pool and beaches to mobs of sun worshippers. At night it also has moonlight dancing and swimming, at times. Miss Fields gives it a quick visit from time to time, but not like of yore. She no longer wants to get involved in the big crowds now dotting her estate. She is also running the restaurant which was originally given out as a concession.

Edinburgh Echoes

Continued from page 2

has been "watered down" for consumption by Western audiences.

Tenth Festival, one of wettest on record, shuttered here Saturday (8) with fireworks over the floodlit city. Sophocles and Shaw shared the final drama week, "Oedipus Rex," directed by Tyrone Guthrie, drawing interested legit lovers to the Assembly Hall's apron stage, and Shaw being offered in two oldies, "Fanny's First Play," a 1911, comedy tilt at respectability, and a short playlet "Village Wooing," which clicked big with customers despite its brevity. Ram Gopal's Indian Ballet held the Empire Theatre stage for third and final week, with preem of Gopal's own "Legend of the Taj Mahal."

Usher Hall concert programs were wound with three concerts by the Vienna Hofmusikkapelle, combo of members of the Vienna State Opera orch, the Vienna State Opera Chorus and the famed Vienna Boys' Choir.

Hamburg State Opera concluded its three weeks' stint at the King's Theatre, including a double bill of Strawinsky operas, the tragic "Oedipus Rex" and the merry "Mavra."

Lotsa Traffic

The flow of overseas visitors goes on. One of latest arrivals was Edward Johnson, for 15 years general manager of the N.Y. Metropolitan Opera, who flew from Rome to see Canada's Stratford Players in "Henry V." He says the Edinburgh Fest is "more expansive than before."

Phyllis Kirk, U.S. film actress, also planed in on a 24-hour trek, dined with Christopher Plummer, Stratford (Ont.) actor (she's close friend of Plummer's wife Tammy Lee Grimes), and said she wants to gain experience in classical acting with a British company like the London Old Vic.

As result of their appearance unofficially at this fall's junket, the N.Y. After Dinner Opera Co., here on a shoestring budget trek, will make a tour through several European countries. They are smallest opera group yet to appear here. From here they start tour of Germany in Hamburg, and then go to Portugal, Spain, France, Italy and Luxembourg. They hope to sing in the south of England at end of Europe tour.

MARRIAGES

Frances Laux to Max Reilly, Pittsburgh, Aug. 13. He's on KDKA-TV sales staff.

Mary Chapman Hagar to John Ritchie Currier Jr., Burlington, Vt., Sept. 1. Bride is an employe of the American Broadcasting Co.

Renate-Gisela Muller to Mark White, Berlin, Sept. 8. He's program director of American Forces Network in Berlin.

Lisabeth Fielding to Logan Field, Sept. 9, Beverly Hills. Bride and groom are thesps.

Don Jackson to Peter Evans, London, Sept. 8. He's a VARIETY staffer in the London bureau.

Franca Baldwin to Justin Gilbert, New York, Sept. 10. She's in "New Faces of '56"; he's film critic for the N. Y. Daily Mirror.

Carol Channing to Charles F. Lowe, Las Vegas, Sept. 5. Bride is a musicomedy actress; he's a tv executive.

Miriam Stevenson to Don Upton, Winnsboro, S. C., Sept. 8. Bride was Miss Universe of 1955; he's a tv announcer.

BIRTHS

Mr. and Mrs. Dick Kleiner, daughter, New York, Sept. 5. Father is entertainment editor for NEA Service; mother was Hortensia Rivas, Louis Sobol's former gal Friday.

Mr. and Mrs. John Howard, daughter, Burbank, Cal., Aug. 31. Father is a CBS-TV piublicist.

Mr. and Mrs. Arthur Manson, daughter, Pittsburgh, Aug. 18. Mother is Florence Sando of radio and tv; father is pub-ad director for Cinerama in Pitt.

Mr. and Mrs. Hilary Bogden, son, Pittsburgh, Sept. 3. Mother is former Pat O'Hanlon of KQV; father is an announcer on WJAS.

Mr. and Mrs. Bill Sullivan, son, Pittsburgh, Sept. 1. Mother is Lillie Ann, a dancer; father is a nitery singer.

Mr. and Mrs. Leon Edelstein, daughter, Indiana, Pa., Aug. 30. Mother is Joan Lubin, Pittsburgh radio and tv singer.

Mr. and Mrs. Knute Boyle, daughter, Pittsburgh, Aug. 17. Father is with Theatre Candy Co.

Mr. and Mrs. Art Marks, son, Hollywood, Sept. 5. He's an assistant director.

Mr. and Mrs. Fred MacKaye, son, Santa Monica, Calif., Sept. 1. Father is ad agency staffer.

Mr. and Mrs. Lee Manson, daughter, New Haven, Conn., Sept. 4. Father is WNHC-Radio program director there.

Mr. and Mrs. David Haines, daughter, recently in San Antonio, Tex. Father is newscaster with KITE in that city.

Mr. and Mrs. Norman Rosemont, son, Sept. 8, New York. Father is an independent pressagent.

Mr. and Mrs. Dudley Gilbert, daughter, New York, Aug. 31. Father is a talent agent.

Mr. and Mrs. Lucian Chimene, daughter, New York, Sept. 3. Mother is Vera Colbert, formerly associated with her parents, Mr. and Mrs. Henry Colbert, in the Colbert-LaBerge concert management; father is a time buyer at J. Walter Thompson agency.

Mr. and Mrs. Alan (Bud) Brandt, son, New York, Sept. 7. Father is head of own publicity firm; mother is actress Priscilla Weaver.

Mr. and Mrs. Stewart Granger, daughter, Hollywood, Sept. 10. Mother is film actress Jean Simmons; father is film actor.

Mr. and Mrs. Eli Cass, son, Sept. 8, New York. Mother is publicist Phyllis Kraus; father is p.a. too.

Mr. and Mrs. Ivor Hugh, son, Sept. 7, Hartford. Father is music director of WCCC there and is billed in his deejay stints as "Big Brother Bill."

Mr. and Mrs. Omar Lerman, son, Rochester, N. Y., June 24. Father is co-producer of the Arena Theatre, Rochester, and the Corning (N. Y.) Summer Theatre.

Mr. and Mrs. Egbert W. Swackhamer, son, N. Y., Aug. 21. Father is stage manager for the Broadway production of "Cat on a Hot Tin Roof."

Vidor's King-Size Problem

Continued from page 2

fadeout, I settled back in my seat to enjoy the applause. My wife turned toward me, clutched my hand, and whispered lovingly in my ear, "King, you did a wonderful job!"

The first picture I was proud of opened in the local theatre and a half-page ad appeared in the daily papers. The direction was credited to the other Vidor, and he got all the good reviews. (The title of this picture was "Blind Alley.")

Intramural Sabotage, Too

A number of years ago, I directed Rita Hayworth in "Gilda." As is true with most screen endeavors, we who pilot them are the last to realize their worth until proved wrong by an intelligent audience. We're worriers, ulcerated unbelievers in our own talent. It takes some objective bystander to call the shots correctly. One such prophet showed up on the set of "Gilda" during its first week of production. He was a young rascal from the studio publicity department—a lad vibrant with enthusiasm.

The young man had a group of midwest film exhibitors in tow. As he led the visitors toward the set (spoiling, incidentally, a rich mood I had striven to create for three hours) he gave his charges the full treatment. "This is the finest picture Columbia has ever made," he proclaimed. "The star is the most beautiful woman in the world—Rita Hayworth—and the director is none other than the world-famous cinema creator, King Vidor!"

Nine pictures in the Music Hall and they still call me King Vidor.

There was a period in the early part of my career when people thought I was related to the other Vidor, and I had to answer the question constantly: "Are you related?" Finally, I had to put a sign on my chair on the set and in my office on the wall behind my secretary saying, "I am not related to the other Vidor."

How To Buy a House

When I married Doris, we decided to buy a house. As we shopped around, the owners were usually waiting to show us the property. The real estate broker would introduce us as Mr. and Mrs. Vidor and the owners would invariably say, "Oh, King Vidor?" The first few times this happened, I answered politely, "No, Charles Vidor," while Doris burned very quietly. After about the tenth house, my wife couldn't contain herself any more and answered the query with a cold "NO!" Finally, we were shown a house where a young lady was waiting for us, and as we were introduced as Mr. and Mrs. Vidor, she looked at me and with a disarming smile said, "Charles Vidor?" My wife answered quickly, "I want to buy this house."

When my newborn son was photographed with his mother, one magazine credited him to the other Vidor.

On one occasion when I was driving and had to stop at a signal, the other Vidor pulled up next to me and shouted, "Why don't you pay your perfume bills? I received them and my wife is convinced I am handing out perfume to dames." I said, "You could do me a favor and pay the bills; I've been making a lot of pictures for you. I've given you some extra screen credits."

It is true that one day I opened a letter before I realized it was addressed to King, and I found a hefty dividend check in it. With great reluctance I forwarded it to him.

Once I was in London with Mrs. Vidor, and we received an embossed invitation from the London Embassy of the Soviet government to attend the Theatre Festival in Moscow as their guests. I knew this was meant for King, but I decided to go anyway. Unfortunately, my wife and I both came down with bad colds, causing us to cancel the trip. Who knows, maybe we were lucky. We could have wound up in Siberia.

I was quite relieved when King became an author (he wrote "A Tree Is A Tree") and thought he had retired from the picture business. No, not at all. He had to go out and make another picture—a good one yet—"War And Peace." Well, I can use another credit.

Name-Changing Bit

In Hollywood, it seems some people believe the name's the thing rather than the play. I cite the case of Sam Spiegel, an astute gentleman who is responsible for such outstanding film productions as "The Stranger" and "On The Waterfront." A few years ago, Mr. Spiegel discovered that his associates had trouble pronouncing his name. He changed it to S. P. Eagle. When the new label appeared on the screen it gave rise to great speculation in our film colony. "What," certain wags asked, "is the matter with Darryl Zanuck?" Darryl was advised to change his name to Z. A. Nuck. He didn't.

The other Vidor is spoiling my sleep. Last night I dreamed I had the perfect solution for the dilemma. I hired an attorney, went before a bar of justice and changed my name to Cecil F. DeMille. In this nocturnal fantasy, my ego was restored. I pictured myself walking down Beverly Drive dressed in a gray flannel suit, polo boots and Tyrolean headgear. As I passed Jerry Rothschild's haberdashery, the agents lounging in front bestirred themselves. "There goes C. F.," they gasped. "Producer and director of such outstanding film hits as 'King of Kings,' 'The Greatest Show On Earth' and "The Ten Commandments.' Some punk named Cecil B. DeMille is trying to cop all the credit."

There is one more possible out. King and I flip a coin—with the winner changing his name to Charles King and the loser henceforth calling himself Vidor Vidor. Charles King assumes title for all productions formerly directed by the two men, and Vidor Vidor becomes an actor—a male counterpart of Simone Simone, French accent and all.

A couple of weeks ago, I was looking at television, and I was startled to see a writer's credit flash before my eyes, "Written by Michael Vidor." That's my oldest son. Do you think I'll have a problem with him too?

Near-Miss Pix

Continued from page 1

worried about," one said, "are the ones that get some audience but not enough. The economics are helpful but we still must find a way to step up attendance generally."

Importance of those in-betweeners is in the fact that nearly every company has a number of them on its schedule every year. So far they've been "carried" by the blockbusters that the studios manage to come up with periodically.

Advertising-publicity directors committeee of the Motion Picture Assn. of America has held protracted meetings on a general biz hypo over the past several months. Ideas they're focusing on include a mammoth giveaway contest, issuance of merchandising stamps, a mass junket of press reps to Hollywood, tours of the country by Eric A. Johnson, MPAA president, and other execs, spreading the Academy Awards promotion over a longer period, and an analysis of the public's attitude about pictures.

These have still to be polished off and presented to Johnston and the MPAA board for consideration. But interest in the proposals already has noticeably waned. It could perk up, though, when the MPAA board gets to them.

Harrison-Weldy

Continued from page 1

a "message" picture. Via an impassioned plea to the audience, made within the film's story line, a scandal magazine victim charges that the blame is shared equally by the public; that is, those people who have aided the publisher by buying his magazine.

Johnson is seen as a lowly vaudevillian who overnight becomes a headliner but whose success and family life are ruined by the scandal mag's revelation that he had been arrested for armed assault as a teenager. Miss Blyth portrays his wife.

OBITUARIES

RUPERT HUGHES

Rupert Hughes, 84, author-historian and screenwriter, died Sept. 9 in Hollywood after a long illness. He was an uncle of Howard Hughes, the industrialist and former owner of RKO Studios.

Born in Lancaster, Mo., Hughes was graduated in 1892 from Adelbert College, now Western Reserve U., and received his master's degree at Yale in 1899. He then joined Godey's magazine, Current Literature and The Criterion as an assistant editor, and from 1901-05 was with the Encyclopedia Britannica, first in London and later in N. Y.

His first published stories were serials for boys in the St. Nicholas magazine. Soon he was writing a succession of stories for fiction mags. His three-volume biography of George Washington, published between 1927-30, is considered his most outstanding work.

Hughes' novels often had historical subjects or settings. "The Man Without a Home," in 1935, was based on the romance of John Howard Payne, author of "Home Sweet Home," and Mary Shelley, the poet's widow. His "Music Lover's Encyclopedia," first published in 1903, was reissued in 1939. He also wrote poems, published in collected form in 1901 and 1949.

Before World War I seven of his plays were produced, including the 1911 production of "Excuse Me," which toured widely. His legit credits include among others, "Alexander the Great," "The Man Between" and "The Cat Bird."

During the latter part of World War II he did a weekly radio commentary over NBC. Among his film stories were "Ladies Man," "No One Man" and "The Wall Flower." One of his stories was to the Missouri (formerly the Mainstreet) after World War II, when it was reacquired by RKO in a deal which gave Fox Midwest the now dark Orpheum.

Survivors include his wife; a son, Martin B. Lehman, who followed in his father's footsteps briefly in picture days of the Orpheum, and two grandchildren.

JOSEPH P. MORGAN

Joseph P. Morgan, 76, one of the country's pioneer film exhibitors, died in Washington Sept. 5, after a long illness. A native of Ireland, he came to the U.S. as a boy and served in the Navy during the Spanish-American War.

In 1907, he opened a nickelodeon, the Scenic, in the Georgetown section of Washington. The little house had folding chairs which Morgan had obtained from an undertaker. Later, he opened the Princess in northeast Washington. Subsequently he was associated with the late Harry M. Crandall in developing the Crandall circuit in Washington, Baltimore, Frederick, Md., and Martinsburg, W. Va. When this was sold to Warner Bros., Morgan went into the real estate business and also operated bowlng alleys in several cities.

He was a member of Variety Club and Holy Name Society. He was buried Monday (11) in Arlington Cemetery. He is survived by his sister, Mrs. Catherine Fenton, of Howard Beach, L. I.

ETHEL LEE WALLACE

Ethel Lee Wallace, 68, died Sept. 7 in her native Springfield, Mo., where she had retired when her daughter, musicomedy and vaude star Cynda Glenn, left for Paris and London on vidpix production plans. Mrs. Wallace had been living with Miss Glenn on the latter's Greenwich (Conn.) estate until a business deal with British producer-director Brian Desmond Hurst called her abroad.

Mrs. Wallace was a vet musicomedy and silent film player. She toured with Barney Bernard and Alexander Carr in legit in "Potash and Perlmutter," appeared in silents with Roscoe (Fatty) Arbuckle and George M. (Bronco Billy) Anderson, but retired in the 1920s to tour Europe with her dancer-daughter when Miss Glenn became the first American femme to star in the Folies Bergere in Paris.

Miss Glenn had been houseguesting with Denise and Eric Von Stroheim at their chateau outside of Paris, preparatory to the London film stints, when the sudden news of her mother's passing called her back to the States. She had only gone abroad a couple of weeks previously.

JOHN O. HOOLEY

John O. (Jack) Hooley, 81, a veteran of more than 60 years in show business, died at his home in Pittsburgh Aug. 18 after a long illness. Since 1915, he had been associated in that city as a manager with the Harris Amusement Co. Born in Montreal, Hooley, whose original name was Houle, started as an usher there at the Theatre Francaise, a legit house, and later became its manager.

Hooley was one of the first members of the Variety Club. It was at the Sheridan Square in Pittsburgh, a theatre he managed at the time for the Harris circuit, that he found the abandoned infant girl in 1927 that led to the founding of the now worldwide showmen's organization. Before this, Hooley piloted the Davis and Harris Theatres during its vaudeville heyday. In recent years, he had been doing relief work in Harris houses and also of Harris-operated Gardens, the sports arena now being demolished.

He leaves a sister and a brother.

FREDDIE RICH

Freddie Rich, 58, former bandleader and songwriter, who had been ailing since an automobile accident in 1945 which left him partially paralyzed, died Sept. 8 in Beverly Hills. His major assignments as a bandleader included the podium at the Hotel Astor, N. Y., for eight years, and musical director at CBS from 1928 to 1938. He had composed the scores for musical shows and films as well.

Born on New York's lower east side, Rich started playing in nickelodeons at the age of 14, improvising scores to suit the action. He later entered the Damrosch Conservatory and formed his first band in 1922. He also toured Europe where he played a Command Performance before King George V.

Survived by wife, three sisters and a brother.

ELSIE ROBINSON

Elsie Robinson, King Features columnist since 1924, died at her San Francisco home Sept. 8. She was 73.

A native of Benicia, Calif., near Frisco, she married early, lived in New England a decade and returned to California's gold country before World War I to try to nurse a son back to health. She wrote and illustrated children's stories and, in the early 1920s, attracted the attention of Fremont Older, editor of the old Frisco Call. He put her to work writing a sob-column, "Tell It To Elsie," and the next year the syndicate began distributing her "Listen World" column. Her "Tell It To Elsie" was also syndicated and for a time a third column, "Young America," was also distributed to hundreds of Dailies.

At the height of her popularity she was reported to have 50,000,000 readers, received up to 2,000 letters a day, and had dozens of imitators.

JACK CLIFTON

Jack Clifton, 29, disk jockey and program director of Akron's WCUE, died Sept. 8 in Cleveland from cancer and was buried Tuesday (11) in Akron, O. Billed in his morning radio show as the "Sunshine Man," he broadcast it from his home which had a soundproof studio and record library of over 35,000 selections. Clifton, who was baptized Louis K. Salsburg in Wilkes-Barre, Pa., jumped into radio work at 17 and moved to WAKR in Akron after stretch in army. Turning freelancer, he at one time tripled in brass between Akron's WADC, WJW and WEWS-TV in Cleveland and WBBW in Youngstown, O. He also operated phonograph record departments in five Kresge stores in Akron and Cleveland under Jack Clifton Enterprises.

FELIX BOROWSKI

Felix Borowski, 84, Chicago Sun-Times music critic and composer, died Sept. 6 in Chicago. Dr. B, as he was known affectionately by his colleagues, was active in Chicago music circles for more than a half century. He joined the Sun-Times in 1942 after previously writing criticism for the Christian Science Monitor, the Chicago Record-Herald and the Chicago Evening Post.

Born in England, Borowski came to this country in 1897 to join the Chicago Musical College. He eventually became its president but resigned in 1916 to devote full time to his composing and newspaper work.

Survived by wife, son and daughter.

HERBERT H. FROST

Col. Herbert H. Frost, 62, radio equipment pioneer, inventor of the Frost headset, and first president of the Radio Manufacturers Association, died in Washington, D.C., on Monday (10). At the time of his death, he was assistant to the vice-president of the Buda division of the Allis-Chalmers Manufacturing Co.

Col. Frost served in both world wars, establishing and training the Army's first commando group at Fort Benning, Ga., in 1941. Later he became chief of staff of the 13th Armored Division. He went to Greece as a State Department representative in 1948.

Surviving are his wife and two sisters.

BOYLE WOOLFOLK

Boyle Woolfolk, 74, for many years active in show biz as booker and musical show producer, died in Los Angeles Sept. 2. Native Kentuckian, Woolfolk entered show business after attending Centre College, starting as a songwriter for musical comedies. He was credited with being the originator of the tabloid musical comedy early in this century. At one time he had a number of tab musicals playing in Michigan. Headquartering in Chicago, he later moved to California. He was born in Danville, Ky., and had lived in Louisville.

Survived by his wife.

ROBERT B. CALDWELL

Robert Caldwell, 74, radio-tv executive, died in Colorado Springs Sept. 3. Initially a lawyer, he developed into an industrial and civic leader, and at the time of his death was chairman of the board of the Cook Paint & Varnish Co. and of its radio and tv stations, KMBC, KFRM and KMBC-TV, Kansas City. He also was a trustee of the Starlight Theatre Assn. Caldwell was in Colorado on a vacation and suffered a heart attack about 10 days before his death.

Wife, son, daughter and six grandchildren survive.

DAN RUSSO

Dan Russo, 70, former music director and composer of "Toot Toot Tootsie," died Sept. 5 in Hollywood after a long illness.

Starting his musical career as a child, he formed his own band at the age of 14. Later he became musical director for a vaude circuit in Michigan, then led a touring band and served for several years as music director at the Edgewater Beach Hotel in Chicago.

Among his compositions were "Imagination" and "Because of You." He was an ASCAP member for 31 years.

His wife survives.

R. F. (ROLY) KEIL

Rowland Frederick (Roly) Keil, 62, long a figure in Edmonton, Alta., theatre circles, died in that city recently. He was associated with theatres in Edmonton for 44 years, starting in 1912 at the Lyceum. He moved to the Empire and then the Pantages before going to war. On his return he was employed at the Empire until 1929. He was manager of the Strand until his death.

Survived by wife, a son and two brothers.

GEORGE HYAM

George Hyam (George Alfred Smith), 77, vaude performer, died recently at Castleford, Yorkshire, Eng. He began his show biz career, lasting over 50 years, in a small pierrot troupe in seaside show at Bridlington. Later he specialized as a Dame artiste in English pantomime, appearing in 36 successive seasons.

Retiring from the active stage at start of the last war, he was for some years a cinema manager.

CARRIE MOORE

Carrie Moore, oldtime musical comedy star, died at Waverly, Australia, Sept. 5, aged 74. She scored her greatest success in "The Merry Widow." She later married John Wyatt, prominent Sydney bookmaker.

Miss Moore made a comeback for J. C. Williamson Ltd. in "Music In the Air."

GRIFFIN SCHARPER

Griffin Scharper, 48, brother of Albert Scharper, managing editor of DAILY VARIETY, Hollywood, died Sunday (9) at his home in Baltimore, after two-month illness, result of a heart attack. Funeral services Wednesday, St. Ignatius Church, Baltimore.

Survived by mother, two sisters and three brothers.

MRS. GERTRUDE DUVAL

Mrs. Gertrude Duval, who with her husband, Ade, had appeared in vaudeville, niteries and tv with a magic act (The Duvals), died Sept. 8 in Portales, N. M., after a long illness.

They had appeared in various parts of the world and had given a command performance for King George V at the London Palladium.

JIMMY BROWN

Jimmy Brown, 45, vet comic and musicomedy singer, died Sept. 8 of a heart attack in Las Vegas. He had been appearing at Hotel El Cortez.

Brown had been active in vaude and legit for the past two decades. During the past year and a half, he had a featured part on the Pinky Lee vid series.

CARL F. KROENKE

Carl F. Kroenke, 61, former actor, died in Chicago Sept. 3 after an illness of four years. He had been active in Chicago's Goodman Theatre and during the late '30s he worked in many of the radio serials emanating at that time from from the Windy City.

Survived by his wife.

JOHNNY MURRAY

Johnny Murray, 51, KFI commentator, died of leukemia Aug. 31 in Los Angeles. He was formerly a singer with the Max Fisher and Gus Arnheim orchs and started his radio career on KFWB in 1931.

Survived by wife, son and daughter.

LUIGI D'URBANO

Luigi D'Uurbano, 77, retired bandleader, died Sept. 1, in Philadelphia. He was child soloist on Woodwind instruments and toured with orchestras throughout Europe.

He conducted his own band in the west and Canada. Surviving are a wife, four daughters and two sisters.

JEANNE BROLA

Mrs. Jeanne Brola Harrison, 85, former opera singer, died Sept. 8 in Denver. She was active at the turn of the century at La Scala, Covent Garden, Vienna and Berlin opera houses. She was famous for her interpretation of Puccini roles.

A sister survives.

JOSEPHINE B. BUHLER

Josephine B. Buhler, wife of veteran showman Frank W. Buhler, died suddenly last week in Atlantic City at the age of 71.

She is survived by her husband who is vice-president of the Boyd Theatre chain in Philadelphia.

ARCH M. HURLEY

Funeral services for Arch M. Hurley, 73, pioneer exhibitor and banker of Tucumcari, N. M., were held Saturday (8) in Amarillo, Texas. He is survived by the widow and a son, John.

Mary R. Walsh, Boston literary agent and author of books for children, died in Boston Sept. 5. A specialist in handling of first manuscripts, she numbered among her clients Mrs. Franklin D. Roosevelt, the late Marie Peary Stafford, New England's famed Snow Baby; many New England college professors, and a number of foreign writers seeking to market their stories in American magazines.

Earl Pinkerton, 58, manager for 35 years of the Lenox Theatre, Augusta, Ga., died in that city Sept. 2. He had been associated with the Bijou Amusement Co., Nashville, since his youth. Wife survives.

Mrs. Bertha R. Morio, of the Metro exchange staff in Pittsburgh for the last 19 years, died there of a heart attack on a street car. Survivors include a daughter, Norma Kimmel, who also is with M-G in Pitt.

Gladstone Kelly, a pioneer film projectionist, died in Swift Current, Sask., recently. He was the first projectionist at the old Majestic Theatre in that city.

Mrs. Lydia E. La Plante, 86, mother of actress Laura La Plante and former actress Violet La Plante, died Sept. 7 at her home in Beverly Hills.

Mrs. Ann Connolly, sister of George Marlier Jr., merchandising manager of KDKA-TV, Pittsburgh, died in Los Angeles Sept. 5.

Father, 83, of Donald S. Steinfirst, music critic of the Pittsburgh Post-Gazette, died in that city Aug. 22.

Alfredo Lasso de la Vega, 74, veteran Mexican indie pic producer, died Sept. 7 of a heart attack in Mexico City.

Rigsby D. Hendon, 42, Texas night club operator, was found dead of gas asphyxiation Sept. 6 in Houston.

Son, Rafael, 16 months old, of Mexican actor and director, Manole Fabregas, died Aug. 29 in Mexico City.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie

Louis — Jack — Jules

Hoofing Turns

Continued from page 1

consider space for dance acts to be too much of a luxury.

The only segment of cafes in which dancers are still important are the hotel rooms. Pattern of shows in such that the bonifaces try to combine sight and sound in a class aura. The flowing measures of a ballroom team seem highly appropriate to most hotels, and they seemingly pave the way for the headliner that follows.

Fact that, of late, there haven't been any teams developed along the lines of Veloz & Yolanda, the DeMarcos, Raye & Naldi and a few others in that category points out anew the decreasing number of proving grounds for the choreo workers, and the lesser opportunities for the dancers to get work in some of the prime situations.

Salaries of the dance teams have dropped to some extent as a result of present trends. There are a few terp-twains that command comfortable four figure salaries, but that number has dwindled during the past few years and new teams haven't come up.

COMO

8 to 9 P.M.

9/15/56

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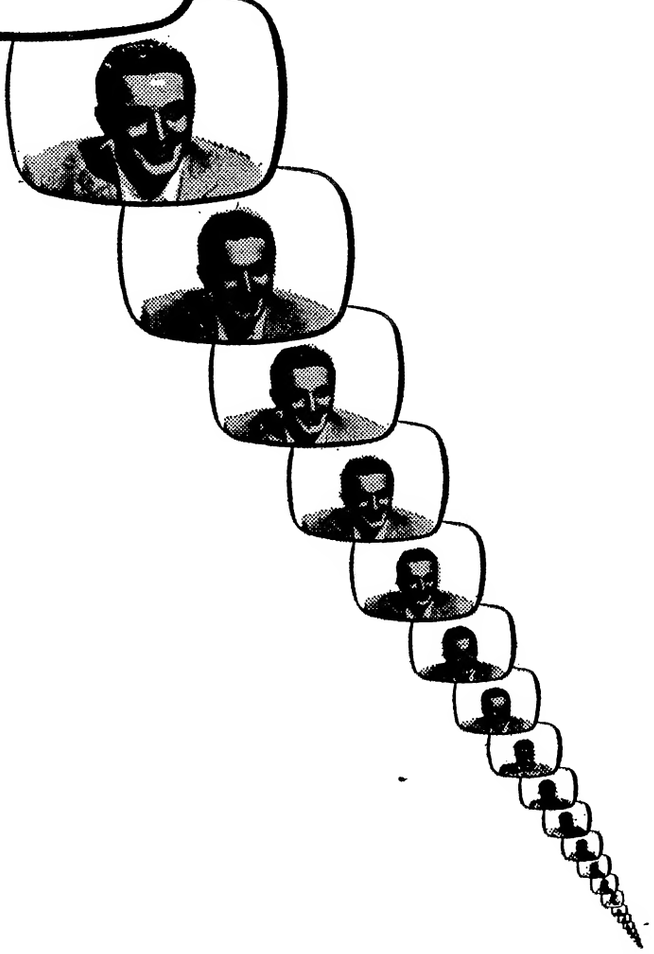

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VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879
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Vol. 204 No. 3 NEW YORK, WEDNESDAY, SEPTEMBER 19, 1956 PRICE 25 CENTS

'PUT OUR (PIX) HOUSES IN ORDER'

Strawhat Grosses Generally OK, But Inflated Costs Cut the Net

By HOBE MORRISON

Business was generally good for strawhats this summer, but increased operating costs just about offset the improved boxoffice. That's pretty much the consensus of reports from silo operators around the country.

Discussion of summer stock conditions these days is normally on the assumption that the old boom conditions are a thing of the past. Even for the musical tents, sellouts have apparently become the exception rather than the rule. For the older proscenium barns, the lush era of multiple Hollywood guest stars has been superseded by occasional tv-name cleanups.

Whether the changed conditions stem from video-education of audiences or any of various other factors isn't clear. Whatever the reason, the general impression from confabs wih most silo managers is that summer stock tends to be more stable than some years ago, with less profit to be made, but with a more or less assured (if modest) return for the efficient operations that have survived a decade or more of operation.

There appears to be a growing tendency on the part of proscenium spots to depend more on more solid, if less spectacular performances by non-star resident companies rather than trying to clean up with guest names. However, a parallel trend seems to be toward more frequent reliance on touring packages. In other words, barns now tend to concentrate on either

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Chevalier's Music Hall Deal As Fingers X'd On New Career on Screen

Paris, Sept. 18.

Maurice Chevalier, now 68, comes back to popular musichall here Sept. 28 in a special bill at the Alhambra Theatre which will henceforth bear his name and be called the Alhambra-Maurice Chevalier, with his name dominating. This marks his decision to do what may be his last public song stint at the house which fired his yen for show biz, as a spectator, 50 years ago. He originally played there at the age of 18 when it was the top variety hail here. Directors Jeanne Bret[illegible]u and Bruno Coquatrix hope t return it to former renown. Deals are talking for Dorothy Dandridge, Danny Kaye and Judy Garland to appear.

Chevalier will top a bill which will use a revue-house format. The Michel Legrand Orch will be on stage at all times, and to remove its first part recital aspects a group of acts and three ballet numbers will be rung in. Chevalier will do an hour as the second half backed by the orch. He declares that

(Continued on page 95)

Pa. GOP's 'Ike Capades'

For the first time a major touring show will be used as a means of raising funds for a political campaign. The Pennsylvania State Republican Committee has taken over the entire Oct. 9 performance of "Ice Capades" in Philadelphia as one of the events in a series of birthday salutes to President Eisenhower. Ducats for this event will go up to $50 each. For this day, show will be renamed "Ike Capades."

Politicos had also been negotiating for the takeover of the Esther Williams show at Hershey on the same day. However, that shindig has been cancelled.

$100,000,000 As TV City Tab Too Costly For CBS

As far as CBS is concerned, there won't be any new TV City rising on the west side of New York City over the railroad tracks in the five block area (in the Thirties) fronting on 12th Ave. As far as the network is now concerned, the project is dead, for the simple reason that the Bill Paley-Frank Stanton high command has come to the conclusion that $100,000,000 (estimated as the minimum figure required for the undertaking) is much too much.

Not that negotiations are completely off. Realtor Bill Zeckendorf

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EXHIBS TACKLE BOXOFFICE ILLS

By ABEL GREEN

Leonard H. Goldenson, president of the largest theatre circuit in the world, or at least in America, the Paramount chain of 600 cinemas, is expected to touch upon a number of the major problems of present-day film theatre management this Friday (21) in his speech before the Theatre Owners of America at Manhattan's Coliseum.

It's a basic problem which, not by coincidence, has been spotlighted in the VARIETY columns in recent weeks, and again elsewhere in this present issue. Interested vox-poppers have been popping-off plenty on what's wrong with film theatre operation, or at the very least what is militating against the time-honored "going-to-the-movies" habit.

The diatribes against sloppy projection, rundown facilities, don't-care ushering, uncurbed juvenile delinquents, noisy neighbors, surly candy-counter salesgirls, kids running up and down the aisles, disturbance to the repose that used to come from "going to the pictures," theatre employes more concerned with combing their ducktail coiffs or "dishing" with the candy salesgirls, ineptitudes up and down the line—all these add up to one comforting thing: *they still care.*

If these obviously savvy correspondents to VARIETY didn't care they wouldn't bother detailing so graphically how CinemaScope projection doesn't "scope" properly, how ushers don't ush, as of yore, and so on. Incidentally, it is amazing even to this sheet, which is aware of a certain segment of fringe-show biz readership (Wall Streeters, clerics, educators, opinion-moulders, et al.) that so many

(Continued on page 4)

Celler Predicts Action to Divest Webs Of BMI, Disk Control in N.Y. Probe

Divestiture of the broadcast industry from its ownership of Broadcast Music Inc. is "sure to come," Rep. Emanuel Celler, chairman of the House Judiciary Committee, asserted yesterday (Tues.) at the Foley Square Courthouse, N.Y., during hearings into network monopoly charges. Celler also intimated that he might even propose divorcement between network and recording company affiliations, as in the case of NBC and RCA Victor and CBS and Columbia Records, if the present situation is not corrected.

Celler made no effort to hide either his anti-network attitude or his sympathies towards the charges of a group of top songwriters, all members of the American Society of Composers, Authors & Publishers, that a conspiracy exists between the networks and BMI directed against non-BMI music. The Congressman stated that the "philosophy of the courts as expressed in the film industry situation" indicates that they would approve of divestiture in the music business as well. He termed an action by the Dept. of Justice against BMI and the nets as "inevitable," if the present situation persists.

Celler made his comments during testimony of Billy Rose, who said he was in favor of speaking directly to the network "bosses" about the music situation. The one

(Continued on page 84)

Additional stories covering radio-tv and music business aspects of the Celler monopoly hearings are on pages 45, 59 and 71 of this issue.

Bowling on Upbeat

Washington, Sept. 18.

Receipts of bowling alleys in 1954 amounted to $195,000,000, reports the U. S. Census Bureau on the basis of its business census of that year. This was a 42% increase over the $137,000,000 business done by the nation's bowling alleys during 1948 when the last previous census was taken.

The six-year period saw the number of bowling establishments in the nation increase from 4,505 to 5,069. The bowling alley payroll for 1954 was virtually $66,000,000, a gain of over $5,000,000.

Aussies Warning: Gyp Is On for The Olympic Visitors

Melbourne, Sept. 18.

With the Olympic Games due to commence here in about 10 weeks' time, the get-rich-quick boys and gals along the local rialto are setting out for a smash kill as visitors hit this southern keyer loaded with coin and set for a sports hoopla with all the frills and thrills. Indications are, looking from the inside, that the European gyp merchants will rate as country pikers compared to the local gang all keyed to take the incoming tourists on a monetary hayride via a one-way track.

But the visitors will love every minute of it; it will be a new

(Continued on page 94)

Drive-Ins' Diminished Rapture

[BUT 1956 STILL NOT BAD]

Drive-in season of 1956 has been "disappointing." But this is a far cry from saying it's been bad. It's just that for the first time since the ozoners got launched on their post-war growth, the business generally hasn't shown any improvement and, in many areas, has actually declined.

One of the most important reasons, of course, has been the weather, which delayed the start of the season for many spots and has been a deterrent off and on ever since. But that isn't the whole story.

For business is off also in the South and, to a lesser extent, the Southwest, where the drive-ins for the most part stay open year 'round and draw their top coin during the summer. There are two main explanations:

(1) Television, which has begun to invade the deep South, spreading beyond the big cities. (2) Overseating.

Apart from that, all houses in the South, whether they're ozoners or hard-toppers, are having to cope with an economic situation which has seen business dropping in that area anywhere up to nine and 10 percent. South in 1952 accounted for approximately 20% of the industry's business. In 1956, it'll be good for 15% or 16%. TV has something to do with it; so does relocation of industry.

Weather, of course, is a prime factor in any drive-in operation, particularly in the New England states and along the Eastern seaboard. Good product or not, people won't come out in cold, rainy weather. Yet, the open-airers are trying to buck the weatherman.

More and more of the ozoners are extending their season until, this year, most of them are booking into the first week of November. After that, they spot-book on a 24-hour basis, going along with the weather forecast. Quite a few of the drive-ins also have installed heaters and are advertising that fact to attract patronage which might otherwise stay clear of the outdoors.

Trade in N.Y. feels that, with close to 5,000 drive-ins operating, this has been the first year when

(Continued on page 25)

'Crackertown, U.S.A.' At Atlanta Fair—If Gold Pans Out You Keep It

Atlanta, Sept. 18.

Some offbeat attractions will be unveiled at Lakewood Park Sept. 27 at opening of 42d annual Southeastern Fair.

Most interesting of these undoubtedly will be Crackertown, U.S.A., a complete Georgia mountain town of 100 years ago, complete with a family living in a cabin, with the wife cooking cornbread and other vittles while the husband putters around the place and lectures onlookers on Georgia mountain lore.

There will be a grist mill grinding corn into meal, a sorghum mill making syrup, a blacksmith shop with a working smithy, a gold mine where visitors can pan for gold (and keep what they find), an old livery stable, including horses, etc.

It is planned to add to Crackertown from year to year and build it into a real tourist attraction in addition to its function as a showpiece of the fair.

'Rock Around Clock' Raises Rumpus In Britain; Many Towns Ban Pic

London, Sept. 18.

As a sequel to outbursts of hooliganism in various parts of the country during the screening of "Rock Around the Clock" (Col), a number of local authorities have decided to exercise their legal rights and put a ban on the picture. As a result, it will not now be screened in Brighton, Blackburn and Preston. Other cities are expected to take similar action.

Prior to the film starting its south London release last week the Rank group decided not to put it in the program on the Sunday night. That policy is now being extended to other parts of the country.

The pic had originally been on pre-release in Brighton but incidents in other parts of the country led to the ban.

Objects to 'Hooliganism'

Manchester, Eng., Sept. 18.

"Rock Around the Clock" has now been banned in Wigan, South Shields, Bootle, Gateshead, Brighton and Birmingham. Watch committees and local magistrates felt the showing of the film would be likely to lead to disorders.

Alderman A. Henderson, the mayor of Gateshead, northeast England town, said: "We think it undesirable that the film should be shown here, and that the public should have to put up with this sort of hooliganism."

Edinburgh Cops Alerted

Edinburgh, Sept. 18.

Police officers may be asked to stand by when "Rock Around the Clock" is reshown at city cinemas here. This follows the riots already reported from England.

Pic has been shown on firstrun at the Rank New Victoria and

(Continued on page 84)

PITTSBURGH PRATTFALL

Variety Club Event To Raise Funds Takes A Loss

Pittsburgh, Sept. 18.

Variety Club came a cropper here in its big charity show last Sunday in connection with dedication of $1,000,000 Roselia Foundling Home, which local showmen's organization built out of telethon-raised funds with financial assists from the Philip Murray Foundation, U. S. Steel workers and the Catholic Diocese. Club figured to add to its charity funds with a name lineup same night but it didn't work out that way.

Show was headed by Hal March, Jayne Mansfield, Dick Shawn, Betty Ann Grove and the all-Navy Revue which recently appeared on Ed Sullivan's tv'er and newspapers and radio and tv stations went all out for it with the fullest exploitation any charity event has ever received around here. There were two performances but even one wouldn't have pulled a full house. Total take was just under $4,000 and Variety Club, instead of augmenting its Heart Fund, took it on the chin to the tune of nearly $5,000.

Sullivan's All-Star Lineup for Cantor Bio

While recuperating, Ed Sullivan has been conducting beaucoup casting on future spectaculars; and the one with Eddie Cantor, for Jan. 27 next, is being primed as an all-star showcase to mark the comedian's 65th birthday.

Eddie Fisher, Jack Benny, Burns & Allen, Jimmy Durante, Dinah Shore, possibly Deanna Durbin and George Jessel, among others, with whom Cantor has been intimately tied professionally are being sought for the "Toast of the Town" CBS bio treatment.

Enough 'Sympathy' From Legion To Hold Hall Date

Fearful that the Catholic Legion of Decency might give "Tea and Sympathy," booked for the Radio City Music Hall, a "C" or condemned rating, Metro reportedly made arrangements for another Broadway theatre to stand by to play the picture. The Hall's contracts with all film companies gives it an "out" if a film fails to receive the greenlight from the Legion.

The Catholic rating body saw the picture last week and the fear anticipated by Metro did not materialize. The Legion is said to have stamped the picture with a "B" rating, which designates the picture as "morally objectionable" but does not place it in the "condemned" category.

The Hall apparently has accepted the Legion's classification, since it was officially announced that the picture would open at the Rockefeller showcase on Sept. 27.

OFF-B'WAY 'ST. JOAN' DRAMA ON RCA WAX

The first dramatic off-Broadway legit production went into the groove when RCA Victor wrapped up a cast-album production of "St. Joan," current at the Phoenix Theatre, N. Y., over last weekend. Interest in the production has focussed on the play's star, Siobhan McKenna, who has been drawing sellout audiences for this show at the Phoenix and out-of-town.

Victor is giving the long George Bernard Shaw play the complete treatment with the final package to run well over two hours on three 12-inch LPS. Other off-Broadway shows that have landed on wax have been musicals, like "The Littlest Revue," "The Golden Apple" and "Threepenny Opera."

'Lucky Seat' Gimmick

Minneapolis, Sept. 18.

New "lucky seats" giveaway gimmick is being tried in this territory by some exhibitors to help boxoffice.

All seats in the theatre are numbered and on one night a week cards with the number, each representing a seat, are placed in a box.

One of the cards is drawn from the box and the person sitting in the seat having the same number receives a cash or other gift.

Screens Cautious On Politico Talk

With the election campaign now grinding into gear, the motion picture theatres are maintaining their traditional "hands off" stance except for the presentation of the newsreels.

Theatres have never opened their screens to political oratory except on very rare occasions and they have so far refused to even run paid campaign announcements which have been offered to them from time to time.

"There may be a theatre here or there that will accept a paid political spot announcement, but if they do, they're always very careful to run a tag-end finish flash to the effect that the views expressed from the screen don't necessarily

(Continued on page 84)

Agents May Even Run Out Of Phone Booths in B'way Realty's Changing Scene

The Broadway sector is considered by realtors to be virtually the slum section as regards office space. While present-day building costs require rental of office space at $6.50 to $7 a square foot, space in some of the older buildings along the Stem are still renting at $1.50 and $2.

For that reason, tenants in the Roseland Bldg., which is earmarked for demolition to make way for an office building and an eight-story parking garage, think that this will never happen. No right-thinking firms, they believe, would deliberately pay these high prices in a depressed rental area.

Actually, some of the buildings that have housed the less affluent agents, particularly the Strand Bldg., have turned out the old tenants. The Strand Theatre Bldg. (now Warner) houses the Stanley Warner staff. The old agents have

(Continued on page 84)

Teutons' Dean Cult

Berlin, Sept. 18.

James Dean cultism has spread well beyond American bobbysoxer circles.

It has reached the point where Film-Revue, local fan mag, is collecting money from German fans for flowers to be placed on the actor's grave on the first anniversary of his death.

WARN ELVIS THE PELVIS

Can't Repeat His Bumps For San Diego Impressionables

San Diego, Sept. 18.

Elvis the Pelvis Presley whose personal appearances here last April 5-6 and June 6 caused earthquake-like reactions has been warned double as to any re-bookings. Authorities have stopped short of actually prohibiting his presence (The U.S. Constitution figures).

"If he comes down here again and puts on the kind of a show that he did before I'll arrest him for disorderly conduct," said Police Chief A. E. Jansen. "I've had enough complaints from parents to assure me that this twirp is not doing the kids any good."

Jansen further stated he had received a number of reports of "lewd and indecent behavior" not only by Presley but by teenage female members of the audience in his last appearance.

Separately the city's Social Service Dept. asserted that it would ban any future appearances by the singer with this "if" by Ed Cooley, city social service director, "We'll give him a license here only if he cleans up his act by taking out all those bumps and grinds."

There's Music in the Air

By CARROLL CARROLL

Hollywood.

I just read a headline in VARIETY that said "Muzak Soothes Savage Subway Moles." The story explains that the plan is to experiment with the idea of easing the tensions of the BMTravelers and the IRTourists by supplying these Brooklyn and Bronx-bound sardines with music.

This little piece of news was all it took to make this usually calm old pantaloon flip his bop-cap. It doesn't seem to have occurred to anyone that the people who are forced to take the A-Train might object violently to being forced to listen to it while swinging by one arm from a strap as they wearily dig Dick Tracy.

I have nothing against music. For years I've made slurring remarks about Liberace. I hum Beethoven's Ninth while shaving. I whistle Brahms as I walk along Vine St. trying not to step on the cracks in the sidewalk because I have been around long enough to know that the crack you step on may be your own. I'm not above cooing Puccini after a good spaghetti dinner, if the chianti has flowed like wine, or chomping out the rhythm of that Symphony by Cesare Franck while munching on a hot dog. But I still think I should be allowed a little more leeway in selecting exactly when I listen to music and the type I allow to titillate my tympanum.

If I had this additional area of choice regarding the music I allow to bend my ear, I might even be able to pay some intelligent attention to the people I'm supposed to hear when I'm in restaurants, stores, saloons, foundries, breweries, super-markets, pants-pressing establishments, drugstores, oil refineries, dentists' offices and other sanctums of thought and labor that are now receiving mainline pops of musical Miltown to sooth the tension by adding to the din.

Diminishing Returns

Apparently it has never come to anyone's attention that one man's "sooth" is another man's passion? Or, that there is an inevitable point of glut? Never in the history of civilization has man's auricular orifice been so bombarded with diminished sevenths and variations on the chromatic scale. To say nothing of Elvis Presley and I wish more people would.

Even the bindlestiffs, hustlers, winos and crackpots who hang around L. A.'s Pershing Square, where the lunatic fringe becomes a tassle, and yack it up every night to solve their problems and the problems of the world, are subjected to music squirted at them through a hi-fi syringe from behind the relative safety of a palm tree.

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U.S. Pix Biz May Balk at Further Filipino Curbs

Possibility looms that the U. S. film companies may pull out of the Philippines.

Government in Manila has been piling on restrictions ranging from a proposal for $40,000 per picture duty to quotas, limitation on remittances, etc. Question is to be discussed in N.Y. today (Wed.) by the Motion Picture Export Assn. board, with prexy Eric Johnston presiding.

Board also will discuss the upcoming negotiations for a new Anglo-American film agreement due to start in Washington Sept. 24. Fayette W. Allport, the MPEA's London rep, will be on hand to brief the companies on the current situation in Britain where the U. S. distribs have very few pounds frozen.

Irving Maas, MPEA supervisor for the Far East, is currently in Manila trying to straighten out the local situation and future MPEA action hinges on his success. Refusal to ship to the Philippines would make it the third "boycott" on the part of the MPEA. The Assn. currently isn't dealing with either Spain or Denmark.

However, it's pointed out that a lack of American films in the Philippines would be felt much more there than in most other countries since the Philippine houses depend almost wholly on the Hollywood product and have little else to fall back on.

As for Britain, MPEA doesn't feel that there will be difficulties in renegotiating the accord. Problems, noted an MPEA exec, are more in the legislative field that isn't connected with the agreement, such as a statutory Eady levy, etc. It's expected that, at today's meet, Johnston also will outline his plans for the upcoming European trip that'll take him behind the Iron Curtain.

TRAP THOSE TOURISTS

Richmond's Big Mosque Due For Airconditioning

Richmond, Sept. 18.

Richmond's 5,000-seater, The Mosque, may be airconditioned by next year. City's Mayor Henry Garber disclosed consideration for work to make the Oriental-styled house suitable for summer audiences during the Jamestown Festival Year, when 2,000,000 tourists are expected to roam through Virginia on their way scene of the nation's oldest permanent settlement.

If the cool-aid is applied. Richmond would offer a festival pageant of its own as part of the Jamestown 350th anniversary program.

Most variety acts, legitimate theatre presentations are staged in the Mosque along with symphony, opera features throughout winter months.

9/19

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Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6311 Yucca Street, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041
SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents
ABEL GREEN, Editor
Volume 204 120 Number 3

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

STAGEBANDS RIPE FOR B'WAY

$800,000 Print Bill on 'King and I'

Longer Features Running High As $2,500 Per Copy ('War & Peace' Estimate) in Present Inflation

Long films and new methods of achieving top pictorial quality are costing the companies plenty in added print costs.

Example is 20th-Fox's "The King and I," for which 450 prints have been ordered for domestic distribution alone. Because the 55m CinemaScope negative is involved, the cost of the individual prints is up to $1,750 a piece, which brings the bill for the U.S. alone to close to $800,000.

Paramount, with "War and Peace," is facing a similar problem. Pic runs close to 3½ hours and the special Technicolor prints made for it are understood to come to $2,500. Even assuming that Par won't use as many prints on the VistaVison tinter as it might normally, the bill still tops $500,000.

Point is, of course, that print costs are a comparatively minor item as long as the picture is a big grosser. They begin to really hurt only when the b.o. returns are mediocre and a large number of prints has already been ordered.

In the instance of "King and I," the print volume was stepped up sharply when it became clear that the musical was shaping up as a top grosser. Eager to make the best of the booming summer b.o., 20th pulled out all stops to get

(Continued on page 25)

Mighty Reasonable Fellahs! So What Need to Fight Code-Enforcing Gentry

Hollywood, Sept. 18.

Film stories would be greatly benefitted if producers brought their problems to Production Code officials instead of fighting them, in the opinion of William C. Thomas. He feels he's been up against as many Code objections as any producer since few of the more than 70 features produced by the old Pine-Thomas unit passed without changes being needed. But there have never been any difficulties when he sat down with Code officials.

On his latest, "Big Caper" for United Artists, script was rejected when first submitted, one major objection being that operation of arsonists might give juves ideas. However, Thomas reports, Code experts themselves came up with solutions for other major problems, many of which vastly improved scripts. He changed arsonists to dynamiters, made situations so complicated it couldn't be followed. But situation, he contends, proves there isn't anything to which Code takes exception that can't be resolved by sitting down and talking it over.

ALLIED ARTISTS TRACES ITS LITERARY ROOTS

Hollywood, Sept. 18.

Allied Artis's has boosted its output of product based on books or magazines to one-third of its total product, per exec producer Walter Mirisch. A year ago, those sources accounted for only one-fifth of the studio's production.

A backlog now includes "Friendly Persuasion," from the Jessamyn West novel; "Hunchback of Paris," based on Victor Hugo's "Hunchback of Notre Dame"; "The Cruel Tower" and "Yield to the Night," both from published novels. Billy Wilder currently is shooting "Love In the Afternoon," based on Claude Anet's "Ariane," in Paris.

Studio also has scheduled "Typee," from the Herman Melville novel; "Yellow Knife," from Robert Ormond Case's "Buccaneer of the Barrens," and "Fancy Dan" by William Fay. Currently in release are "Strange Intruder," "Hold Back the Night" and "Three for Jamie Dawn," all from novels.

SELLS ALL-YEAR DUCAT

Harold Field Plots To Get In On Family Fun Budget

Minneapolis, Sept. 18.

Pioneer Theatres, headed by Harold Field, has a campaign going under the billing, "Promote a Prosperous Perry"—Perry being the name of a Pioneer house.

Theatre is offering full-year tickets, good for one two-person admission for each of the next 52 weeks, at a total cost of $26. Dual admission card is $50. Thus, the theatre is going on subscription basis and audience acceptance so far has been good.

Sam Schneider Ends 33 Years With Warners

Samuel Schneider, Warner Brothers v.p., treasurer and also a member of the board, is leaving the company next month after an association of 33 years. Reasons for his bowout weren't stated but are related to the executive realignment under the new Jack L. Warner-Serge Semenenko management.

Schneider's contract—at $104,000 a year—is being settled "amicably." He'll vacation on the Coast before making plans.

He joined WB in the accounting department in 1923 and, during the past decade or more, has been considered the financial brain of the outfit. Statement to the stockholders, sent out in connection with the WB invitation to tender stock, showed Schneider as holding 250 shares of Warner stock. Under the WB stock option plan for execs, he was granted an option to purchase 20,000 shares at $25.77. It's exercisable in his case only until December since he's resigning in October.

Bill Holden's Plain Talk; Actors Sees Gotham's TOA As Forum Opportunity

William Holden, named "Actor of the Year" by the Theatre Owners of America, is set to deliver a frank talk about intra-industry relations when he appears before the TOA convention in New York this week. Expectedly it will be a complete switch from the "nice to be with you" type of speech usually made by thespians at an industry conclave.

Advance word is that Holden intends to charge each segment of the business with its own responsibility, including exhibitors who will be called upon to step up selling efforts.

Set Acad Meet to Keep Oscar TV'er in Family

Hollywood, Sept. 18.

Board members of the Academy of Motion Pictures Arts & Sciences will meet here Wednesday (19) with the aim of further developing a plan for industry sponsorship of the annual Oscar show on television. Cause of much resentment within the trade in past is that an "outsider," Oldsmobile, heretofore has been bankroller of the NBC-TV "spectacular."

Proposal for industry participation in the sponsorship was presented to the Motion Picture Assn. of America directors in New York last summer where it received tentative approval. Insiders here say chances for its adoption are bright. Acad president George Seaton will preside at the Wednesday session.

PAR, N. Y. ALERT TO AIR TESTS

United Paramount execs are considering return of the flagship Paramount Theatre on Broadway to a name band policy, with final decisions apparently to be influenced by radio-television. Circuit's brass has been keeping a close watch on NBC's "Bandstand," daily outing which runs two hours (10 a.m. to noon) on radio with a half hour of this simulcast on tv.

Show, conceived by Billy Goodheart, former main gear of Music Corp. of America, features baton wielders such as Guy Lombardo, Wayne King, Ralph Flanagan, Freddy Martin plus vocalists. Ratings aren't in yet but sponsors were quick to line up.

In addition to the audience tabulations, Par Theatre reps will be watching the mail pull and requests for studio tickets, with these factors to serve as indication of how live orchs are being received. It follows that the Gotham showcase will revert to a presentation policy if the NBC program proves a click.

Par Theatre was one of many around the country to drop combo vaude-film programming several years ago as a means of reducing overhead, Orchs since have been used sporadically with a star performer, such as the recent appearance of Jimmy and Tommy Dorsey along with Frank Sinatra. The Dorseys, incidentally, drew hefty mitting during their one-week stand.

Those Film Grosses

By ABEL GREEN

Perhaps it was inevitable that the N. Y. Times and others would clamp down on those phoney film figures. What was a traditional intra-trade statistic of late has fallen privy to popular knowledge —salaries, grosses, percentages etc. It was perhaps inevitable and uncontrollable, considering (1) the snowballing mass interest in the amusement industry ("everybody has his own business and show biz") and (2) the development of the Broadway-Hollywood column

(Continued on page 17)

Donen Nearly Fell on His 'Funny Face' But Par Finally Filmed Gershwin Oldie

NO LONGER GARDEN SPOT

Economies At Metro Modifies Old Charm—Stan Donen

Director Stanley Donen, whose Metro contract expires in a couple of months, frankly stated this week that the M-G Culver City lot no longer holds the attractiveness it once had and he's not anxious to renew his straight-salary deal. He may stay, but it will be on a participation basis, he added.

Time was when M-G had all the top people to work with—performers, cameramen, designers, etc. The economies effected at the studio have put an end to all this, according to Donen.

Twists and turns taken in picture-making approached a new high in involvement in the instance of "Funny Face." Stanley Donen wanted to lens the property but it was owned by Warners and he was under contract to Metro.

M-G acquired it from WB on condition WB could take Donen on loanout to direct "Pajama Game." Agreement was reached. But then M-G ran into casting difficulties, considered the project too expensive and gave up on the idea.

Donen, meanwhile, had contacted Audrey Hepburn for the femme lead. She consented but was under commitment to Paramount, Billy Wilder and Associated British-Pathe. Waivers were obtained from Wilder, who was readying "Love in the Afternoon" with Miss Hepburn, and AB-P.

Then Par stepped in, wanting "Funny Face" on its schedule. The property, originally a Gershwin legit musical of 1927, was relinquished by M-G and, taking it, Par also signed Miss Hepburn, Donen, producer Roger Edens and Fred Astaire.

Donen was in New York over the past week from Paris, where he finally directed "Funny Face."

Now for "Pajama Game." This musical legiter was produced by Frederick Brisson, Robert E. Griffith and Harold S. Prince. George Abbott shared the directorial chores with Jerome Robbins.

For the picturized version, Abbott will be producer, Donen the director and Brisson, Griffith and Prince associate producers.

All this was part of the deal under which WB bought the film rights at a price of $750,000 against 50% of the profits. Sounds like plenty tall money but Donen figures it's a good deal for WB considering the importance of the property and the fact that the film company recoups its investment and takes distribution charges before any profit-sharing.

Schwerin Spots German Export Needs (to East)

Hard-pressed for new export markets, the German industry must carefully watch and cultivate it's trading relations with the Eastern countries, writes Hermann Schwerin in the Deutscher Film, organ of the German Export Union on whose board he serves.

Schwerin points out that, with Germany halved and therefore half lost as a market, German producers (of whom he's one) have no choice but to put pressure behind exports. "While in the years before World War II, but especially before 1933, the German film producer could find comfort in the assurance that 30% of his costs would flow back from abroad, this percentage dropped during the postwar years to five percent and today will not come higher than 12%," he writes.

Noting that the German film has been "unable to regain its former importance against the stiff competition offered above all by the American, French and Italian producers," Schwerin writes: "The in-

(Continued on page 25)

National Boxoffice Survey

Trade Still Lagging; 'Society' Champ Sixth Week In Succession, 'Bus' 2d, 'Seed' 3d, 'Wonders' 4th

Absence of new, strong product plus the seasonal distractions of youngsters going back to school, preems of new tele shows and the hot National League baseball race is taking its toll at the wickets in the current session. Even rainy, cooler weather did not seem to help trade to any considerable extent.

"High Society" (M-G) continued No. 1 picture for sixth consecutive session. Although this musical is now almost exclusively on extended-run in major key cities covered by VARIETY, it still managed to top the $300,000 mark in gross take. This, of course, did not take into account the biz done in smaller cities where it is now being launched.

"Bus Stop" (20th) moved up from fourth position to a rousing second-place winner. "Bad Seed" (WB), third a week ago, continued to hold in that spot.

"7 Wonders of World" (Cinerama) continued to go great guns and land fourth money. "Oklahoma" (Magna) remained in fifth place, same as last round. "Ambassador's Daughter" (UA) captured sixth position.

"Walk Proud Land" (U) wound up in seventh place, a big improvement over a week ago. "Cinerama Holiday" (Cinerama) finished eighth, although only in four keys covered by VARIETY.

"King and I" (20th) landed in ninth spot, now being in smaller cities to a great extent. "Duchin Story" (Col) rounds out the Top 10 list.

"Vagabond King" (Par), an important new entry, is a real disappointment at the b.o., most of current engagements being rated fair to mild. Absence of familiar star names may be hurting this. "Last Wagon" (20th), also a newcomer, is good in Cincy and Toronto, okay in Indianapolis and Boston, and fine in Pitt.

"Pillars of Sky" (U), okay in Chi, is nice in Denver and landing sizable coin in the L. A. area. "Bandido" (UA) shapes as a comer, being trim in Seattle, good in Cleveland, smash in Chi but mild in Louisville and Minneapolis.

"Bigger Than Life" (20th) is rated poor in Indianapolis and not so good in Philly. "The Killers" (U), an oldie, is remarkably big in N. Y.

"Burning Hills' (WB) looms okay in L. A. "Moby Dick," also from Warners, is good in Denver and oke in N. Y.

"La Strada" (T-L), still smash in N. Y., shapes torrid in Frisco. "Proud and Profane" (Par), good in Philly and L. A., is nice in Toronto.

(Complete Boxoffice Reports on pages 8-9.)

High Cost of Simulated Oysters for 'Little Hut'; Crazy Days in Rome

Hollywood, Sept. 18.

It's the little things in life that count (up) in filming abroad, producers Mark Robson and F. Hugh Herbert have discovered in lensing "The Little Hut" as an indie for Metro release. They've been shooting the Ava Gardner-Stewart Granger-David Niven starrer in Italy and while the overall results are satisfactory, the final cost breakdown includes some of the weirdest production costs ever listed by a producer.

Take the oyster problem. Herbert's script calls for the principals, portraying desert island castaways, to be constantly eating oysters.

"In Rome in the summer," Robson reported this week in a letter home, "it's impossible to get fresh oysters. And if you could, you'd have no guarantee they'd be edible. We tried rubber oysters but the process was too costly."

Finally, the producer-director disclosed, he and Herbert interviewed more than 30 Roman confectioners until they found one who agreed to make imitation oysters that look real in the close-ups. The actors, Robson added, appeared to find them highly satisfactory as food.

"Of course," Robson added ruefully, "they had to be refrigerated —and since the cast consumed around 2,000 daily with re-takes, we had to have a special refrigerated unit that cost us $1,500."

Company also had a heavy bill for a chartered refrigerator plane used to fly in 10,000 fresh orchids from the Mediterranean daily. And since the stars were anxious to beat the heat on the huge Cinecitta stage, the company wound up using over 1,000 pounds of ice daily, for both drinks and the primitive air conditioning. An indus-

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HANDS-ACROSS-SEAS AT TOA CONFAB BUT U. S. MAJORS SHAKING FISTS

By HY HOLLINGER

An international atmosphere will pervade the annual convention of Theatre Owners of America which opens at the N. Y. Coliseum tomorrow (Thurs.) with a "fellowship breakfast" at 9 a. m. and closes Monday (24) with the "president's banquet" at the Waldorf-Astoria. In between, some 50 delegates from England, France, Italy and other foreign countries will join an expected 1,000 exhibitors from the United States in discussing the problems confronting the motion picture industry, viewing theatre and concession equipment, and taking part in a round of planned social activities.

The TOA confab, first to be held in Gotham in over five years, is also its initial "international" undertaking and marks the exhibitor association's most ambitious effort in its history. Invitation to leaders of the motion picture industry abroad, including both production and exhibition, is the culmination of two years of exploratory efforts carried out by TOA officials such as prexy Myron Blank, general counsel Herman M. Levy, former toppers Walter Reade Jr., Alfred Starr, and Robert J. O'Donnell. The TOA chieftains made a determined attempt to cultivate and form a closer working relationship with principals of the film industry in Europe.

Home Teams Absent

While both exhibition and production from abroad will be represented, the U. S. film companies will be noticeable by their absence. Peeved at TOA for the "double cross" in turning down arbitration in a last-minute switch and for joining Allied States Assn. in a common front before a Senate Small Business Subcommittee, the film companies refused to cooperate or take part in the TOA event.

For the first time in a number of years, U. S. film companies will not be represented with booths at the trade show. In addition, no distributor executive is scheduled to address the convention. In contrast, a number of foreign film producers, with the Freneh Film Office representing Gallic filmmakers, have signed up for space at which to display their "wares." Additionally, the British film industry, for example, will be represented by Maj. Daniel Angel, the head of the British Film Producers' Assn. British exhibition is participating fully also, with Edward J. Hinge, managing director of Hinge Cinemas Ltd. acting as official representative of the Cinematograph Exhibitors' Assn., the principal British theatreowners' organization.

The Union Internationale De L'Exploitation Cinematographique, the international exhibitors' group which TOA joined last year, is sending as representatives to the N. Y. conclave Italo Gemini, president; Thierry Delafon, administrative director, and Adolph Trichet, secretary. Trichet is also president of the Federation Nationale des Cinemas Francais. Israel's representive is Yeruham Wardimon, a founder of his country's Cinema-Owners Assn. Mexico and its official Motion Picture Chamber of Commerce is sending Roberto C. Cervantes, operator of Circuito L. R. Circuito L. R. Montes, as a delegate.

Also Hit Hollywood

In addition to the TOA events, special activities for the foreign visitors have been arranged by the Motion Picture Assn. of America. The Johnston Office will meet the delegates from abroad in Washington on Friday (21) for an official celebration and is also making the arrangements for those delegates who will visit the Coast for an inspection tour of the Hollywood studios.

Alhough TOA has played up the international aspect of its convention, domestic issues will be very much in the forefront. The need for more product, a constant TOA complaint, will be hammered home. In addition, there will be a review of the recent Senate hearings; discussions of film practices and problems; small theatreowners problems; real estate, taxes, and insurance; specialized foreign films; and forums on equipment and concessions.

TOA will also spend an entire

(Continued on page 12)

Put Our (Pix) Houses in Order

Continued from page 1

"hep" laymen seem to follow reviews and show biz standards through VARIETY.

Top showmen will be invited this week to give their side of it, but American Broadcasting-Paramount Theatres prexy Goldenson already has some vivid views.

He will stress that if 5,000 to 8,000 of the 19,000 theatres are losing money, obviously they can't afford to put anything back in the way of improvements, because they are just hanging on, as it is. Challenged on the 19,000 theatre total, Goldenson states that, as rapidly as theatres folded, drive-ins sprang up and more than equalized.

He feels that the survival of the fittest will see enough profit to plough under and recreate those "Publix service" conveniences, plush facilities and the de luxe environment which made picture theatre-going a yesteryear pleasure and not a present-day headache as some have charged.

Goldenson feels that the existence of inferior theatres achieves two banes: (1) it takes away from the good theatre, by spreading the market thin; and (2), creates false competition through competitive bidding. Sometimes the "B" house—more often of "C" calibre—outbids for a picture and, "having to give up so much for the attraction, the profit margin is thin. Certainly not enough to put back into the theatre and maintain standard," he says.

The TOA confab this week at New York's Coliseum has a colossus of a job ahead of it. Never before has the exhibition end required such skillful charting of its course if the boxoffice future is to remain rosy in face of the sundry competitive factors. Shrewd leadership is very much in order. There are plenty of solid showmen still around to pave the way. When the chips are down the industry has proved itself more than once. It is to be hoped that history will repeat itself in this Spectacular TV Year of 1956-57.

At the Crossroads

The TOA convention opening at the N.Y. Coliseum tomorrow (Thurs.) may well turn out to be the most significant in the exhibitor organization's history. The Gotham gathering comes at a time when the motion picture industry—and especially the nation's theatres—are at a dangerous crossroads.

Observers of the industry feel that this fall and winter may determine the future course of the film business. There is agreement that the motion picture industry, as it has traditionally operated, will undergo important changes. Its survival as a medium of mass, inexpensive entertainment depends on its ability to meet and ward off the serious challenges that confront it.

TOA, representing some of the countries largest theatre chains as well as small theatres, and Allied States Assn. when it meets in Dallas in November, will have to tackle the problems that threaten the survival of the theatres. It's no secret that the nation's film houses are faced with a continuing decline in attendance, that television has made serious inroads, and that the theatre is no longer the prime centre of family entertainment.

The upheaval that has taken place in Hollywood—the big picture trend, the rise of the independents, the control by the high-priced stars and creative talent—naturally affect the business outlook of the theatres. The product shortage which has resulted from Hollywood's new thinking is perhaps the most serious element facing the theatres—at least in the eyes of both TOA and Allied.

Wooing Foreign Product

TOA's romancing of foreign exhibitors and producers is tied in with the product shortage. It's an obvious effort to form a common front with the foreign exhibitors so that a combined effort can be made in combatting the policies of the film companies. The encouragement of Continental producers is aimed at placing more product on the market to make up for the serious lack in the United States.

Most Formidable TV Opposition

This fall and winter the theatres will be confronted with the most formidable television competition they have ever met. In addition to the toprate tv shows returning to the air, the theatres will also have to meet the strong appeal of the feature pictures that Metro, RKO, Warner Bros. and Columbia have made available to television. With some of M-G's films being the cream of the oldies, it's feared that many customers will remain glued to their tv sets rather than venture out of the house.

The theatres as well as the producers and distributors are tightening their belts. The large chains are eliminating their marginal operations. The producers-distributors are economizing on all fronts. In a sense, the producers are shifting from a "mass" to a "class" policy with their long-running blockbuster pictures.

There are myriads of questions that TOA and the nation's exhibitors will have to answer, and it will be this ability to come up with the right solution that the future of exhibition rests.

No one expects the industry to emerge unscathed from the battle coming up this fall and winter. There is hope, however, that a modus operandi will be established so that the survivors of the economic battle will emerge prosperous and in a solid position. The shape of the "new motion picture industry" will probably be determined during the 1956-57 season, and the course it will take rests to some degree on the decisions that are made by TOA and Allied in their conventions.

It's generally conceded that if the theatres of the nation meet the challenge of the fall and winter tv programming, including the hefty array of feature films. there is nothing that video can throw at it in the future that cannot be successful. After all, it's pointed out, what more can tv offer.

'Giant' Openings in Texas

Dallas, Sept. 18.

"Giant," the pic directed by George Stevens from Edna Ferber's novel and filmed in Texas, will open on Nov. 8 at the Majestic Theatres of Dallas, San Antonio and Houston. On Nov. 15 there will be additional openings scheduled for Austin, Fort Worth and El Paso.

Stevens and some of the pic's players may embark on a publicity tour for the pic.

It's Cheerful Bennie Berger Now

Minneapolis, Sept. 18.

Bennie Berger, North Central Allied president, has varied the monotony of his pessimistic outbursts by issuing a "reassuring" statement to this territory's exhibitors—a novelty for him.

In the statement, Berger advises the theatreowners not to be "panicked" by the fact that during the ensuing fall and winter there'll be a succession of outstanding pre-1948 pictures on television. He expresses the view that the worst harm from video's advent has already been experienced by exhibition.

Berger predicts that "the impact on the boxoffice from the impending flood of better and not-so-old features on tv will not be severe—that it'll not mean noticeably increasing competition for the showhouses."

Runs & Running Time

Increase in the number of three-hours-and-plus pictures being placed into release for extended runs, with some expected to run as long as six months or a year in key theatres, is causing growing concern among subsequent-run situations.

Already the victims of a serious product shortage, the sub-run houses fear that the shortage will become worse in the next few months, since the long-run blockbuster films will not be available for moving down to the lesser situations for a considerable length of time.

It's felt that the only pic that will be available will be secondary product that means nothing at the boxoffice. Pix that are expected to be held up include "War & Peace," "Giant," "10 Commandments" and the upcoming "Raintree County."

The picture shortage is already causing a serious booking problem. Combined with the shortage of prints, it has resulted in a haphazard manner of booking, with some theatres not knowing from week to week just what film they will be placing in their outlets. This has also caused a breakdown in local exploitation since the theatres, unaware of what wares they will have to sell, are unable to map out effective and comprehensive campaigns.

The holding up of a number of new pictures is expected to complicate the matter further. It's said to be shortening a market that is already depleted.

Savvy Film Fans Urge 'Variety' To Continue Publishing Letters Spotlighting Exhib Shortcomings

Add 'Good Management'

Concord, N. H., Sept. 18.

The Nugget Theatre, in the Dartmouth College town of Hanover, has been chosen by the New Hampshire Roadside Improvement Associates as one of the cash prize winners in the organization's annual highway beautification program.

The group reported that the film house had set a fine example with its planting and landscaping, which enhances the attractiveness of the area in which it is located.

L.A. to N.Y.

Robert Aldrich
Greg Bautzer
Harvey Bernhard
Ray Bolger
Stephen Bosustow
William F. Broidy
Spring Byington
Claudette Colbert
Roy O. Disney
Carl Dudley
Mildred Dunnock
Verna Felton
David Golding
Richard Harper
Joyce Holden
Glynis Johns
Polly Kaufman
Jessie Royce Landis
Irving H. Levin
Roger Lewis
David Lipton
Harry L. Mandell
Joseph L. Mankiewicz
Martin Melcher
Stuart Millar
Edward Muhl
Jess Oppenheimer
Laura Lee Payne
Buddy Pepper
Robert Peterson
Robert Preston
Ernest Scaplon
William Schuller
Maurice Silverstein
Jules White
Shelley Winters
Clara Wynter

N.Y. to Europe

Marian Anderson
Lucia Chase
Noel Coward
William Eisnitz
Irving Hoffman
Paul Kohner
Mori Krushen
Liberace
George Liberace
Joseph H. Moskowitz
Walter Slezak

Europe to N.Y.

Rudolf Bing
Victor Borge
Claudia Cassidy
Alfred E. Daff
Janes Eccles
Jack Fishman
Gene Fowler
Peter Glenville
Samuel Goldwyn
Fred Gronich
Evelyn Keyes
Margaret Leighton
Beryl Measor
Arthur O'Connell
Lucien Rimels
Ann Sheridan
Bella Spewack
Sam Spewack

Buffalo, N. Y.

Editor, VARIETY:

I have been a regular moviegoer (at least twice, frequently three times a week) for the past 20 years, and a cover-to-cover VARIETY reader, every week, almost as long. I've been well guided by your film reviews and well informed about the film industry from which I've derived so much wonderful entertainment for two decades. Of the many services your publication has rendered the industry, none has been better timed than the letters you are printing about sloppy theatre management.

I note that most of the writers have reported on the N.Y. City area situation. Believe me, conditions they describe are by no means confined to that vicinity. Let me report some recent instances from this area, all observed in downtown, first-run "deluxe" houses.

Usher in local Loew's house paging in a loud voice, for 10 minutes, someone in the loge section, where one pays 20 cents extra for so-called added comfort. Payoff was that the party paged wasn't even in the theatre, but by the time that discovery was made, several hundred patrons had their interest in the dramatic "I'll Cry Tomorrow" thoroughly disrupted.

Teen-age hoodlums seated in second-floor box, where they couldn't possibly see the picture satisfactorily, throwing popcorn onto orchestra patrons attempting to enjoy "The Eddy Duchin Story," then shouting insults to several patrons who asked them to stop. A complaint to an usher, deeply engrossed in conversation with the candy-stand attendant, brought no results whatsoever. This at the downtown Basil's (regional chain) first-run.

Several downtown Buffalo subsequent runs project everything, despite its ratio, through CinemaScope lenses. One even advertises "CinemaScope today" every day, month in and out, no matter what's on the screen. Hollywood's figure-conscious glamor-girls certainly become "hefty dollies" indeed when they're "Bausch & Lomb-ed" so improperly.

Another thing—try to buy something at most of the downtown concession stands here in Buffalo if you attend the final evening performance.

If the attendant does look up long enough from counting her dimes and quarters, she'll inform you, not politely, that she's closed and that's that—though the boxoffice is still open and the feature hasn't started yet. Why don't the people who operate theatre conces-

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N.Y to L.A.

Ruth Attaway
Farley Granger
Hurd Hatfield
Mickey Hartigay
Ted Howard
Ernie Kovacs
Jayne Mansfield
Nigel Patrick
James Schwabacher
Barry Shear
Edward Small
Leonard K. Strauss
Jack L. Warner
George Zachary

VILLAGE VOLUNTEER CINEMAS

TOA National Convention Program

THURSDAY (20)

8:30 a.m. Registration—N.Y. Coliseum
9:00 a.m. Fellowship breakfast—Coliseum cafeteria
10:30 a.m. Official Opening of Convention—Coliseum
Welcome—Samuel Rosen
Keynote Speaker—S. H. Fabian
Nominating Committee Report—Albert M. Pickus
Board of Directors and Executive Committee Report—E. D. Martin
Convention Announcements
12:00 Noon Official Opening of Trade Show
12:30 p.m. Luncheon
Toastmaster—John H. Rowley
Hosts—Nehi Corp.
Motion Picture Advertising Service
United Film Service
2:00 p.m. Committee Assignments
1. Film Practices and Problems
Sidney Cohen, Nathan Greer, Herman M. Levy, Counsel
2. Small Theatre Owners Problems, including film problems
Albert M. Pickus, Roy Cooper
3. Real Estate, Taxes and Insurance
Philip Harling, Morton Thalhimer, LaMar Sarra
4. Specialized Foreign Films
Sheldon Gunsberg, Walter Morris
7:00-8:30 p.m. Get Together Cocktail Party—Hotel Statler
TESMA, TEDA, PCA, TOA
11:30 p.m. Special Cinerama Screening, "Seven Wonders Of The World!"

FRIDAY (21)

10:00 a.m. Morning Session—Burton I. Jones, Chairman
Showmanship Day—Coliseum
Report on National Showmanship Conference
Ernest Stellings—Henry Flitt
National Public Relations Program
Harry Goldberg
12:30 p.m. Luncheon—Sam Pinanski, Toastmaster
Leonard H. Goldenson, Speaker
Hosts:
Alexander Film Co.
National Theatre Supply
Radio Corporation of America
Manley Inc.
La Vezzi Machine Works
Afternoon Session—Roy Cooper, Chairman
Advertising Seminar—Norris Hadaway
Committee Assignment Reports
Trade Show Vistation
Evening Free
Open House in Suppliers Suites, Hotel Statler

SATURDAY (22)

10:00 a.m. Morning Session—M. A. Lightman Sr., Chairman
Equipment Showmanship Forum in cooperation with TESMA
Joseph Zaro—Edwin Gage representing TOA
Afternoon Free
7:30 p.m. Pepsi Cola Circus Party—Waldorf Astoria, Grand Ballroom

SUNDAY (23)

2:00 p.m. Board of Directors session if required

MONDAY (24)

10:00 a.m. Morning Session—R. M. Kennedy, Chairman
Concession Forum in cooperation with PCA
Van Meyers—J. C. Hoover—Al Floersheimer
12:30 p.m. Luncheon—Coliseum
Alfred Starr, Toastmaster
Afternoon Session, J. J. Rosenfield, Chairman
Drive-In Forum—Horace Denning, Chairman
6:30 p.m. National Carbon Co. Cocktail Party, Waldorf Astoria Jade, Basildon, Astor, East and West Foyers
7:30 p.m. President's Banquet Waldorf Astoria, Grand Ballroom
Host:
Coca Cola Company
Star of the Year—William Holden

FUTURE POLITICS IN CIVIC DEALS?

By LES REES

Minneapolis, Sept. 18.

Data gathered by S. D. Kane, North Central Allied executive counsel, indicates that in 50 of this exchange territory's towns the lone film showhouse now is being operated as a civic enterprise by an American Legion or Veterans of Foreign War post or a local commercial club or some other businessmen's group so that the communities will not be theatreless.

Kane estimates that this now has started at the rate of one theatre being taken over thusly every 10 days.

With smalltown individual exhibitors throwing in the towel in increasing numbers during the past six months, the pace of non-commercial operation of film houses is beginning to be greatly accelerated, he points out.

The development has a number of implications for Kane and for this reason he is making a close study of it, he explains.

"For one thing, it shows, as we all know, of course, that it is becoming increasingly difficult, if not impossible, to operate a movie theatre in small towns as a private enterprise.

"For another it makes clear that film theatres are regarded as valuable assets in most communities, if not essentials, and that the businessmen feel it's to their towns' disadvantage not to have a showhouse."

As far as exhibition generally is concerned, however, this development may provide fresh propaganda favoring federal legislation

(Continued on page 18)

Li'l Burgs Rue Long Pix

Smalltown theatres which are open only in the evening for two performances a night (with shows usually at 7 p.m. and 9 p.m.) are expressing serious concern about the lengthy pictures several studios will offer them shortly.

Since it will be impossible to play two shows a night, the smalltown operators are wondering if they will be able to come out with a profit. Even if they raise their admission prices, which most of them will have to do, and even if they play the pix for a longer period than usual, the theatre-owners are skeptical about the boxoffice results. Some have stated flatly that they don't believe they will be able to corral a sufficient audience to make up for the regular two-a-night patrons.

Town of 1,200 Sells $65,000 in Bonds To Build Itself a Film House!

Minneapolis, Sept. 18.

Unhappy at being without a film house since March 15, 1955, when its only cinema burned down, the town of Hector, Minn., near here, population 1,200, is financing the construction of a new one.

It's believed to be one of the few instances, if not the first time, that a municipality has taken such steps to provide its own film theatre.

A special election last April resulted in a favorable vote in the proposition to issue $65,000 of bonds to finance the project, a 300-seat showhouse, and bids now are being advertised.

The local Chamber of Commerce got active on the bond issue idea after it became apparent that private capital couldn't be interested in replacing the destroyed theatre. Also, businessmen were fed up because townspeople were going elsewhere to see their pictures.

The showhouse is expected to be completed within the next four months. It'll be offered for lease and if no lessee is obtained a businessmen's group may operate it. As a last resort, the town itself is prepared to operate it, local sentiment indicates.

In some of this territory smaller towns theatres now are being operated by businessmen's groups or American Legion posts so that the communities will not be sans showhouses.

Owners in Booth

Houston, Sept. 18.

Don Gordon Theatre is in dispute between Mr. and Mrs. Ernest Forsythe, the owners, and the projectionist union, Local 279. The union contends that the theatre is using non-union labor in the projection booth. Owners assert that they run the projectors themselves and employ no one on the booth.

Exhib Brush For TOA Film Fair

Theatre Owners of America Foreign Film Fair, which winds up a series of six screenings tomorrow (Thurs.), is being roundly criticized as a meaningless and ineptly handled piece of exhibitor "propaganda" that accomplished few of the aims it set out to achieve.

Just about nobody connected with it—and that includes some of the TOA people themselves—is happy with the way the project has worked out. It's the consensus of opinion that, if TOA plans a repeat next year, a thorough revamp of the fair is in order; either that, or there may be even less cooperation than was forthcoming this year.

No one disputes that the Fair was basically a good idea and one that lent added prestige and importance to the TOA conclave. But the way the showings have been handled has given rise to sharp criticism in many quarters, including the very people who made available their pictures. They did acknowledge, however, that some helpful publicity emanated from the fair.

Scheduling of the screenings a week or more prior to the convention has come in for particular attack inasmuch as it's been obvious from the start that, on that basis, exhib attendance would be sparse. "They didn't really expect theatremen to come to town a week before the convention just to see a couple of foreign films?" was one question.

As it has worked out, the screenings at the Museum were attended by a lot of people who couldn't do the pictures any good. No material relative to promoting the films could be made available and there was quite a squabble over the quality of the entries picked by the

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Junior Goldwyn Toots Cheerful Tune as To This Fall's Outlook

With a number of big films moving from the first-runs into the neighborhood houses and with more promising new product coming out of Hollywood, this fall should be the period when exhibitors take definite steps to "sell" the industry, according to Samuel Goldwyn Jr.

In New York this week with a print of his newest production, "The Sharkfighters," Goldwyn offered the view that job of winning back audiences is best done on the community level and this largely is up to exhibs. "He must instill the public with the idea that the local theatre is the place to go" and the important product available makes a strong selling point," states the film-maker.

Producer, though, is not charging theatremen with all the responsibility. He thinks producers and distributors are remiss in their publicity material. Too much of it, he believes, is long-winded hyperbole which is infrequently printed whereas television's handouts are short and to the point and impress editors.

Goldwyn is for new ad-pub approaches that need not be direct bally for a picture. As an example, a merchandising tieup which he has with manufacturers of shark leather will stir interest in this industry and its product and, indirectly, in his film, he believes.

Goldwyn is not fearful of any damaging effects which the appearance of old pictures on television will have on new theatrical releases. Standards today are much higher and, besides, tv "interrupts a film every 15 minutes for a commercial about a deodorant."

On another subject, Goldwyn, who produces as an independent in association with United Artists, said he's finding it tough to compete with the major studios for story properties. He has his story editor, Jeff Brown, in New York with him and they're combing the field for projects. Producer wants to up his schedule to two or three films a year.

Next one for him will be James Edward Grant's "Proud Rebel," with a screenplay by Joseph Petracca.

Universal's 'Unhysteric' Approach to Savings Problem in Branches

Rather than think in terms of closing exchanges, Universal has been able to effect substantial economies via the elimination of overlap operations, unnecessary paper work, etc., Charles J. Feldman, U general sales manager, said in N. Y. last week.

Feldman said that the thrift move in the field stood to save U "in the six figures" this year via the trimming of overtime alone. "We've found that we can get along without a lot of the motions that we've been going through and that we thought were indispensable," he commented.

In addition, U—without firing anyone—is gradually cutting down its exchange staff. "When someone quits, we try not to replace him but to assign the job to someone else," Feldman reported. "This way, we're gradually arriving at a trim, functional operation that runs at peak efficiency but without loss in effectiveness."

U sales topper didn't rule out changes later. "It all depends on

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DOZEN CALIFORNIA HOUSES EXPERIMENT WITH TRADING STAMP ADMISSIONS

Fresno, Sept. 18.

A dozen houses including units of the Fox West Coast and Stanley Warner circuits, will join next month in a test of a possible new boxoffice hypo — admission by trading stamps instead of cash. Results of the local test will probably determine the possible national fate of the scheme which has been under discussion by Theatre Owners of America committees for some time. TOA has no connection with the test campaign.

Key to the plan, conceived by Bill Flax and Burton Lewis, is a tieup with the Prudential Premium Company, third largest premium house in the country. Outfit's Prudential and Gold Arrow stamp books have long been in circulation in this area.

Premium firm is printing special stamp booklets for the local test, each booklet holding 400 stamps. It's figured the normal family will fill the book in a few days of regular purchases. When presented at the boxoffice, each filled book will be worth 50c in cash toward a theatre admission. Under the terms of the test arrangement, the redemption value is in cash; thus, if a theatre's admission price is 45c, the holder of the book gets into the theatre and receives five cents in change.

Stamp company will redeem the full 50c per book to theatres and it's understood that Flax and Lewis (former operates the Flax-Bronston Co., press-book printers in Hollywood) get a percentage on each book thus redeemed.

Special trailers now are being prepared for the test campaign and theatres also are readying a special advertising budget to ballyhoo the gimmick.

In a sense, the trading stamp gimmick means that theatres are for the first time following the radio-tv pattern of having commercial firms foot the bill for entertainment. Merchants involved in the scheme through dispensing stamps are, in effect, "sponsoring" the film attractions.

PERAMBULATING PAL

Three Next Features Shoot In As Many Climes

Hollywood, Sept. 18.

Next three George Pal productions will take the producer to as many continents next year. Interiors of one film will be shot here but the remaining two will be made entirely out of the country.

"The Grimm Brothers," which will have Hollywood interiors, will be shot in Germany; "The Time Machine" will be made in England; and "Captain Cook" will be lensed in the Pacific.

Each is budgeted at between $500,000 and $750,000. Pal, who left Paramount last year to set up his own indie unit, also is prepping three other films.

The Opposite Sex
(C'SCOPE-SONGS-COLOR)

High-powered remake, with music, of "The Women," 1939 pic hit; strong cast names, strong b.o. biz.

Hollywood, Sept. 18.

Metro release of Joe Pasternak production. Stars June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller; costars Leslie Nielsen, Jeff Richards, Agnes Moorehead, Charlotte Greenwood, Joan Blondell, Sam Levene; guest stars, Harry James, Art Mooney, Dick Shawn, Jim Backus; features Bill Goodwin. Directed by David Miller. Screenplay, Fay and Michael Kanin; adapted from play by Clare Boothe; camera (MetroColor), Robert Bronner; editor, John McSweeney Jr.; musical supervision, George Stoll; new songs, Nicholas Brodzky, Sammy Cahn; musical numbers staged by Robert Sidney. Previewed Sept. 11, '56. Running time, 115 MINS.

Kay	June Allyson
Crystal	Joan Collins
Sylvia	Dolores Gray
Amanda	Ann Sheridan
Gloria	Ann Miller
Steve Hilliard	Leslie Nielsen
Buck Winston	Jeff Richards
Countess	Agnes Moorehead
Lucy	Charlotte Greenwood
Edith	Joan Blondell
Mike Pearl	Sam Levene
Howard Fowler	Bill Goodwin
Olga	Alice Pearce
Dolly	Barbara Jo Allen
Debbie	Sandy Descher
Pat	Carolyn Jones
Leading Man Dancer	Jerry Antes
Ted	Alan Marshal
Phelps Potter	Jonathan Hole
Himself	Harry James
Himself	Art Mooney
Singer	Dick Shawn
Psychiatrist	Jim Backus

The female of the species is more deadly than the male, a fact that "The Opposite Sex" again emphasizes for the awed amusement of the male viewer and the discomfort of some distaff lookers. As a remake with music of Clare Boothe's feline comedy, "The Women," first screened by Metro in 1939, it's high-powered entertainment with a name cast and a strong boxoffice potential.

The mixture of marriage and morals, songs and satire, under Joe Pasternak's topnotch production supervision plays with a pleasing frothy glibness as the femmes test their claws on each other and on their men. Scripting by Fay and Michael Kanin is a slick surface analysis of gals who are consistently inconsistent, made entertaining viewing by plenty of spicy dialog, beautiful settings and costumes, good tunes and firstrate directorial pacing by David Miller.

June Allyson, who hasn't sung in pix for quite a few years, turns on the vocalistics pleasantly as the girl who almost loses her man to a sexpot enacted by Joan Collins before she decides to become a feline femme herself. "Young Man With a Horn," done with Harry James, and "A Perfect Love" both treat the ear via her slightly hoarse voice. For a spectacular production number, she appears with a male group in "Now! Baby, Now!" A calypso note is sounded in another production piece, "Dere's Yellow Gold On Da Trees," featuring Miss Collins and dancers. Guest stars Dick Shawn and Jim Backus act out the comedic title tune about a psychiatrist's couch cluttered with dames for a good laugh spot. The big musical scorer, though, is "Rock and Roll Tumbleweed," put over with a bang by Jeff Richards backed by Art Mooney. New tunes are by Nicholas Brodszky and Sammy Cahn, with Robert Sidney staging the production numbers.

In addition to the tune duties, Miss Allyson clicks as the ever-loving wife who runs off to Reno when hubby Leslie Nielsen gets trapped by Miss Collins, and then learns that if she wants her man back she must adopt the predatory methods of her Park Avenue sisters-under-the-skin. She gets him in an expose of feline tricks-of-the-trade that gain in mirth under such instructors as Dolores Gray, a dame who loses Bill Goodwin to the non-dancing but potent Ann Miller; Ann Sheridan, writer who doesn't have a man but knows all about them; Agnes Moorehead, a joy as the much-married, and unmarried, Reno vistor; Charlotte Greenwood, a click as the proprietor of a haven for twixt-and-between women; and Joan Blondell, delightful as a girl who thinks marriage consists of babies and proves it almost every year. Miss Collins makes a man wonder why Nielsen took so long to get caught in her web.

While it's a femme show, males are still a necessary part if the wheels of love are to go round. Ably furnishing reason for their presence are Nielsen, Jeff Richards and such others trapped in the battle-of-the-sexes as Sam Levene, Bill Goodwin and Jonathan Hole. Picture is a particularly happy vehicle for Richards, playing the bashfully amourous cowpoke at Miss Greenwood's divorcee haven. He wraps up the character in solid style. Sandy Descher does well as a moppet and there's a biting satire of a composite femme columnist by Barbara Jo Allen. Alice Pearce, a gossipping manicurist, Carolyn Jones and others contribute to the fun.

The CinemaScope photography in MetroColor by Robert Bronner is one of the technical pluses, as is the art direction, set decorations, costuming by Helen Rose and special effects. George Stoll gives the music excellent supervision. *Brog.*

The Brave One
(C'SCOPE—COLOR)

Movingly sentimental tale of a little boy and his fighting bull pet, lensed in Mexico. Good special-interest feature, but with okay overall appeal.

Hollywood, Sept. 18.

RKO release of Maurice King, Frank King production. Introduces Michel Ray; features Rodolfo Hoyos, Elsa Cardenas, Carlos Navarro, Joi Lansing, Fermin Rivera, George Trevino, Carlos Fernandez. Directed by Irving Rapper. Screenplay, Harry Franklin, Merrill G. White; story, Robert Rich; camera (Technicolor), Jack Cardiff; editor, Merrill G. White; music, Victor Young. Previewed Sept. 13, '56. Running time, 100 MINS.

Leonardo	Michel Ray
Rafael Rosillo	Rodolfo Hoyos
Maria	Elsa Cardenas
Don Alejandro	Carlos Navarro
Marion Randall	Joi Lansing
Fermin Rivera	Fermin Rivera
Salvador	George Trevino
Manuel	Carlos Fernandez

A kid's love for his pet themes this sentimentally moving story of a small Mexican boy who raises a fighting bull. Told against some magnificent CinemaScope photography of the below-the-border setting, it's a picture of overall appeal, yet with particular special-interest values. The kind of selling it receives, along with a favorable word-of-mouth, will shape its grossing prospects, which could be good over the long pull.

Maurice and Frank King produced for RKO release, using the sensitive script by Harry Franklin and Merrill G. White which, in turn, was taken from a Robert Rich story based on an actual bullring incident that occurred in the Plaza del Toros in Barcelona in 1936 when a bull of much bravery and heart was pardoned to his young master. There's some near schmaltz, along with the sensitivity, in the screenplay, but because of the warm, tender aspects, the touches of human comedy and the exciting bullring finale, most viewers won't find the tendency to over-sentimentality objectionable. Irving Rapper's direction is sure-handed in handling the assorted aspects of the plot. The dramatic wallop achieved at the finale through his guidance and the standout lensing by Jack Cardiff makes for good theatre.

"The Brave One" has a few other minor flaws. One is that it tends to run longer than actually necessary at 100 minutes. Another is the tentative introduction of a sideline romantic item that never develops. About the only cash value here is the possibility of ad and lobby art using Joi Lansing, a well-filled-out blonde. Film has a fine score by Victor Young, musically meritorious, but it and the rest of the sound track was played so loudly at the preview that some of the value was lost in the noise.

Audiences won't find it much of a problem to accept young Michel Ray as the human hero of the plot once they have gotten by the fact he's a blue-eyed Mexican boy with an English accent. He soon makes you forget this, as well as the fact he doesn't grow although his pet bull spans a growth from just-born calf to a tremendous, four-year-old fighting animal.

Plot is the touching account of a young Mexican farm boy who raises a pet bull, only to have it taken away from him when the ranch owner is accidentally killed and the stock sold off. The bull is shipped to the Plaza de Mexico to face Fermin Rivera, matador playing himself, and the little boy arrives too late with a pardon for the bull from the President. However, the display of valor by the bull and the matador so influences the crowd that the animal is granted the right to live. The plaza footage is a dramatic spectacle of an ages-old Latin art and just about the best yet to reach the screen.

Performing with realistic touches are Rodolfo Hoyos, the boy's father; Elsa Cardenas, his sister; Rivera, and Carlos Navarro, the ranch owner. George Trevino adds a light touch as a truck driver, and Carlos Fernandez as Miss Cardenas' intended is good.

White, in addition to co-scripting with Franklin, also acted as supervising editor on the film and could have been tighter with his cutting. *Brog.*

MORE FROM VENICE

Gervaise
(FRENCH)

Venice, Sept. 11.

Corona release of Agnes Delahaye-Silver Films-CICC production. Stars Maria Schell, Francois Perier, Suzy Delair; features Armand Mestral, Mathilde Casadesus, Jacques Hilling, Jany Holt, Florelle, Jacques Arden. Directed by Rene Clement. Screenplay, Jean Aurenche, Pierre Bost from novel by Emile Zola, "L'Assomoir" (The Trap); camera, Rene Juillard; editor, Henri Rust; music, Georges Auric. At Venice Film Festival. Running time, 120 MINS.

Gervaise	Maria Schell
Coupeau	Francois Perier
Virginie	Suzy Delair
Madame Boche	Mathilde Casadesus
Lantier	Armand Mestral
Goujet	Jacques Arden
Lorilleux	Jany Holt
Boche	Jacques Hilling
Madame Coupeau	Florelle

Rene Clement's craftsmanship, already known in U.S. art house circles via "Forbidden Games," "Walls of Malapaga" and "Monsieur Ripois," again shows his talent in this two hour naturalistic study of the life and hard times of a lowerclass woman under the Second French Empire. Technique and thesping combine for fine visual and period effects, but a downbeat, overlong tale remains primarily for special U.S. chances. Femme aspects may slant this for distaff exploitation values for more general chances, but it will need hardsell to overcome its grim manner.

An Emile Zola novel, on which this film is based, has been switched to emphasize the story of the woman Gervaise rather than sticking to its main theme of the ravages of alcoholism among the poor. Her first lover leaves her, at the age of 18, with two children. She manages to marry a gentle but weak roofer and things are fine until a fall makes him afraid and leads him into alcoholism. She then opens a store via a loan from an admirer, but a vindictive enemy brings back her first love who moves in on them to supposedly overlook the bringing up of his children.

A delerium tremens attack and death of her husband leads to the loss of her store and her final degeneration. Meantime, the camera dwells on the budding courtesan quality of Gervaise's daughter Nana, who was to become a heroine of another Zola novel.

Recreation of period is deft and expert via decors and costumes. There's also a daguerreotype feel to the lensing that underlines the closeness and downtrodden elements of slum life. They come through nicely but a lyric and more epic quality escapes the director. Maria Schell, cast in the title role, gives out with an intellectualized, mannered performance that is penetratingly effective at times and overtechnical at others. She evokes some pathos, but the twisting facets of temperament and play rarely lead to a complete character emergence in Gervaise.

Francoise Perier provides an intelligent and sympathetic portrait of the downfall of an alcoholic. Suzy Delair contributes a tightly etched addition as the narrow enemy whose pose as a friend allows her to insidiously undermine the life of Gervaise.

Director Clement shines in flashy scenes such as a violent femme fight in a public wash house. His observations and notations on the lowlife, also give the film chances for good word-of-mouth and critical acclaim.

Withal, this has enough technical and thesp brilliance to overcome its episodic and almost melodramatic qualities. It's replete with stature and gloss for art spots, and has prospects for wide appeal to the distaff element. The name of Miss Schell may also be a plus factor. *Mosk.*

Biruma No Tategoto (The Harp of Burma) (Japanese). Nikkatsu release and production. Directed by Kon Ichikawa. Screenplay, Michio Takeyama, Natto Wada; camera, Minoru Yokoyama; editor, Masanori Tsujii; music, Akira Ifukube. With Rentaro Mikumi, Shoji Yasui, Tatsuya Mihashi. At Venice Film Fest. Running time, 115 MINS.

Offbeater concerns the last days of the war in Burma and is about a Japanese private who decides to stay on to bury all the Japanese dead strewn over the land. He is wounded and saved by a holy man whose robes he steals to get back to his troop. However, he runs on a whole battalion of his dead, with vultures settling, and makes his vow to stay on. Film concerns how his captive mates learn of his resolve and try to talk him into going back with them. Film has a good narrative style, but its over-simplified storytelling, and intermittently taking action, relegate this for only lingo chances in the U.S.

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New York Sound Track

UA exploitation chief **Mori Krushen** and his wife, Mary, make their first European grand tour, sailing this weekend on the SS Liberte. Combine biz with a lil Cook's touring in making the London-Paris-Rome axis.

There's plenty of new directorial blood around and all Hollywood need do is to smell it out. Amateurs like to play with film, and sometimes their experiments put the old hands to shame. Take **John McDermot** of South Salem, N.Y. He's a commercial artist who likes to make moving pictures "because it takes me out of my rut." Last week, in N.Y., a one-hour color film which he made with a group of friends was shown at the home of **Hollis Alpert** of the Saturday Review. Film, called "Pickett's Charge" (at Gettysburg), was shot with sound on 16m. It cost $1,000 all in all, employed 40 people and took all of 11 Saturdays to complete, being shot around Westport, Conn. Costumes, flags, etc. were all handmade but looked real enough. The sound was poor, but the film had an extraordinarily vivid and dramatic quality and revealed an uncanny sense for composition. In its very amateurishness and lack of pretension it gave the screen life and insight. McDermot was a one-man band on this one, writing the script, working the camera, standing in as an actor, doing his own editing and recording. If proof is needed of how much can be done with ingenuity and love for the medium, "Pickett's Charge" offers plenty.

Laura Lee (Payne), ex-WB star, who holds the only femme Adjutant Generalship, for her World War II work, and to whom Joe Pasternak has been talking about a biopic titled, "The Lady Was A General," in N.Y. on private business. Miss Lee makes her home in Holmby Hills, Calif. . . . Vet showmen recall Eva Tanguay (the "I Don't Care Girl") in perhaps the same idiom as Elvis Presley whom apparently nobody likes except the public—"the kids," of course, but in sufficient numbers to make him perhaps the hottest boxoffice magnet of the moment. In the heyday of staid bigtime vaudeville they also panned Miss Tanguay who turned around and commissioned an "I Don't Care" ditty to be written and made it her trademark.

Dore Schary and book publisher **Cass Canfield** have been named co-chairmen of the Committee for the Arts of the Democratic National Committee. Playwright **Alan Jay Lerner** and novelist **Herman Wouk** are veepees, with screenwriter **Allen Rivkin** treasurer and film exec **William Gordon** secretary . . . **Capt. Jacques-Yves Cousteau** is in New York for the Sept. 24 premiere of "The Silent World" at the Paris Theatre. Cousteau, underwater explorer, told the press at the French Consulate last week that the picture, based on 20 years underwater experience, was filmed in four months at the cost of $280,000. Coin was supplied by **Jacques Mauger** of Filmad, a French production company. Columbia will distribute the film in the western hemisphere and the Far East, excepting Japan . . . **Jerome M. Evans**, in charge of promotion for Universal, has been reappointed a marketing instructor at the Bernard Baruch School of Business Administration of CCNY . . . "High Society," moving into its seventh week at the Radio City Music Hall, is the 17th Metro picture to play seven weeks or more at the Rockefeller showcase. 'Random Harvest" is the recordholder with 11 weeks . . . **Irving Drutman** signed to handle the pub-ad chores on the feature-length film biography of **Albert Schweitzer**, being produced by **Jerome Hill** and photographed by **Erica Anderson.** It'll be ready for fall release . . . New York Variety Club will hold its annual golf tournament on Sept. 26 . . . Filmakers execs **Irving H. Levin** and **Harry L. Mandell** in from the Coast for 10 days of confabs with the exhibition officials . . . **Jake Bernstein**, a Rochester, N.Y., stagehand and a not infrequent vox popper to VARIETY, correctly points out that Lina Basquette on the "$64,000 Question" show on Sept. 11 misstated that **Florenz Ziegfeld Jr.** used 'Thru These Portals Pass the Most Beautiful Girls in the World" on his stage entrance. It was **Earl Carroll**, producer of the "Vanities," who used that gag. (It has since been switched to stagehands, waiters, busboys, et al.) Incidentally, Miss Basquette was married to the late Sam L. Warner, one of the four Warner Bros. . . . Paramount's full backpage ad in the Times Monday (17) for "Ten Commandments" will be repeated in major dailies around the country . . . **Himan Brown's Production Center**, new Gotham studio, officially opens next Tuesday (25) with a reception and a welcome, if he shows up, from Mayor Wagner . . . **Frederick Brisson** bought the rights to "The Loving Couple," new **Patrick Dennis** novel, from the galleys. . . . **Ilya Lopert** has bought out **Richard Davis'** half-interest in the French short, "The Red Balloon," which they bought at Cannes earlier this year for $50,000. Lopert also acquired distribution rights to the Italian "Lost Continent" . . . **Sophia Loren** being paid a fabulous $250,000 by 20th-Fox to appear in "Boy on a Dolphin" . . **Fred Gronich,** the MPEA topper in Germany, says an upcoming German Real Film pic, "My Brother Joshua," should go a long way to help ease the tension between American G.I.'s and the German populace. U.S. State Dept. is cooperating on the release of the film in Germany . . . **John Davis** of the J. Arthur Rank Org. due in the U.S. soon to again scout the feasibility of establishing his own American releasing org. Meanwhile he's had a big Republic offer for "Reach for the Sky" . . . International talent agent **Paul Kohner** off for a five-week European tour of his Continental offices. He screened the German 'Vor Sonnenuntergang" (Before Sundown) for distribs in N.Y. yesterday (Tues.) . . . **Jack L. Warner** and the new WB management hosting a press luncheon today (Wed.) but sans **Serge Semenenko** who won't be back till Oct. 9.

Walter Slezak is flying to Europe tomorrow (Thurs.) for his costarring role in Metro's "10,000 Bedrooms" . . . **George K. Arthur**, the silent film star turned film distributor, has booked a special film package into the Little Carnegie, N.Y. for an Oct. 7 bow. It consists of the feature-length British film, "Wee Geordie," and a Venice Film Festival prize-winning short, "The Bespoke Overcoat" . . . **Waldemar Torres**, Metro's publicity manager for Brazil, copped first prize in Loew's International's worldwide competition for the best original campaign for "Interrupted Melody" . . . **Samuel Goldwyn** scored a personal triumph in London in his role as a film salesman for his own "Guys and Dolls" and as ambassador for the U.S. film industry. Reception and attention given Goldwyn by British dignitaries, press, and radio-tv outlets are said to have exceeded that usually accorded visiting American stars. "Guys and Dolls" preems in London today (Wed.) . . . Special guards were hired by Metro to keep on eye on one of **Vincent Van Gogh's** rare and famous paintings, "L'Arlesienne," which had been loaned by the Metropolitan Museum of Art to M-G for the premiere Monday (17) of "Lust for Life" at the Plaza Theatre, N.Y. . . .

Metro is filming several important scenes for "Raintree County," on location around "Freehaven" station, practical railroad depot, located on the Lancaster Branch of the Louisville & Nashville Railroad. Since the railroad now uses the trackage for only twice-a-week local freight service, operations could be adapted to tie in with the shooting of the film. Set was built in May, and first filming took place Aug. 14. **Edward Dmytryk** is directing **Ross Lockridge Jr.'s** book. Published in 1948, the 1,100-page tome sold for $150,000. Screenplay was written by **Millard Kaufman** who took 10 months to write it. Leads who have been working on the Kentucky site are **Montgomery Clift, Eva Marie Saint** and **Elizabeth Taylor.** Other principal players who will figure in the film which has 72 speaking parts are **Agnes Moorehead, Walter Abel, Nigel Patrick, Tom Drake** and **Myrna Hansen.**

Jewish cantor **Bela Herskovits** to star in the Joe Pasternak production "Servant of God" at Metro. Herskovits, who has given concerts

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GETTING DIVORCE, WILL TRAVEL

Union Takes Blame For Faulty Work!

Mexico City, Sept. 18.

In a precedent-setting move for better relations with film producers here, the Mexican Technicians Union speaking through its leader, Felipe Palomino, agreed to allow workers on the "Dorotheas' Apples" location to work without pay.

Situation arose out of a series of mishaps during which two days of sound-takes were found to be unusable. Union shouldered the blame, though no statement has been made as to who was the actual culprit.

Palomino called a general meeting of the membership and explained the situation stating that, "Ahead of everything else, we are technicians who carry the responsibility of doing our work satisfactorily. In this case, if we are at fault, we must make compensation of some nature and cooperate with the producers." Group agreed and the pic's entire technical staff will work without salary on the retakes at the Cuatla, Morelos location where the original scenes were shot.

Yank Taste and Pace Possible In Britain-Made Films But American Stars Wreck Budget—Vetter

With the proper script and attention it is absolutely possible to produce in Britain a picture that not only is paced to U.S. taste but also definitely has international flavor.

That's the report from Charles F. Vetter Jr., partner with Richard Gordon in Amalgamated Productions Inc. Vetter returned last week from London where he set up several Amalgamated films.

Big problem, Vetter explained, is to find American stars who will work in Britain at the general cost level that prevails locally. "General costs there are considerably lower, but the moment you send an American player over, it naturally takes a big whack out of your budget."

Amalgamated this year plans to make six features in London. Costs per picture, which are shared with British interests, run between $100,000 and $200,000 per picture, but the accent is strenuously on international flavor. To this purpose, Vetter and Gordon are employing actors from all over the Continent, the leads always going to Americans.

"Our theory is that this whole coproduction idea has been tackled the wrong way," said Vetter, with Gordon nodding his approval. "Too often, an American company has sent a couple of stars to Britain. Then everyone sits back and waits for the results. No wonder there are disappointments.

"To make a film in Britain that is also acceptable to the American public it is necessary to stay with it from beginning to end. The script, particularly, is important. We think it's more important that it fit an actor than that the actor fit into it. If we can't get just the right man for the story we have in mind, we just don't make it."

Amalgamated, which according to Gordon has $1,000,000 tied up in six films, has actually three productions completed—"Requiem for a Redhead," "The Counterfeit Plan" and "The Crooked Sky." Still due to roll this year are "Kill Me Tomorrow," "One Man's Secret" and "West of Suez." "Kill Me Tomorrow" will star Pat O'Brien in the first picture he's made outside Hollywood.

Vetter said he had been able to pick up American supporting players in Britain and added, that if Amalgamated could get enough pix (it's shooting for eight a year), it might develop a roster of regular players. "We may have something like a little repertory company going," he said.

Problem of getting the right stories was emphasized by Vetter. None of the Amalgamated product uses color. "It doesn't add much to the gross in the U.S. any more," commented Gordon. "All it really accomplishes is to raise the cost of distribution." No U.S. releasing arrangements have as yet been made for any of the Amalgamated pix.

NO TV 'COURTESY'

U Fails In Bid To Spring Kim Hunter Oct. 11

Hollywood, Sept. 18.

Deals betwen studios to postpone or change player commitments to meet production schedules at other studios are commonplace in Hollywood, but there will apparently be no such friendly agreement between studios and television

Universal discovered that network schedules are much more rigid when the studio tried to obtain Kim Hunter's release from a contract to co-star with Jack Palance in "Requiem for a Heavyweight," Playhouse 90 entry for Oct 11. Studio wanted her for "Night Passage," replacing Dorothy Malone who scrammed in a billing beef But "Passage" starts this week and "Requiem" must go into rehearsal Sept. 25 so CBS-TV nixed the deal, despite a cash offer from the studio. Web said it has already spent $25,000 in exploitation and that it was too late to change the cast.

Food Co. Test: Cinerama Party As Staff Tonic

Pittsburgh, Sept. 18.

A new use has been found for Cinerama here. It'll be tried out as a sales stimulant. Consolidated Foods Corp. has taken over Warner Theatre for a special performance on Sunday, Sept. 23, in conjunction with a live sales program for employes of local Thorofare Markets.

Consolidated, which features line of Monarch Foods, will show "Seven Wonders of the World" first to the crowd of Thorofare salesmen and then pitch them with a Monarch-inspired stage show directed by Alan Fishburn of Chicago.

"If the Pittsburgh venture for Thorofare Markets is successful," said Nathan Cummings, chairman of the board of Consolidated, "we hope to duplicate the effort for other chains in other cities where there are Cinerama theatres."

Senior Goldwyns Due In

Samuel and Mrs. (Frances) Goldwyn are due in New York Friday (21) following a swing of European capitals

In addition to a vacation, the producer was talking it up for "Guys and Dolls," which he made for Metro release. There have been no hints yet on his next project.

LOEW'S SCOUTING FOR 'DIVERSITY'

Loew's Theatres is actively exploring diversification moves outside the amusement industry. The theatre chain offshoot of Loew's Inc. cannot, however, conclude any deal until its divorcement from the production-distribution firm becomes complete and final. This will not occur until the stock of the combined operation is split, a move that must be accomplished by February, 1957.

Meanwhile, Loew's Theatres prexy Joseph R. Vogel, and v.p. and treasurer Leopold Friedman have been quietly searching the market for firms that can be amalgamated with the theatre circuit in the manner in which Stanley Warner Corp. acquired the International Latex Corp. Latter is a solid money-maker for SW and has more than offset the losses that might have occurred from the parent company's theatre operations.

Delayed Out

Vogel and Friedman had hoped that the complete separation from Loew's Inc. would have been accomplished this month, a target date which Loew's Inc. prexy Arthur M. Loew had set his sights. The aim was to finalize the divorcement by Aug. 31, the end of the fiscal year, but the problem of dividing the $30,000,000 funded debt (involving insurance companies and interest rates) between the two divisions became more complicated than had been expected. The delay is causing Loew's Theatres to mark time before it can make an outward move to acquire a company not in the amusement field. The theatre arm, however, has been active in increasing the revenue potential of its prime business by diversifying as rapidly as it can into the drive-in field.

FILMS-SELLING-FILMS TOUTED AS NECESSARY

Production and distribution would like to see another one or two theatrical shorts made that promote the entire industry. They're not so interested in a nontheatrical short plugging the theatre's place in the community.

That, in essence, is the reply Walter Reade Jr. of Theatre Owners of America is going to get to his proposal that a $50,000 fund, currently held in trust at the Motion Picture Assn. of America, be used to finance a nontheatrical reel in 16m for use by exhibs in their communites.

Coin was earned by an institutional series of shorts made some years back by the industry and taking the public behind the scenes in Hollywood. Films were made available to theatres for a nominal fee, or sold outright.

While the producers have no quarrel with the basic intent of Reade's plan, they do feel that any short made should again, benefit the entire industry and should be of a type that could get circulation in theatres.

Films Based On Topical Immediacy Run Risk of Fast-Fading Values; 20th's Saturation on Presley

NO-EDITING PROMISE

Russians and Austrians Won't Tamper With Footage

Vienna, Sept 18.

New Soviet-Austrian film exchange pact, which runs for a year, has a specific clause prohibitng any changes in the picture involved.

There's a provision that says that no cutting or editng can be done on any part of the film, whether it's the picture or sound, unless written agreement is forthcoming from the country of origin.

Exchange deal will be dramatized via film weeks in the respective countries this fall.

Hollywood is reverting to its onetime penchant for filming timely topics that'll get on the screen while the subjects are still hot in the headlines.

Problem, of course, is primarily one of timing since, in these fast-moving days, events happen and are forgotten fast. More than ever now, when something of global interest hits the papers, producers rush to the title registration bureau of the Motion Picture Assn. of America to secure at least their title rights. It's comparatively rare that these films actually see the light of day, since—by the time a film comes out—interest is apt to have cooled.

Rather than go for spot news, producers now seem to be latching on to trends that give indication of having a certain staying power. Even here it's a fairly risky business, particularly where a personality is involved.

Outstanding example at the moment is Elvis Presley, the hip-gyrating idol of the rock 'n' roll crowd. 20th-Fox has cast him in "Love Me Tender" and is rushing the actioner through for Thanksgiving release in some 500 houses. New York date will be at the Paramount. Presley is "hot" at the moment and 20th figures it'll cash in handsomely on the current "fad."

Columbia hit it even more on the noggin' with his "Rock Around the Clock," which was released at a time when the rock 'n' roll craze was at its height and is currently causing riots in Britain. American Releasing on the Coast is pushing through a rock 'n' roll entry, "Shake, Rattle and Rock," which has been promised to exhibs within 21 days of completion.

Another quickie made to cash in on a momentary public interest in a trend is the "Bridey Murphy" film. Amalgamated Productions Inc. (Richard Gordon and Charles T. Vetter Jr.) is currently casting "West of Suez" in Britain with the admitted purpose of tying it in with the Suez crisis. With the Till

(Continued on page 20)

Allied Artists In Planned Flirtation With Financiers

Allied Artists has established a new department whose job is to maintain liaison with New York's financial community. This appears to be another indication that the film company is thinking in terms of a new stock issue to broaden its capital base.

Operating under Martin S. Davis, eastern ad-pub director, the division keeps in contact with Wall Street brokers and their security analysts, financial press and investment advisory services. All are sent AA's press releases which concern financial matters and personal contacts are made with some, just as publicists keep in touch with key newspaper reps.

AA operation, although new, already has had results, including an unusually upbeat analysis of the producer-distributor by Goodbody & Co., brokers, and a sizeup in the current issue of Forbes, business and financial monthly.

Latter notes AA's current effort to crash the bigtime, spotlights the fact that it has its first picture (William Wyler's production of "Friendly Persuasion") going into N. Y.'s Radio City Music Hall and reports the company expects a gross this year of $15,000,000, compared with 1955's $9,400,000.

DELAY 'JAPANESE WEEK' IN N. Y. UNTIL SPRING

Japanese film week at N.Y., originally skedded to bow Oct. 21 and run through Oct. 25, has been postponed till next spring.

Japs now want to show a series of six features, but were unable to clear the necessary time with the Museum of Modern Art.

AA's TV-Derived 'Streets' A $1,500,000 Click On $280,000 Negative Cost

"Crime in the Streets" has proved a successful television adaptation, the Allied Artists entry having chalked up total rentals of $1,200,000 with an additional $300,000 anticipated from abroad. Reginald Rose's tv'er (he also did the screenplay) was presented first on the Elgin Hour over American Broadcasting.

Producer Vincent Fennelly brought the pic property in at a negative cost of $280,000. Thus, the $1,500,000 gross means a fancy profit, percentage wise. Reviews for the most part were so-so and first-run business was spotty. But returns in the subsequent houses were good.

Film, which has John Casavettes and Sal Mineo in the leads, has yet to play England because of objections to its so-called brutality content. But exhibition in that market is now set since the picture has been re-edited and some of the harsher scenes of violence deleted.

FIGHTING VERMONT OZONER

Shelburne, Vt., Sept. 18.

A battle is shaping up here against the construction of a proposed drive-in theatre by Ulric Barrett on a seven-acre tract of land which he recently purchased on Route 37.

As their first step, a number of objectors sought the adoption of zoning regulations that would block the construction project. At least seven Burlington law firms reportedly had been hired to help fight the theatre venture.

New York Sound Track

Continued from page 6

and was the subject of a "This Is Your Life" telecast, also is the star of a new M-G-M album in which he sings traditional Jewish songs . . . Actress **Joyce Holden** in four p.a.s. . . . **Alex Harrison**, 20th-Fox general sales manager, due at Phoenix Oct. 2 to address the National Theatres convention there . . . **Emile J. Lustig** invited German producer **Walter Koppel** of Real Film to come to N.Y. for the screening of "The Devil's General" on the last day of the TOA foreign film fair tomorrow (Thurs.) . . . The way the contract reads, **Richard Egan** is supposed to get equal-size treatment with **Elvis Presley** in the "Love Me Tender" ads.

Conrad N. Hilton, prez; **Joseph P. Binns**, exec veepee; **Frank A. Ready** and **Claude C. Philippe**, vice presidents; and **Ford M. Thudson**, treasurer, of the Waldorf-Astoria, N.Y., making the Silver Anniversary of the hostelry a real public relations' job with (1), a $100-a-plate dinner-dance for benefit of the UN Children's' Fund; (2), a Sunday afternoon cocktallery reception; (3), a VIP luncheon for men atop the Starlight Roof. Incidentally, Philippe, who is particularly w.k. in show biz as the entrepreneur of the Waldorf, banquets, arrangements, and the like, marks his own 25th anniversary with the hotel, having started there the day it moved "uptown" from its former 34th St. & 5th Ave. landmark, now the site of the Empire State Bldg.

L.A. Tapers Off; 'Hills' Okay $20,000, 'Pillars' Fairish 60G, 'Daughter' 16G, 'Peace' 20G, 4th, 'Society' 12G, 7th

Los Angeles, Sept. 18.

Boxoffice is tapering off in current frame, with newcomers failing to develop wicket strength. Longruns dominate the first runs here. Best of openers is "Burning Hills" paired with "Dallas" to get okay $20,000 in two sites.

Mild $17,500 is seen for "Pillars of Sky"-"Outside Law" combo in three theatres plus $42,500 or better in eight ozoners. A slim $16,000 is forecast for "Ambassador's Daughter" with "Passport To Treason" in four spots.

"Vagabond King" is dull $6,000 in one firstrun plus only $25,000 in three nabes and five drive-ins. Pacing longruns is "War and Peace," with strong $20,000 in fourth Hollywood Par week. "High Society" looks nifty $12,000 in seventh at Pantages. "Bad Seed" is good $12,000 in third week at Fox Wilshire.

Estimates for This Week

Hillstreet, Wiltern, New Fox (RKO-SW-FWC) (2,752; 2,344; 965; 80-$1.50)—"Pillars of Sky" (U) and "Outside Law" (U). Mild $17,500. Last week, Hillstreet, "That Certain Feeling" (Par), $7,000, plus $46,000 in three nabes, five drive-ins.

Orpheum, Iris, Uptown, Loyola (Metropolitan-FWC) (2,213; 816; 1,715; 1,248; 80-$1.25)—"Ambassador's Daughter" (UA) and "Passport to Treason" (Indie). Slim $16,000 or near. Last week, Orpheum with Hollywood, "Bandido" (UA) and "Killing" (UA) (2d wk), $13,600; others in different units.

Warner Downtown (SW) (1,757; 80-$1.25)—"Vagabond King" (Par) and "Two Years Before Mast" (Par) (reissue). Dull $6,000. Last week, with Wiltern, New Fox, "Duchin Story" (Col) and "Ladykillers" (Indie) (2d wk), $17,800, plus $42,300 in one nabe, seven ozoners.

Downtown Paramount, Hollywood (ABPT-FWC) (3,300; 756; 85-$1.25)—"Burning Hills" (WB) and "Dallas" (WB) (reissue). Okay $20,000. Last week, D'town Para., "Fire Maidens Outer Space" (Indie) with Lionel Hampton on stage, $17,000.

Hawaii (G&S) (1,106; 90-$1.25)—"Madame Butterfly" (Indie) (2d wk). Fair $4,000. Last week, $6,100.

State (UATC) (2,404; 90-$1.25)—"Hot-Rod Girl" (Indie) and "Girls

(Continued on page 18)

H.O.'s Biggest in Balto; 'Seed' Hot $10,000, 3d, 'Land' Lively at $7,500

Baltimore, Sept. 18.

Holdovers continue to predominate here this week with pleasing grosses likely. "Bad Seed" is showing staunch staying power in third round at the Stanley. "Man With Golden Arm" remains stout for a third frame at the New. Among the few newcomers, "Storm Center" was dull at the Town. Fourth week of "High Society" is okay at the Hipp. "Walk Proud Land" is standout newcomer at the Mayfair.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Bus Stop" (20th) (3d wk). Mild $6,500 after $9,000 for second.

Cinema (Schwaber) (460; 50-$1.25)—"Proud and Beautiful" (Indie) (4th wk). Still nice at $2,200 following $2,500 for third.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Oklahoma" (Magna) (29th wk). Ebbing slightly to $6,000 after $7,000 for the 28th.

Five West (Schwaber) (460; 50-$1.25)—"Riffi" (UMPO) (7th wk). Still okay at $3,000, same as last week.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"High Society" (M-G) (4th wk). Holding nicely at $9,000 or near following $12,000 in third.

Mayfair (Hicks) (980; 35-90)—"Walk Proud Land" (U). Fast $7,500. Last week, "Away All Boats" (U) (7th wk), $3,000.

New (Fruchtman) (1,600; 50-$1.25)—"Man With Golden Arm" (UA) (3d wk). Potent $9,000 after $14,000 in second.

Playhouse (Schwaber) (410; 50-$1.25)—"The Doctors" (Indie) (2d wk). Modest $2,500 after $3,500 opener.

Stanley (WB) (3,200; 30-$1.25)—"Bad Seed" (WB) (3d wk). Big $10,000 after $13,500 in second stanza.

Town (Rappaport) (1,400; 50-$1)—"1984" (Col) and "Gamma People" (Col). Starts today (Tues.). Last week, "Storm Cente." (Col), dull $5,500.

Broadway Grosses

Estimated Total Gross

This Week $562,800
(Based on 21 theatres)

Last Year $492,600
(Based on 21 theatres)

'Miami' Okay 11G Philly; 'Seed' 20G

Philadelphia, Sept. 18.

Weekend trade is about the only sizeable biz being rolled up by firstruns here this stanza. "Bad Seed" still is sprouting with another sturdy take in third Mastbaum week. Plethora of holdovers naturally is hurting somewhat. "Vagabond King" shapes only fair at Stanley while "Miami Expose" is rated okay at Goldman. Most amazing longrun is "High Society," with terrific takings in fourth Arcadia week.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"High Society" (M-G) (4th wk). Terrific $16,000 or over. Last week, 19,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama). (21st wk). Big $14,000. Last week, $18,000.

Fox (20th) (2,250; 75-$1.80)—"King and I" (20th) (10th wk). Rugged $14,000. Last week, $16,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Miami Expose" (Col). Okay $11,000. Last week, "Cry in Night" (WB), $8,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Love Lottery" (Indie) (2d wk). Good $4,200. Last week, $4,800.

Mastbaum (SW) (4,370; 90-$1.49)—"Bad Seed" (WB) (3d wk). Sturdy $20,000 or near. Last week, $23,000.

Midtown (Goldman) (1,000; $1.20-$2.40)—"Oklahoma" (Magna) (3d wk). Fancy $14,000. Last week, same.

Randolph (Goldman) (2,250; 99-$1.49)—"Ambassador's Daughter" (UA) (3d wk). Fair $10,000. Last week, $14,000.

Stanley (SW) (2,900; 99-$1.49)—"Vagabond King" (Par). Fair $14,000. Last week, "Lisbon" (Rep), $10,000 in 8 days.

Stanton (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (11th wk). Good $5,500. Last week, $5,800.

Trans-Lux (T-L) (500; 99-$1.80)—"Trapeze" (UA) (12th wk). Fine $4,700. Last week, $6,200.

Viking (Sley) (1,000; 75-$1.49)—"Bigger Than Life" (20th). Not so big $8,000. Last week, "Bandido" (UA) (2d wk), $7,000.

World (Pathe) (499; 99-$1.49)—"Fruits of Summer" (Indie). Wan $3,500. Last week, "Proud and Beautiful" (Indie) (3d wk), same.

'Gun' Okay $8,000 In Indpls.; 'Okla.' 18G, 3d

Indianapolis, Sept. 18.

A pair of westerns, "Last Wagon" at Circle and "Fastest Gun Alive" at Loew's, are splitting cream of modest biz among new entries here this stanza. But "Oklahoma" continues to dominate firstrun situation in third big week at Lyric. "Bigger Than Life" is a dud at the Indiana and will close after six days. "Bus Stop" is big in second week at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Last Wagon" (20th) and "Murder on Approval" (RKO). Okay $8,000. Last week, "First Traveling Saleslady" (RKO) and "No Place to Hide" (AA), $7,000.

Indiana (C-D) (3,200; 70-95)—"Bigger Than Life" (20th). Drab $6,000 in 6 days. Last week, "Burning Hills" (WB), $8,000.

Keith's (C-D) (1,300; 75-95)—"Bus Stop" (20th) (2d wk). Big $7,000 after $11,000 opening stanza.

Loew's (Loew) (2,427; 50-80)—"Fastest Gun Alive" (M-G) and "Catered Affair" (M-G). Oke $8,000. Last week, "Duchin Story" (Col) (2d wk), $7,000.

Lyric (C-D) (1,600; $1.25-$2.20)—"Oklahoma" (Magna) (3d wk). Smash $18,000, continuing steady pace since opening. Three-week total looks approximately $52,000.

'Society' Smash $30,000, St. Louis

St. Louis, Sept. 18.

Holdovers are dominant this frame, with "Bad Seed" still fancy in its second week after a socko opening round at the St. Louis. "High Society" looms smash at Loew's, to pace new entrants. It is still nicely as it goes into a second stanza. "Seven Wonders of World" dipped below $20,000 for first time in weeks. Mercury sagged to below 70 degrees after a hot weekend.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (21st wk). Big $16,000. Last week, $15,000.

Fox (F&M) (5,000; 51-75)—"Pillars Of Sky" (U) and "Congo Crossing" (U). Opened today (Tues.). Last week, "Rawhide Years" (U) and "Seven Men Now" (WB), hep $13,000.

Loew's (Loew) (3,221; 75-90)—"High Society" (M-G) (2d wk). First frame was socko $30,000.

Orpheum (Loew) (1,914; 50-85)—"Autumn Leaves" (Col) and "Secret Treasure Mountain" (Col). Opened today (Tues.). Last week, "Eddy Duchin Story" (Col), nice $6,500.

Pageant (St. L. Amus.) (1,000; 90)—"Abdullah's Harem" (20th). Mild $1,000. Last week, "Riffi" (Indie) (3d wk), $1,500.

Richmond (St. L. Amus.) (400; $1.10)—"Abdullah's Harem" (20th). Fair $1,500. Last week, "Riffi" (Indie) (3d wk), $2,000.

St. Louis (St. L. Amus.) (4,000; 75-90)—"Bad Seed" (WB) (2d wk). Fancy $14,000 following $21,000 initial stanza.

Shady Oak (St. L. Amus.) (800; $1.10)—"Simon And Laura" (U) (2d wk). Good $2,000 after $2,500 first session.

'Seed' Smash $15,000 Tops K.C.; 'Land' Proud 12G, 'Wilder Years' Mild 7G

Kansas City, Sept. 18.

Current biz ranges from moderate to smash, standout being "Bad Seed" at the Paramount where it is riding high. It likely will stay. Nothing else is close except "Walk the Proud Land," okay at four Fox Midwest houses. Drive-ins continue in firstrun picture. "No Place To Hide" playing the Dickinson circuit's four-way setup. Schools are in full swing, changing the pattern of theatre attendance, slacking off matinees and drive-ins generally.

Estimates for This Week

Glen Dickinson, Leawood Drive-In, Shawnee Drive-In (Dickinson) (700, 700, 1,000 cars, 1,000 cars)—"No Place To Hide" (AA) and "Naked Hills" (AA). Modest $11,000. Last week, "The Killing" (UA) and "Nightmare" (UA), same.

Kimo (Dickinson) (504; 75-$1)—"Simon and Laura" (U) (4th wk). Light $1,000. Last week, $1,200.

Midland (Loew) (3,500; 60-80)—"These Wilder Years" (M-G) and "Dance, Little Lady" (T-L). Mild $7,000. Last week, "Fastest Gun Alive" (M-G) and "Patterns" (UA), $8,500.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (14th wk). Sparkling $17,000; holds. Last week, same.

Paramount (United Par) (1,900; 75-90)—"Bad Seed" (WB). Smash $15,000. Stays on. Last week, "Vagabond King" (Par), $7,000.

Rockhill (Little Art Theatres, Sher-Shulman) (750; 75-90)—"Proud and Beautiful" (Indie) (2d wk). Mild $1,200. Last week, $2,400.

Roxy (Durwood) (879; 75-90)—"Satellite in Sky" (WB) and "Seven Men from Now" (WB). Moderate $4,500. Last week, "Run For Sun" (UA), $4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-90)—"Walk Proud Land" (U) and "Outside the Law" (U). Okay $12,000. Last week, "Bus Stop" and "Abdullah's Harem" (20th) (2d wk), ditto.

Vogue (Golden) (550; 75-90)—"Paradine Case" (SRO) (reissue). Oke $1,500. Last week, "Intermezzo" (SRO) and "Portrait of Jennie" (SRO) (reissues), light $1,200.

'Wagon' Fast $13,000, Cincy, 'Wonders' Sockeroo 26G, 15th; 'Daughter' 10G

Cincinnati, Sept. 18.

Faring better than average three new bills are upping trade at the major stands in current frame. "Last Wagon" is in front with a good Albee figure. Trailing are "Ambassador's Daughter" at the Palace and "Lisbon" at Keith's. Former is rated okay. "High Society" is strutting to a slick total in sixth round at the Grand. "Seven Wonders of World" retains a lofty level in 15th week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Last Wagon" (20th). Rolling to good $13,000. Last week, "Proud and Profane" (Par) (2d wk), $9,500.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Indie) (15th wk). Dipping to $26,000, still hotsy, after last week's surge to $34,000 with lift from two extra matinees.

Grand (RKO) (1,400; 75-$1.50)—"High Society" (M-G) (6th wk). Trotting to slick $8,000, likely to hold another stanza. Last week, $8,500.

Keith's (Shor) (1,500; 75-$1.25)—"Lisbon" (Rep). Fair $7,500. Last week, "Bus Stop" (20th) (3d wk), $8,000.

Palace (RKO) (2,600; 75-$1.25)—"Ambassador's Daughter" (UA). Okay $10,000. Last week, "Bad Seed" (WB) (2d wk), same.

'Seed' Sturdy 19G, Cleve.; 'Land' 12G

Cleveland, Sept. 18.

"Bad Seed" still is blooming here currently with great second session at the Allen. "Walk Proud Land," paired with "Raw Edge," is rated nice at Hipp for a standout new entry. "Bandido" shapes good at State. "High Society" still is rousing in sixth round at Stillman.

Estimates for This Week

Allen (Stanley) (3,000; 70-$1)—"Bad Seed" (WB) (2d wk). Great $19,000. Last week, $27,000.

Hipp (Telem't) (3,700; 70-90)—"Raw Edge" (U) and "Walk Proud Land" (U). Fine $12,000. Last week, "Last Wagon" (20th), $14,500.

Ohio (Loew) (1,244; 70-90)—"Ambassador's Daughter" (UA) (m.o.). Brisk $8,000 for third downtown lap, after $7,000 last week.

Palace (RKO) (3,285; 70-90)—"Storm Center" (Col). Thin $7,500. Last week, "Girls in Prison" (Indie) and "Hot Rod Girl" (Indie), $14,000.

State (Loew) (3,500; 70-90)—"Bandido" (UA). Good $16,000. Last week, "Lisbon" (Rep), $10,000.

Stillman (Loew) (2,700; 70-90)—"High Society" (M-G) (6th wk). Rousing $11,000. Last week, $10,000.

'Land' Solid $8,000 In Wash.; 'Seed' 13G, 4th, 'Society' Tall 12G, 5th

Washington, Sept. 18.

Lack of new product is pulling down the b.o. average along main stem this week. With only one newcomer, and holdovers nearing end of runs, mid-town theatres are generally offish. "Walk Proud Land" at RKO Keith's, sole new entry, is rated okay. "Bus Stop" is sturdy in third stanza at Loew's Capitol. "High Society" is still socko in fifth week at Palace. "Cinerama Holiday," which winds up a full year at end of month, is still stout.

Estimates for This Week

Ambassador (SW) (1,480; 90-$1.25)—"Bad Seed" (WB) (4th wk). Good $5,000. Last week, same.

Capitol (Loew) (3,434; 85-$1.25)—"Bus Stop" (20th) (3d wk). Steady $14,000 after $22,000. Stays.

Columbia (Loew) (1,174; 70-90)—"Rebecca" (20th) (reissue) (2d wk). Bright $8,500 after $13,000 last week. Continues.

Dupont (Lopert) (372; 90-$1.15)—"Kid for Two Farthings" (Lop) (3d wk). Pleasant $4,500 after firm $5,500. Holds again.

Keith's (RKO) (1,939; 70-90)—"Walk the Proud Land" (U). Satisfactory $8,000. Last week, "Hot Rod Girl" (Indie) and "Girls in Prison" (Indie), $10,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Bad Seed" (WB) (4th wk). Oke $8,000. Last week, $9,600.

Palace (Loew) (2,360; 85-$1.25)—"High Society" (M-G) (5th-final wk). Winds up with pleasing $12,000 after $14,000 last week.

Playhouse (Lopert) (456; 75-$1.15)—"Riffi" (UMPO) (4th-final wk). So-so $4,000 after $4,500 last stanza.

Plaza (T-L) (290; 80-$1.25)—"Naked Night" (Indie) (3d wk). Neat $4,000 after $5,000 last week. Stays on.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (49th wk). Stout $12,000 after $11,000 last week. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Duchin Story" (Col) (9th wk). Steady $7,000 after $8,000 last week. Holds.

Key City Grosses

Estimated Total Gross

This Week $2,527,200
(Based on 23 cities and 238 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,548,800
(Based on 23 cities and 222 theatres.)

Hub on Skids; 'Wonders' Wham 35G, 'Okla.' Great At 32G, 'Wagon' $11,000

Boston, Sept. 18.

Back to school rush and the Jewish holiday will bop grosses here this week with a tapering off all around. "Oklahoma" at the new Saxon is sellout in second again. "Seven Wonders of World" is leading the city in fourth frame with a great take. New entries are not very good. "Johnny Concho" at the State and Orpheum shapes fair. "Queen of Babylon" at Paramount and Fenway is rated okay. "Last Wagon" with "Crashing Las Vegas" at Memorial also is oke. "Eddy Duchin Story" shows surprising strength in fifth round at the Astor. "Bad Seed" still is hefty in third at the Met.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.50)—"Duchin Story" (Col) (5th wk). Hot $15,000. Last week, ditto.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times) (11th wk). Neat $6,000. Last week, ditto.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.65)—"Seven Wonders World" (Cinerama) (4th wk). Hotsy $35,000. Last week, ditto.

Exeter (Indie) (1,200; 60-$1.25)—"Private's Progress" (DCA) (3d wk). Big $10,000. Last week, $10,500.

Fenway (NET) (1,373; 60-$1)—"Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Oke $4,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep), $6,000.

Kenmore (Indie) (700; 85-$1.25)—"Madame Butterfly" (IFE) (4th wk). Good $5,000. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.25)—"Last Wagon" (20th) and "Crashing Las Vegas" (AA). Okay $11,000. Last week, "Walk Proud Land" (U) and "Raw Edge" (U), $13,000.

Metropolitan (NET) (4,357; 75-$1.25)—"Bad Seed" (WB) and "Navy Wife" (AA) (3d wk). Hefty $14,500. Last week, $19,000.

Pilgrim (ATC) (2,100; 65-95)—"Huk" (UA) and "Hot Cars" (UA). Bright $9,500. Last week, "Miami Expose" (Col) and "Crowded Paradise" (Tudor), $7,000.

Paramount (NET) (1,700; 60-$1)—"Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Oke $10,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep), $11,000.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (2d wk). Lofty $32,000 sellout looms. Last week, ditto.

Orpheum (Loew) (3,000; 65-$1)—"Johnny Concho" (UA) and "Emergency Hospital" (UA). Fair $12,000. Last week, "Fastest Gun Alive" (M-G) and "Star of India" (UA) (2d wk-4 days), $6,000.

State (Loew) (3,000; 65-$1)—"Johnny Concho" (UA) and "Emergency Hospital" (UA). Modest $8,000. Last week, "Fastest Gun Alive" (M-G) and "Star of India" (UA) (2d wk-4 days), $4,000.

Chi Slower; 'Pillar'—'Trader' Mild $27,000, 'Bandido' Boff 25G, 'Bus' Loud 35G, 2d, 'Seed' Wow 33G, 3d

Chicago, Sept. 18.

Chi boxoffice pace is slowing down a bit this frame, with good coin going to a few strong holdovers and lack of standout openers very noticeable.

"Pillars of Sky" and "Amazon Trader" combo shapes a mild $27,000 in first round at the Chicago. At the Roosevelt, "Bandido" and "Rebel in Town" twin bill looks sock $25,000 opening week. The Grand is fair $8,500 for first week of "Queen of Babylon" and "Massacre" duo. "Secrets of Reef" gets a neat $3,800 in the same week at the Carnegie.

"Bus Stop" is holding nicely in the second Oriental frame. "Catered Affair" looms solid in second at the Loop. "Run for Sun" is bright in second round at the Esquire.

"High Society" still is wow in the third stanza at the Woods. "The Bad Seed" is smash in same week at the State-Lake. "Somebody Up There Likes Me" is waning in the fourth at the United Artists as "Riffi" stays okay in the seventh week at the Ziegfeld.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Secrets of Reef" (Cont). Neat $3,800. Last week, subsequent-run.

Chicago (B&K) (3,900; 98-$1.25) — "Pillars of Sky" (U) and "Amazon Traders" (WB). Poor $27,000. Last week, "Burning Hills" (WB) and "Seven Men From Now" (WB) (2d wk, $23,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Run For Sun" (UA) (2d wk). Fine $10,000. Last week, $16,000.

Grand (Indie) (1,200; 98-$1.25)—"Queen of Babylon" (20th) and "Massacre" (20th). Fair $8,500. Last week, "Mohawk" (20th) and "Abdullah's Harem" (20th), $8,500.

Loop (Telem't) (606; 90-$1.25)—"Catered Affair" (M-G) (2d wk). Good $12,000. Last week, $16,000.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (38th wk). So-so $18,500. Last week, $19,000.

Monroe (Indie) (1,000; 67-87)—"Shakedown" (U) and "Larceny" (U) (reissues). Slow $4,000. Last week, "Brute Force" (DCA) and "Naked City" (DCA)—(reissues), $5,000.

Oriental (Indie) (3,400; 98-$1.25)

(Continued on page 18)

Mpls. Still Offish With New Pix Weak; 'Bandido' Brittle 7G, 'Land' 5G

Minneapolis, Sept. 18.

Boxoffice's downward trend continues here as pix of lesser magnitude than those of the past summer take over. Current lineup of newcomers, including "Vagabond King," "Bandido" and "Walk the Proud Land," aren't keeping the cashiers too busy. "Vagabond" is especially slow. Holdovers still show strength. They are "King and I" and "Seven Wonders of the World" in 10th and seventh weeks, respectively, and "Bus Stop" and "Bad Seed" in fourth and third.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders World" (Indie) (7th wk). Pace for this is remarkable. Smash $23,000. Last week, $24,000.

Gopher (Berger) (1,000; 85-90)—"Shepherd of Hills" (Par) and "Trail of Lonesome Pine" (Par) (reissues). Slow $3,000. Last week, "Run for Sun" (UA), $3,800.

Lyric (Par) (1,000; 85-90)—"Bus Stop" (20th) (4th wk). Okay $4,500. Last week, $5,500.

Radio City (Par) (4,100; 85-90)—"Vagabond King" (Par). Some difference of opinion regarding this musical. Cast names probably not much boxoffice help. Dull $8,000. Last week, "Burning Hills" (WB), $8,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Bandido" (UA). Lukewarm $7,000. Last week, "Bad Seed" (WB) (2d wk), $9,500.

RKO Pan (RKO) (1,650; 75-90)—"Bad Seed" (WB) (m.o.). Still forte at $6,000 after two Orpheum weeks. Last week, "Stars in Dust" (U) and "Naked Dawn" (U), $3,500.

State (Par) (2,300; 85-90)—"Walk Proud Land" (U). Mild $5,000 or near. Last week, "Bigger Than Life" (20th), $5,800.

World (Mann) (85-$1.25)—"King and I" (20th) (10th wk). Continues its astonishing boxoffice form as fourth month nears. Boffo $5,000. Last week, $5,400.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wagon' Okay 14G, Toronto; 'Bus' 18G

Toronto, Sept. 18.

"Last Wagon" is only major newcomer here, but its only okay. "High Society" is still topping the city in third with great takings. "Bus Stop" also is big, also in third. "King and I" continues hep in seventh.

Estimates for This Week

Christie, Hyland (Rank) (677; 1,357; 75-$1)—"Lost" (Rank) and "Importance Being Earnest" (Rank). Okay $6,000. Last week, "Black Tent" (Rank) (2d wk), $4,000.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Catered Affair" (M-G). Great $9,000. Last week, "La Strada" (IFD) (3d wk), $4,500.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Bus Stop" (20th) (3d wk). Smash $18,000. Last week, $20,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 40-75)—"Kiss Before Dying" (UA) and "Unidentified Flying Objects" (UA). NSH $14,000. Last week, "Seven Men Now" (WB) and "King Coral Sea" (AA), $13,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Proud and Profane" (Par) (2d wk). Nice $10,000. Last week, $16,000.

Imperial (FP) (3,344; 60-$1.10)—"Last Wagon" (20th). Oke $14,000. Last week, "Pardners" (Par) (2d wk), $10,000.

Loew's, Uptown (Loew) (2,098; 2,745; 60-$1)—"High Society" (M-G) (3d wk). Smash $30,000. Last week, $40,000.

Shea's (FP) (2,375; 60-$1)—"King and I" (20th) (7th wk). Strong $11,000. Last week, $14,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (21st wk). Great $12,000. Last week, $12,500.

'TEXAN' TIGHT $8,000, PORT.; 'SOCIETY' 7G, 5TH

Portland, Ore., Sept. 18.

City is leading on extended-run pix for its main strength this stanza because the few newcomers are not getting far. "First Traveling Saleslady" is so-so at Broadway while "Vagabond King" looms dull at Paramount. "Bus Stop" is neat in its third round while "High Society" still is wow in fifth session at Liberty. "First Texan" is rated trim in opening frame at Orpheum.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"First Traveling Saleslady" (RKO) and "Magnificent Roughnecks" (AA). So-so $6,000. Last week, "Pillars of Sky" (U) and "Outside Law" (U) (2d wk), $7,100.

Fox (Evergreen) (1,536; $1-$1.25)—"Bus Stop" (20th) and "Queen of Babylon" (20th) (3d wk). Neat $7,500. Last week, $11,200.

Guild (Indie) (400; $1.25)—"Diabolique" (Indie) (5th wk). Fine $3,500. Last week, $3,300.

Liberty (Hamrick) (1,890; 90-$1.25)—"High Society" (M-G) (5th wk). Wham $7,000. Last week, $8,800.

Orpheum (Evergreen) (1,600; $1-$1.25)—"First Texan" (AA) and "Hold Back Night" (AA). Trim $8,000. Last week, "Burning Hills" (WB) and "Crashing Las Vegas" (AA), $7,900.

Paramount (Port-Par) (3,400; 90-$1.25)—"Vagabond King" (Par) and "Shadow of Fear" (UA). Dull $6,500. Last week, "Ambassador's Daughter" (UA) and "Sea Shall Not Have Them" (UA), $8,000.

'CONCHO' TORRID 12G, PITT; 'WAGON' $9,000

Pittsburgh, Sept. 18.

Business tapering off again, with holdovers everywhere except at Penn and Fulton, where "Johnny Concho" and "The Last Wagon," respectively, are doing nicely. "Bad Seed" at Stanley and "Bus Stop" at Harris, both in third stanzas, may rate another week since neither house has anything big to follow them. "Riffi" is still strong at Squirrel Hill. "The Killing" will wind up fine five-week stay at Guild with okay takings.

Estimates for This Week

Fulton (Shea) (1,700; 65-99)—"Last Wagon" (20th). Solid $9,000 or near. Last week, "Away All Boats" (U) (3d wk), $6,000.

Guild (Green) (560; 85-99)—"Killing" (UA) (5th wk). Still strong but has to come out for "Lust for Life" (M-G). Sock $1,700 or near. Last week, $1,900.

Harris (Harris) (2,165; 65-$1.25)—"Bus Stop" (20th) (3d wk). Holding up nicely at $9,500; enough to stay again. Last week, $10,500.

Nixon (Rubin) (1,700; $1.25-$2.40)—"Oklahoma" (Magna) (14th wk). Not much change. Looks like $8,500 again, same as last week.

Penn (UA) (3,300; 65-99)—"Johnny Concho" (UA). Should get hot $12,000. Last week, "Ambassador's Daughter" (UA), same.

Squirrel Hill (SW) (900; 85-99)—"Rififi" (UMPO) (3d wk). Lofty $3,000 or over. Last week, $3,600.

Stanley (SW) (3,800; 85-$1.25)—"Bad Seed" (WB) (3d wk). Bounced back Saturday and Sunday with better than $12,000, excellent at this stage of run. Chance of holding again. Last week, $16,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Indie) (22th wk). Continues smash $19,000. Last week, $19,500.

Frisco Dips But 'Society' Big 12G

San Francisco, Sept. 18.

Film biz has been slipping here since Labor Day, and current round is typical. Warm, fog-free weeks and pro football games are blamed for damage to wickets on Market Street. "High Society" in sixth week and "La Strada" are still big, but "Cinerama Holiday" and "Oklahoma" nosedived after hefty summer takes. "Eddy Duchin Story" also is big in fifth session "Ambassador's Daughter" looks barely okay while "Queen of Babylon" shapes mild.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Mild $9,000. Last week, "Bigger Than Life" (20th) and "Murder Trial Jamie Dawn" (AA), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bus Stop" (20th) and "Naked Hills" (AA) (3d wk). Okay $10,500. Last week, $13,000.

Warfield (Loew) (2,656; 65-90)—"High Society" (M-G) (6th wk). Socko $12,000. Last week, $15,000.

Paramount (Par) (2,646; 90-$1)—"Burning Hills" (WB) and "Secret Treasure Mountain" (Col). Modest $13,000. Last week, "She-Creature" (Indie) and "It Conquered World" (Indie), $18,000.

St. Francis (Par) (1,400; $1-$1.25)—"Duchin Story" (Col) (5th wk). Big $8,000. Last week, $11,000.

Orpheum (Cinerama Theatres, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (59th wk). Fine $14,000. Last week, $19,000.

United Artists (No. Coast) (1,207; 70-$1)—"Ambassador's Daughter" (UA) and "Shadow of Fear" (UA). Oke $8,800. Last week, "Bandido" (UA) and "Hot Cars" (UA) (2d wk), $8,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"High Noon" (UA) and "Moon Is Blue" (UA) (reissues) (2d wk). Okay $2,700. Last week, $3,700.

Larkin (Rosener) (400; $1)—"Madame Butterfly" (Indie) (5th wk). Fast $3,100. Last week, $3,300.

Clay (Rosener) (400; $1)—"Golden Demon" (Indie) (3d wk). Good $2,500. Last week, $2,800.

Vogue (S.F. Theatres) (377; $1.25-$1.50)—"La Strada" (Indie) (2d wk). Hot $4,200. Last week, $5,500.

Bridge (Schwarz) (396; $1-$1.25)—"Will Any Gentleman?" (Indie) and "Make Me an Offer" (Indie) (2d wk). Good $2,500. Last week, $3,000.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (30th wk). Nice $16,000. Last week, $20,300.

B'way: 'Seed' Sprouts Tall $49,000, 'King' Fair 30G, 'Beyond' Okay 17G, 'Killers'-Vaude 23G, 'War' 68G, 4th

Arrival of four new bills in the past seven days is giving Broadway firstrun theatres a fairly nice lift currently. The rain, starting early Saturday evening, cut into trade but the cooler weather Sunday (16) gave the boxoffice a surprisingly stout boost.

Standout newcomer is "Bad Seed," with a wow $49,000 or near for first week at the Astor. "The Killers," an oldie, with vaudeville, is again proving its draw, with a smash $23,000 in prospect for first week at the Palace.

"Vagabond King" shapes only fair with $30,000 opening session at the Paramount. It goes into second week today. "Beyond Reasonable Doubt" looks to get an okay $17,000 at the State opening round.

"High Society" with stageshow is heading for a good $125,000 in sixth stanza at the Music Hall, and holds for a seventh week. Picture has opened in nearby area's lesser-run theatres and, of course, this has cut into the take at the Hall during the last two weeks. "Bus Stop" plus stageshow looks like a big $70,000 in current (3d) round at the Roxy. It continues.

"War and Peace" wound its fourth frame last night (Tues.) at the Capitol with a great $68,000. "Back From Eternity" is heading for a nice $16,000 or close at the Victorian in second week.

"Seven Wonders of World" was smash $46,700 in 22d round at the Warner, and is now its 23d session. "Oklahoma" looks to get an okay $20,500 in current (49th) stanza at the Rivoli.

"Moby Dick" landed an okay $20,000 in 11th week day-dating at Criterion and Sutton. "Lisbon" finished an 8-day third session at the Mayfair with a mild $7,500. "Attack" comes in today (Wed.). at the house.

"Lust For Life" started its regular run yesterday (Tues.) at the Plaza after a sellout benefit precm Monday (17) night.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Bad Seed" (WB) (2d wk). First week ended last night (Tues.) hit terrific $49,000 or near. In ahead, "Autumn Leaves" (Col) (6th wk), $14,000.

Baronet (Reade) (430; $1.25-$1.80)—"Secrets of Reef" (Indie) (9th wk). Eighth round finished Monday (17) was big $7,300. Seventh was $7,000.

Capitol (Loew) (4,820; $1-$2.50)—"War and Peace" (Par) (5th wk). Fourth stanza concluded last night (Tues.) held at great $68,000 or near. Third was $83,000.

Criterion (Moss) (1,700; 75-$2.30)—"Moby Dick" (WB), (12th wk). The 11th round ended last night (Tues.) was okay $12,000 or close. The 10th week was $14,000.

Fine Arts (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (16th wk). The 15th week finished last night (Tues.) was sockeroo $9,400. The 14th was $10,000.

Globe (Brandt) (1,500; 70-$1.50)—"Satellite in Sky" (WB) (2d wk-6 days). This session dipped to light $6,000. First was $8,000. "Last Wagon" (20th) opens Friday.

Guild (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (9th wk). The eighth session finished Monday (17) was great $14,500 same as for seventh week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Attack" (UA). Opens today (Wed.). In ahead, "Lisbon" (Rep) (3d wk-8 days), fair $7,500 after $8,000 for second (7-day), week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Yank Kwei Fei" (BV) (2d wk). First round ended Sunday (16) was nice $10,000. Pic looks in for run despite some weakie notices.

Palace (RKO) (1,700; 50-$1.60)—"The Killers" (U) (reissue) and vaudeville. Week ending tomorrow (Thurs.) looks to hit sock $23,000, being terrif for an oldie pic. Last week, "Walk Proud Land" (U) with vaude, $20,000.

Paramount (ABC-Par) (3,665; $1-$2)—"Vagabond King" (Par) (2d wk). Initial week concluded last night (Tues.) was fair $30,000. Stays on, with "Toward the Unknown" (WB) set to come in Sept. 27.

Paris (Pathe Cinema) (568; 90-$1.80)—"Papa, Mama, Maid" (Indie) (4th wk). Third round finished with lively $5,200 after $7,000 in second week. "Silent World" (Col) opens Sept. 24.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85) — "High Society" (M-G) and stageshow (6th wk). Current session winding today (Wed.) looks good $125,000, making $1,030,000 total gross for first six weeks. Fifth was $147,000 and quite a drop from fourth week's $180,000, but still great. Goes seventh week, with "Tea and Sympathy" (M-G) due in Sept. 27.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (49th wk). Current round finishing today (Wed.) looks like oke $20,500 after $21,000 for 48th week. "Around World in 80 Days" (Indie) preems Oct. 17.

Plaza (Brecher) (525; $1.25-$1.80)—"Lust For Life" (M-G). Opened with gala preem Monday (17) night. In ahead, "Tom and Jerry Film Festival" (M-G) (3d wk-6 days), fair $4,200 after $6,000 for second full week.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Bus Stop" (20th) and stagebill (3d wk). This session ending tomorrow (Thurs.) night looks to hit big $70,000. Second was $79,000. Stays on.

State (Loew's) (3,450; 78-$1.75)—"Beyond Reasonable Doubt" (RKO) Initial stanza ending today (Wed.) likely will reach okay $17,000 or near. Holds on. Last week, "Away All Boats" (U) (4th wk), fancy $15,000, over hopes, to wind a very fine extended-run here.

Sutton (R&B) (561; $1-$2)—"Moby Dick" (WB) (12th wk). Still solid in 11th round concluded last night (Tues.), with $8,000. The 10th week was $7,500.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (10th wk). Ninth week finished Sunday (16) was smash $13,500. The eighth was $14,000.

Victoria (City Inv.) (1,060; 50-$2)—"Back From Eternity" (RKO) (2d wk). Initial holdover stanza ending Friday (21) looks like fine $16,000 or close. First was $21,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Indie) (23d wk). The 22d week concluded Saturday (15) hit $46,700. The 21st round, taking in Labor Day, was $54,900. Stays on indef.

L'ville Perking; 'Okla.' Sock $12,000, 'Kiss' Oke $9,000, 'Cry' Crisp 7G

Louisville, Sept. 18.

Biz at the downtown houses is picking up this week, now that patrons are settling into the fall routine. Also the State Fair, which copped the big attention for nine days, has ended, and some nice grosses are current at the first-runs. "Oklahoma" at the Brown had sellouts over the weekend on night shows. Mary Ann with "Cry in Night" is perking. "Kiss Before Dying" and "Ghost Town" combo at the Rialto is just okay. "Bandido" and "Hot Cars" at Loew's looms fair. "Vagabond King," is modest at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (United Artists) (1,000; $1.25-$2)—"Oklahoma" (Magna) (4th wk). Another sellout Saturday (15) night helping for nice $12,000. Last week, $13,000.

Kentucky (Switow) (1,000; 50-85)—"Vagabond King" (Par). Modest $5,000. Last week, "Proud and Profane" (Par) (3d wk), $6,000.

Loew's (United Artists) (3,000; 50-85)—"Bandido" (UA) and "Hot Cars" (UA). Likely fairish $7,000. Last week, "Johnny Concho" (UA) and "Star of India" (UA), $5,500.

Mary Anderson (People's) (1,000; 50-85)—"Cry in Night" (WB). Fine $7,000. Last week, "Burning Hills" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Kiss Before Dying" (UA) and "Ghost Town" (UA). Oke $9,000. Last week, "Bus Stop" (20th) (2d wk), $10,000.

'Bus' Boffo $16,000 In Denver; 'Pillars' 12G

Denver, Sept. 18.

Nothing spectacular here this round, with three holding. Holdovers include "Bus Stop" at Centre, which is smash opening week, and "Madam Butterfly" at Esquire. "Vagabond King" is rated poor at Denham, but "Pillars of Sky" looks fine opening round at Paramount. "Moby Dick" shapes good in second round at the Denver.

Estimates for This Week

Centre (Fox) (1,247; 75-$1.25)—"Bus Stop" (20th). Smash $16,000.

(Continued on page 18)

TO THE EXPERIMENTAL ROCKET PILOTS, WHO CLIMB ALOFT INTO THE UNSEEN, THE UNCONQUERED AND THE UNKNOWN, AND WHO ARE PROBING NOT ONLY OUTER SPACE BUT ALSO THE OUTER LIMITS OF MAN HIMSELF-- THIS PICTURE IS DEDICATED.

AD INEXPLORATA
TOWARD THE UNKNOWN

Here is

WILLIAM HOLDEN

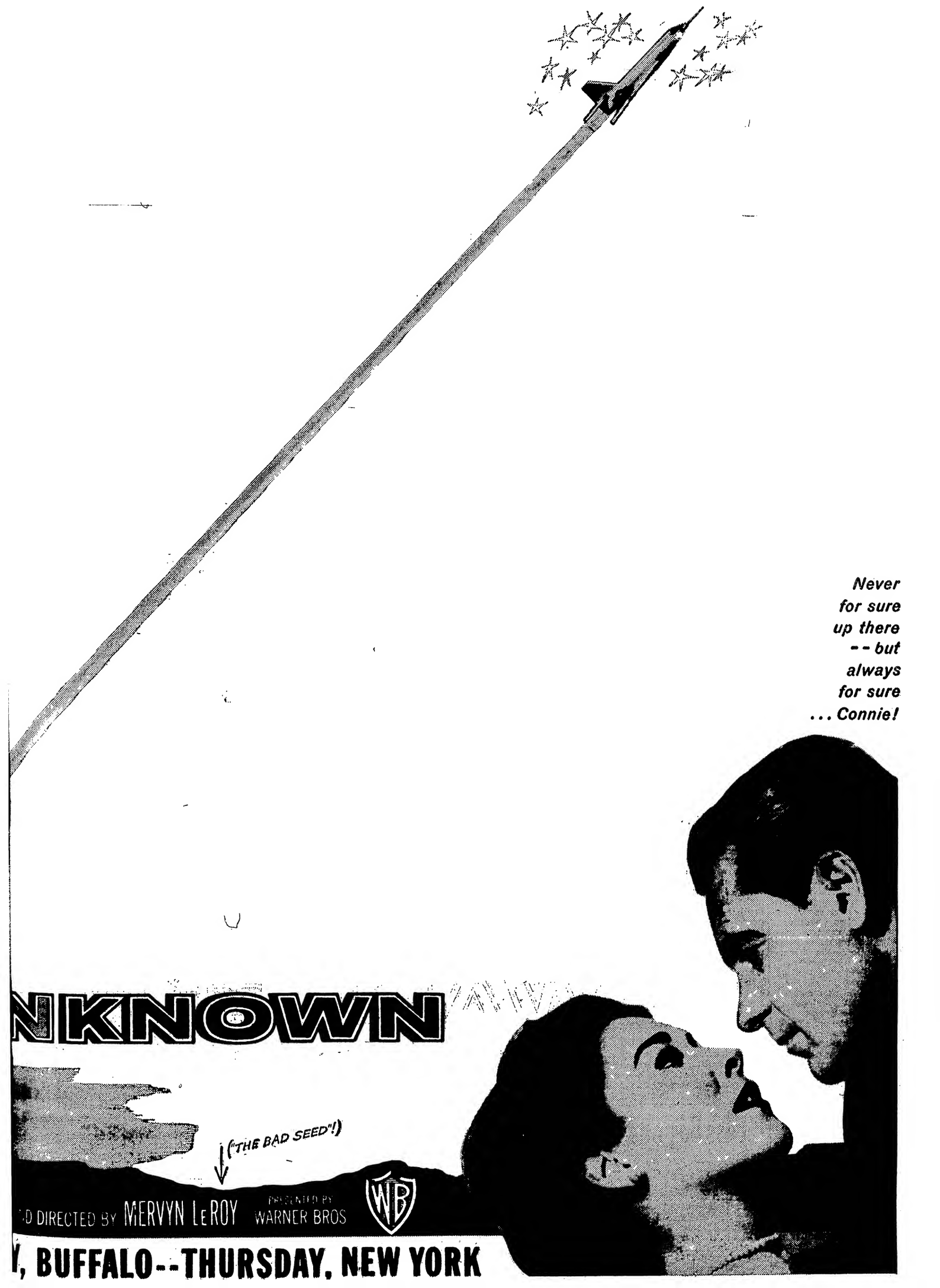
as Linc Bond, Rocket Pilot, U.S.A., in

TOWARD THE U

From Warner Bros. in WarnerColor

LLOYD NOLAN · VIRGINIA LEITH · CHARLES McGRAW

FIRST ENGAGEMENTS: NEXT TUESDAY, BALTIMORE WEDNES


Never
for sure
up there
-- but
always
for sure
... Connie!
NKNOWN
("THE BAD SEED"!)
D DIRECTED BY MERVYN LeROY
PRESENTED BY
WARNER BROS
WB
, BUFFALO--THURSDAY, NEW YORK

VIDEO REVENUES SPREAD OVER YEARS DOPED TO CUSHION METRO REPORTS

Decision of Loew's Inc. to release its pre-1948 films to television via a leasing arrangement rather than by outright sale is seen placing the company in the strongest financial position it has enjoyed in several years. While the results of the video deals may not be shown in immediate financial reports, they nevertheless will be reflected over a number of years.

In a sense, the type of arrangements which prexy Arthur M. Loew and his management team have concluded represent a cushion or an annual annuity for the company. Even if the film company's basic business of providing pictures for theatres should decrease substantially, Loew's is still assured of a hefty annual income from its tv and allied activities.

On the basis of the tv deals already concluded, representing an additional book income of $20,000,000, Loew's according to the estimate of one Wall Street firm, has built up a potential income of $3,000,000 a year over the next five years. The arrangements with the television stations which leased the Loew's pre-1948 library called for the payment of one-third down, with the remainder being doled out over five-year period. In addition to this income, Loew's will also receive a percentage of the profits from the two stations in which it acquired an interest as part of the film lease agreement.

Loew's potential annual income from tv can be considerably increased by an extension of its leasing arrangements from the present 12 to about 50 marketing areas in the country. The film company is also assured of $500,000 annually for ten years from its $10,000,000 deal with Films Inc. for the domestic distribution of Metro films in 16m. Added coin, it's figured, can also be derived for special leasing of the pre-1948 films not included in the tv package—"The Wizard of Oz" and "Gone With the Wind," for example, and for leasing of the post-1948 pictures. If color televising becomes common, Loew's can anticipate additional revenue, since the present tv package deal is restricted to black and white transmission only, calling for the negotiation of new terms when color becomes available to each of the stations involved.

The Wall St. firm of Arthur Wiesenberger & Co., analyzing Loew's potential in its investment report, figures that the film company's new activities could result in an income of $10,000,000 to $12,000,000 annually. The net, according to Wiesenberger, might exceed $5,000,000 a year after allowing 10% for expenses and 50% for taxes. "Not bad for an asset carried at $1 on company books," the Wall St. firm comments.

The Loew's moves, according to Wiesenberger, are part of an effort "to capitalize upon its very substantial asset values, estimated around $60 a share, both stated and unstated." Brokerage house feel that Loew's recently 20¼, qualifies as a "very special" situation for investors "seeking issues likely to be insulated from a general market reaction by special circumstances."

The "new look" in Loew's financial outlook tends to give strong support to the position of prexy Arthur M. Loew who staunchly resisted efforts by the banker members of the company's board to sell the film library outright for $50,000,000.

Glamor, Tho Faded

Nightclubs all over the country are experiencing financial difficulties, but Columbia Pictures feels that the public still is interested in the more-famous cafes.

As a result, the studio is rereleasing a series of shorts, originally made some six years ago, based on top Manhattan niteries. Ironically, some of the places depicted have since shuttered.

Included in the series are Versailles, "Havana's Madrid, Village Barn, "Leon & Eddie's," Eddie Condon and an all-inclusive "New York After Midnight."

Berger Raps M-G For Sales Terms, 'Heart Change'

Minneapolis, Sept. 18.

Bennie Berger, North Central Allied prexy, who until recently invariably has had kind words for Metro - Goldwyn - Mayer alone among the major distributors, has attacked this company in the current NCA bulletin. This is ascribed to Metro's "no adjustments" high percentage deals on "I'll Cry Tomorrow" and "High Society."

In his "message" Berger urges this territory's exhibitor "for the good of all theatreowners to abstain from buying or booking any 50% pictures without a review, and you should begin with 'High Society,' unless Metro reverts to its former sane policy."

The Berger "message" not only assails the film company for its change of sales heart, but also accuses it of "pouring a lot of money into lousy pictures" and gives it advice regarding the solution of its "problems."

Another quote:

"Wake up, Metro. Eliminate some of the mathematicians and use the same brains that your fathers used—those who came from the college of hard knocks and made MGM the world's greatest producing company, one that was so considered and respected for so many years. Don't allow this great organization to go to pot, which is the direction for which it's presently headed . . . You've made a serious mistake in this new policy. It's not too late for you to call in representatives from Allied for the purpose of developing a substitute plan for the benefit of all concerned.

"Allied doesn't wish to hurt their friends, and we have considered you a friend for many years . . . Do not destroy the good will which took so many years to develop."

Freak Mishap Litigation

Corpus Christi, Tex., Sept. 18.

A $16,000 damage suit was filed recently against Tito Sandoval, doing business as the San Pedro Drive-In Theatre. The suit, filed by Enrique Garza in behalf of Emede Gilberto Garza, a minor, alleged that the boy lost an eye when struck by a piece of oyster shell at the ozoner on Aug. 4, 1954.

The suit maintained that the shell was thrown by a group of juveniles or from a tire of a truck operated by the drive-in.

Hands-Cross-Seas

Continued from page 4

day Friday (21) on showmanship. A special showmanship brochure, stemming from the national showmanship conference held in Chicago recently, will be distributed and discussed.

The TOA meeting is part of a Motion Picture Industry Trade Show and Equipment Exposition, jointly sponsored by organized equipment and concession manufacturers, dealers and exhibitors. The trade show, which will also run through Monday (24), will house a record 225 booths, under the joint aegis of the Theatre Equipment and Supply Manufacturer's Assn., Theatre Equipment Dealers Assn., Popcorn and Concessions Assn., and TOA. All four groups are holding conventions or annual business meetings concurrently with the trade show. The 225 booths at this year's show exceed by 21 the 204 booths at the equipment and concessions show in Chicago last November.

Samuel Rosen, honorary chairman of the TOA convention and executive v.p. of Stanley Warner, will open the convention tomorrow (Thurs.) at 10 a.m. with the official welcome. He will introduce his brother-in-law, S. H. (Si) Fabian, president of SW, who will deliver the keynote address.

TOA officials arrived in N. Y. several days before the opening of the convention. Following preliminary convention meetings, the board of directors and the executive committee will meet at the Hotel Pierre today (Wed.). Group will weigh the slate of new officers submitted by the nominating committee.

Round of social activities includes luncheons, cocktail parties, a special Cinerama screening of "Seven Wonders of the World," banquets, sightseeing, and a special program for the distaffers.

Tight Bookings: Fewer Houses On Main Stem

An accumulation of long-running blockbuster product having strong extended-run quality is seen causing a serious shortage of top Broadway showcases for new pictures. In addition, the possibility that Globe may still be converted to a legit house and the return of the Palace to a legit policy with the Judy Garland show will cut down the outlets for lowercase entries.

With "War and Peace" at the Capitol expected to run for several months, "Giant" will be moving into the Roxy on Oct. 10 with continuous performances and "The 10 Commandments" is set for the Criterion in mid-November on a two-a-day policy. Both pictures are expected to have long runs, thus "knocking out" two additional houses. Two other theatres have been outside the regular picture orbit for some time—the Warner with Cinerama and the Rivoli with Todd-AO. Mike Todd's "Around the World in 80 Days" is set for a Rivoli opening in October and will replace the current "Oklahoma," now in its last three weeks.

The decrease in the number of Broadway possibilities may give several of the other theatres an opportunity to benefit via the acquisition of more important product. Loew's State on Broadway, which in recent years has been getting lower "A" films, may have a chance to move up a notch in the quality of the film entertainment it can offer. Ditto the Paramount and, to a lesser extent, the Mayfair. The Astor continues in a solid position as a grade "A" house and the Victoria undoubtedly will have a chance to move up slightly.

Increase in the number of three-hours-and-plus films running on extended engagements bears out the prediction of some filmites that the industry is gearing itself for a class type of operation similar to a degree to the legitimate theatre. The Cinerama and Todd-AO houses are already operating on a reserved seat two-a-day basis and "10 Commandments" joins the policy when it bows at the Criterion.

Fees Fog on Films Made After 1948

Studios Grope for a Fiscal Format Accommodating Actors, Writers, Directors—and a Profit, Too

Hollywood, Sept. 18.

Major studios are proceeding slowly with their discussions of a format for the release to television of post-1948 pix. Subject has been investigated thoroughly by the Motion Picture Producers Assn., but a decision has been delayed for at least two weeks.

Producers are trying to work out a formula to cut in the various guilds on the made-after-1948 features when sold. Actors, writers and directors are contractually protected but MPPA hopes to work out a percentage formula that will be acceptable and still permit a profit.

Please Respect Our Customs

American film companies have a request from the Nationalist Chinese on Taiwan on their hands.

Current Chinese titles on pix going into Taiwan read from left to right.

The Chinese are used to reading them from right to left. Could the titling practice be changed?

It will be changed.

Inside Stuff—Pictures

Telenews Theatre in San Francisco, has done very well with "Secrets of the Reef," which features a sequence showing the birth of sea horses. For lobby display boss Johnny Parsons borrowed some live sea horses from Steinhart Aquarium and, sure enough, while the sea horses were being born on the screen a better show was in progress in the lobby—more sea horses were being born.

Anticipating increased theatrical and telefilm production, Warners has begun construction of a western town set on a six-acre area of the backlot. It will be one of the largest western sets ever constructed at the main studio and will supplement those available at Warners Calabasas Ranch. Studio will produce 20 telepix in the "Cheyenne" series and has already announced "Marshal of Independence," "Guns of the Timberland" and "Yellowstone Kelly" for feature filming.

Film and legit choreographer Eugene Loring is seeking deals with the picture studios to use the terp scenes from top musicals in his "Kinseography" system of dance notation. He has in mind the issuance of an inexpensive textbook on the system for use by dance schools with this to be followed by publication of the choreographic notations taken from feature pictures. This material, along with music, would be sold similarly as sheet-music. "Kinseography" uses only 13 symbols which convey to the student each dance movement and the amount of time each position is held.

Tyrone Guthrie not only didn't see the rushes of "Oedipus Rex" but two months after the 12-day shooting was finished he still hadn't seen a foot of it. So June Calwood reports in Weekend Magazine (15). The color celluloid was shipped in sealed cans from Toronto to Hollywood for processing. If critical reception is poor and "Oedipus" can't make the art-house circuit, Miss Calwood quotes producer Leonid Kipnis, "I'll show it in museum auditoriums, church basements and to private groups of film devotees for longer than I live. It's a slow way to get your money back, but it's worth doing." Cost is estimated at "between $200,000 and $300,000."

She also quotes Kipnis: "I have known three men of real genius in my life: Stanislavsky in Russia, Max Reinhardt in Germany and now Tyrone Guthrie in Canada. I am a very lucky man."

In a switch from the usual practice of getting Hollywood names to give testimonials, Hollywood has now come to Madison Ave. to line up plugs for its product. Martin Davis, eastern publicity chief of Allied Artists, has entered into a deal with Endorsements Inc., a N.Y. outfit specializing in supplying ad agencies with personality testimonials, on AA's new release, "Friendly Persuasion." Such names as Amy Vanderbilt, Bill Stern, Yogi Berra, Martin Block, among others, have had screening of the pic arranged and their quotes will be used in the AA campaign for the film.

It's the first time that a Hollywood producer has employed the services of Endorsements Inc. Latter, headed by Jules Alberti, has contacts with the top names in all walks of life and frequently gets the testimonial in return for the publicity payoff.

Still Photogs (With Personal Reps) More 'n' More In on Film Ballyhoo; Dig Own Magazine Copy Slants

Top flight independent still photographers are playing an increasingly important sideline role in film-making. These high-priced lensmen—some earning up to $25,000 to work on a single feature—are being brought in by the Hollywood studios to plot and execute a "production" in stills. The layouts are calculated to tell the story of the motion picture involved and are used more and more by the important magazines.

The shutter experts taking the film jobs include Gjon Mili, Bob Willoughby, Don Ornitz, Phil Stern, Zinn Arthur, Sam Shaw, Richard Avedon and Bob Landry. Also agencies such as Globe Photos, Magnum and Graphic House have taken on greater dimensions because of the Hollywood work.

In past, unit publicists and photographers worked on a film under the direction of the studio publicity director. Photog often ad libbed his material, that is, shooting scenes that were suggested on a day-to-day basis but with little thought of pictorial story continuity. Photos were processed through the usual studio publicity channels. Lack of special care, it's now figured, meant the loss of mag breaks.

Search for Slants

Now, studios hire one or several outside indies to work with the unit man on important productions. The cameramen go over the script in search of story ideas to suit the specific needs of various publications. Importantly, Life, Look and the other top mags can immediately spot the work of experts and, naturally, are more inclined to publish their material.

In many cases, the photogs, and film publicity reps approach the various publications in advance to determine what each would like in the way of a layout. Stills are either sold or offered gratis, depending on the type of deal which the studio has with the photogs.

Among the first companies to take the special photography was 20th-Fox with "Panic in the Streets." Ad-pub v.p. Charles Einfeld and publicity chief David Golding set the arrangement with Sam Shaw.

When Golding switched to Samuel Goldwyn he and his associate, Martin S. Davis, nabbed Gjon Mili for "Hans Christian Andersen." The mag coverage was unusually extensive in both instances and doubtless influenced the increase in employment of the special photogs. Davis, now eastern ad-pub chief of Allied Artists, and John Flynn, national director, contracted for no less than five Globe lensmen to cover "Friendly Persuasion" during its entire production. The result of this is that "FP" will be represented in just about every national mag.

Further indicating the extent of this photography business is the fact that Globe now has offices throughout Europe doing the pictorial features for mags in England and on the Continent in addition to the United States.

U's Exchanges

Continued from page 5

what happens this fall and winter," he noted. "If the business holds its own, fine. If we're hit again by television, and all the theatrical features that will be shown on it, that's a different story. But then there is still plenty of time to think of trimming our sails further."

Berlin an Artists' Mecca as 6th Cultural Festival Gets Underway

Berlin, Sept. 11.

The Sixth Berlin Cultural Festival, which opens here next Sunday (16) with a concert by the Berlin Philharmonic under the baton of Wolfgang Sawallisch and works by Richard Strauss, Haendel and Mohaupt, will again bring noted entertainers and artists from many parts of the world to the city. Fest committee, along with the Senate of W-Berlin, is taking much pains to make this art junket as glamorous and substantial as possible.

Critically speaking, it has often been complained that the Festival is not receiving as much attention as it deserves. It, for instance, still stands considerably in the shadow of the local annual Film Festival although latter has not the big financial support as the cultural fete has.

Some of the events promise, if measured by the advance ticket sale, to become top attractions. That particularly applies to the guest appearances of the foreign ensembles, such as the New York City Ballet, the Ballet Espanol Ximenex-Vargas of Madrid, the Edinburgh Festival Company and Our Lady's Choral Society which will be conducted by Sir John Barbirolli, etc.

Tariffs Moderate

Prices, incidentally, are extremely reasonable compared to other presentations at European culture festivals. The best seat in the house at any local presentation would cost the same or less than one of the cheaper seats at the Salzburg or Bayreuth festivals.

Running together with Berlin's art junket is the German Industrial Fair in the exhibition halls at the Funkturm. The show draws 900,000 visitors annually and firms from several nations contribute displays and swap ideas on industrial methods. The U. S. plans to present a replica of the artificial earth satellite and other atmospheric missiles at the Marshall house on the Funkturm grounds during the Industrial Fair.

The Industrial Fair will tee off next Sunday (16) and run until the end of this month. At the same time Berlin will also have its October Fest which, true to the old Munich tradition, includes a big amusement park at the Zoo and many frame events along the line.

Manchester Exhibs Would Withhold Pix Of Any Age From TV

Manchester, Eng., Sept. 18.

The local Association of Independent Cinemas will oppose any extension of the existing provision of films for tv. It believes feature films should be withheld irrespective of age.

Referring to reports that the BBC is eager to enter into arrangements to show between 12 and 20 films a year, the chairman, Dennis Walls, said he understood the BBC would be prepared to give an undertaking not to use any of the backlog of American pictures which were for sale to television services in America.

The BBC, however, could not promise that independent television would not take any of the American backlog pictures.

It had been suggested that films for tv should be about seven years old from their release date, but some reissues for commercial cinema showing were older than seven years. Full-length films were the exhibs' stock-in-trade, and he was against their being shown on BBC tv.

More Mex Pix in Israel

Mexico City, Sept. 18.

Wider and better playing of Mexican pix in Israeli is to be attained pronto with moves to establish an exchange in Tel Aviv, reported Solomon Wallerstein, brother of Gregorio Wallerstein, a top producer in Mexico, recently returned here from a business visit to Israeli.

Wallerstein cited the click of two pix made in Israeli on exhibition in Mexico recently as demonstrating important interest in mutual film playing between the two republics.

Edinburgh Aims to Make Its Film Fest 'Important'

Edinburgh, Sept. 18.

The International Film Festival here has not been built up as a tourist attraction or as a subsidized Government jamboree, according to chairman Norman Wilson. Nor is it a publicity stunt for the film trade, he said, in a speech here.

According to Wilson, the Edinburgh Film Festival has now established itself as an important world event.

Organizers, he added, are determined to make Edinburgh "the Festival which commands the respect and attention of film-makers, and of the film industry, and of all who are concerned in any way with the use and influence of the cinema in the world today."

Over 170 films from more than 30 countries were shown at the recent Festival.

Goldwyn Denies Yanks Don't Support British Films to Full Extent

London, Sept. 18.

Samuel Goldwyn challenged the "theme song" that America does not give proper support to British films when speaking at a dinner in his honor organized by the four major trade associations. Responding to a toast proposed by Sir Arthur Jarratt and supported by Darryl F. Zanuck and John Davis, he said this was a matter which depended entirely on the public. They could not be persuaded to go to a theatre just because the industry wanted them to.

Goldwyn opined that the British production industry was stretching its resources. In the past year, 134 features had been made —but Britain had no right to make that number. He felt they should make fewer but better films which would command support in world markets, including America.

The veteran Hollywood producer admitted that the high incidence of the admission tax hurt the industry seriously but he did not consider that production ills could be solved by means of a subsidy. The mere existence of a subsidy tended to encourage more, rather than less, production.

Thinks Prod. Cut Would Help

If Britain were to cut its production to 25%, there would be no loss in employment. It would take much longer to make such quality pictures and they would have longer playing time. He admitted he had made similar observations to the Board of Trade prexy, Peter Thorneycroft, during an informal discussion.

Referring to an aside by John Davis in regard to their top grossing production, "Reach for the Sky," Goldwyn commented this showed film production to be even more chancy than the gaming tables. Roulette paid out at 35 to 1, but with British films the odds appeared to be 100 to 1.

In his introductory comment Jarratt described Goldwyn as the greatest and finest salesman the industry has ever known and he suggested that he employ his direct salesmanship methods to "our stony-hearted chancellor."

"Goldwyn," he added, "has not only collected real glory, He's collected—and collected."

In winding up the speeches, Sir Michael Balcon appealed to Goldwyn to reconsider the question of a subsidy. British pictures, he averred, would perish without the Eady levy.

Stahl's Production Leap

Mexico City, Sept. 11.

Jorge Stahl, pioneer studio operator, plans to step into film production shortly via Mexico Films which he's organizing with his three sons.

Initial venture is slated to roll in early winter, probably at Stahl's San Angel Inn Studios here. This lot, incidentally, is currently under lease to Filmex.

Salute to Rank's 21st

London, Sept. 18.

The National Film Theatre is to present a season of films distributed by the Rank Organization in tribute to the company's 21st anniversary.

The season opens Sunday (23) with "Henry V," and "Hamlet" will be screened the following day. With breaks, it will run through to Nov. 7 and selected subjects include "Pygmalion," "Major Barbara," "Oliver Twist," "Brief Encounter," "Odd Man Out" and "The Lavender Hill Mob."

French Pix Seek Red Chinese Biz

Paris, Sept. 18.

French films, which have gained the main Western foothold in Russia and satellite countries, are now ready for an assault on the Red Chinese market. Recent film accord with Russia stressed outright buying of films on the part of each country, without the exchange demanded by the Soviets. France promised to take at least 10 pix and assured a more equitable chance in Gallic firstrun theatres. This is being applied to all Soviet orbit deals.

A French Film Week is now planned for Peking late in October while a cultural exchange will begin with a trip of the Comedie Francaise there. The Chinese Opera too, makes another Paris pilgrimage where it scored a triumph two years ago.

French looksee at the proposed new mart shows one that has about 1,000,000,000 spectators per year. Over 1,000 cinemas, not counting the myriad of substandards, have entrance tabs ranging from 45c for firstruns to 5c for secondary spots. Although this seems low in price, the average wage is only about $18 per month.

Governmental bodies and industrial centers reserve about 80% of the seats in the film houses of key cities. Important houses average nine shows per day beginning at 7 a.m.

Chinese production centers in Peking, Shanghai and Chunking. Each has a permanent setup without any interchange of technicians or actors. Actors get a weekly $80. If the film is a success, however, they get a special compensation. Films cost $81,000 to $99,000. It is felt the Chinese are now ready for foreign films.

In keeping with this move towards the East, an East-West coproduction is skedded to start in November when Roberto Rossellini makes a fulllength documentary on Russia with a French writer, Jean Aurenche, as a French-Italian-U. S.-Russo production. On the Gallic side is Franco-London Film, while the Italo side is repped by Rizzoli Film. U. S. interest is Louis de Rochemont. It will be a straight documentary with anecdotes on life and times in Russia today.

QUALITY PIX PAY OFF FOR MEXICAN STUDIOS

Mexico City, Sept. 11.

B.o. clicks that Mexican films are now scoring both at home and abroad are being achieved solely on the pictures' merit according to the trade's own bank, the semi-official Banco Nacional Cinematografico. There's no government hypoing behind the pix hits, the bank maintains, for their success stems from the practice of producers in accenting quality instead of volume.

Meantime, Banco Nacional has upped its financing of film ventures and has also become much more liberal with anticipatory coin to producers. In the past the bank's custom was to place a ceiling of about $9,000 on coin advances for pictures. But now the ceiling has been raised as high as $80,000; besides advancing producers as much as $40,000 per film.

Reason for its monetary about-face, the institution indicated, arises from the industry's improved product. For quality is giving results at the boxoffice that could not be expected from such government pressure as forced playing time for native films in Mexico.

Admission Tax Blamed by Rank For All Domesic Ills of British Picture Biz; Seeks Bigger Return to Eady

By HAROLD MYERS

London, Sept. 18.

The admission tax is made the heavy by J. Arthur Rank for all the domestic ills of the British motion picture industry. It drained around $23,000,000 from its boxoffice in the past year and was responsible for the decision to shutter 79 theatres. This highlight emerges from an analysis of his 88-page report to stockholders last Wednesday (12). The document is as much a propaganda statement as it is a factual review of the group's financial activities.

It has two major platforms: relief of admission duties and a healthier return to the Eady Fund. It also illustrates the group's overseas role underlining the importance of foreign investments to insure maximum screen time for British pictures.

This report comments on industry problems generally as well as the Rank group particularly. On publication, Rank and his aide, John Davis, amplified the main points at a press confab. It was revealed that no headway has so far been made on the proposal mentioned two years previously for the organization to acquire a string of between 70 and 100 theatres in the U.S. It was suggested at the time that such a proposal would demonstrate to American exhibitors that there was a keen public demand for British-made pix. In the meantime the organization is carrying out investigations into the American market which, according to Davis, have not yet reached a conclusion.

Davis Specific on Eady Fund

On the future of the Eady Fund, Davis was more specific. Having made the point that there was a substantial shortfall between income and anticipation, and expressing disappointment that the industry had not agreed renewal of a voluntary scheme, he expanded on the chairman's comment in regard to the participation in the Fund by British pictures made by subsidiaries of American majors. Admitting frankly that if the proceeds of such films returned to Britain he would have nothing more to say on the subject, Davis then proceeded to draw an analogy between the picture industry and the motor car industry. Operating under the McKenna duties the Ford Motor Co., as an example, manufactured their cars in Britain, sold them in overseas territories, often in competition with the output of the parent company. The important thing, he considered, was that their earnings always came back to Britain and the only overseas payments made to the parent company were in the shape of dividends.

Davis reckoned that if production by British subsidiaries of American majors was put on the same basis, it would be a great thing for the country. He stood by the chairman's report that it would not be easy to find a satisfactory solution but shared his view that it would not be in the best interests of the country or of British production "to leave matters as they are at present."

By way of explanation the report attributes the $2,000,000 drop in trading profits largely to the lower returns secured on exhibition in the British Isles. Decline in admissions is held to be partly due to the impact of commercial tv and also to the lack of availability of sufficient firstclass b.o. films from Hollywood.

Helped by Selling Pix to TV

Among main points in Rank's statement to stockholders are the following: Production and distribution profits received a "welcome benefit" from the sale of oldies to American tv; the company has the sanction of the Capital Issues Committee for a new stock issue; bank loans and overdrafts have been reduced to about one-third of their peak and now stand at little over $11,300,000; future production is being concentrated with an eye on international markets; of the 184 theatres operating in the red, 29 have seating for 2,000 or more; and the projected closure of 79 of these houses would throw 1,830 people out of work.

Brit. Gold, $ Reserves Slide on Eve of U.S. Gabs

London, Sept. 11.

On the eve of the negotiations for the revision and renewal of the Anglo-American Films Agreement comes the news of the heavy drop in Britain's gold and dollar reserves which are bound to weigh with the British negotiators. The talks are due to begin in Washington on Sept. 24 and the latest financial returns ends any lingering hopes of full and free convertibility.

During the month of August Britain's gold and dollar reserves dropped by $129,000,000, which halved in one swoop the additions to the reserves which had accumulated over the previous seven months.

Key Brit.-Italo Talks On Film Agreement Due For Airing Next Week

London, Sept. 11.

Critical talks between the British and Italian film producing associations are due to open in London next Monday (17). Failure to reach agreement would involve British pix in substantially higher importation charges.

Under the existing arrangement negotiated in 1952, Italy waives standard deposit of 2,500,000 lire in favor of a deposit of $1,400 in a London bank on a joint British Italian account. That coin is divided among distributors of Italian product in Britain.

In recent months Italian producers have been complaining of the inadequate break their output has been receiving in the British market and are demanding an agreed number of circuit dates as a condition for maintaining the concession. Although the BFPA delegation will be headed by John Davis, managing director of the Rank Organization, which controls two of Britain's three major theatre chains, it will be explained that producers are not able to formulate policy for the exhibiting side of the industry.

CANADIAN THESPS PLAN BIZARRE COSTUME SETUP

Stratford, Ont., Sept. 18.

The Canadian Players, readying another season tour with a repertory of classic revivals, are planning to use novel costumes, at least for some of the shows. The clothes for "Hamlet" will be a bizarre combination of Elizabethan and semi surrealist modern, while "Peer Gynt" will have basic rehearsal garb, including jeans for the men and dirndl skirts for the women.

The costumes, designed by Martha Jamieson in collaboration with director-leading actor Douglas Campbell, are said to be "inspired by contemporary art forms, specifically Picasso and Miro. For the "Hamlet" production, the Dane will be clad in grey flannels and blazer, with the pants fitted to look, in silhoutte, like Elizabethan tights. Polonius will wear a ruff that also looks like a wing collar.

The King and Queen in "Hamlet" will be in striking red and black, a la playing cards, and the general idea for all the garb will be to permit changes by means of slight alterations for the various scenes. The Ophelia and Gertrude costumes, for instance will be basically similar, but different in cut. Ophelia will have a bright tangerine slip showing in the mad scene, and Gertrude will wear orange, turquoise and white for her climax.

Costume designs for "Othello" and "Man and Superman," the other two shows of the Canadian Players repertory, have not yet been worked out.

This is a TEENAGE REBEL

SOON she will be the talk of the industry!

...in CINEMASCOPE from 20th!

SANTA 'CLAUSES' FOR AUTHORS

German Films Lack Punchy Tactics In Manhattan Sales Arena

German industry, pressing the Government for more coin for its Export-Union which promotes German films abroad, should move to establish permanent representation in the U. S., opines Fred Gronich, the Motion Picture Export Assn.'s rep for Germany, Austria and Israel.

In the U. S. on leave (and to await the birth of his child), Gronich said it was increasingly important for the German industry to maintain an office in New York for the double purpose of conducting market analysis and to supervise the proper handling of the German pix coming through.

Gronich acknowledged that Munio Podhorzer had United German Film Enterprises operating in the U. S., but commented that the German industry wasn't giving Podhorzer the proper support. "Whoever does the job here has to get the full support of the whole German business. That's the only way this thing can ever work out properly." Gronich also cited the lack of German participation at the Theatre Owners of America convention, saying this would have been an opportunity to spotlight German theatre equipment.

The Export-Union, whose functions are similar to those of France's Unifrance, has been handed some money by the Government, but it isn't enough to really count and a great deal of thought is currently going into deciding how the money should be divvied up to do the most good. A larger amount has been promised by the Government for next year, but hasn't as yet been voted by the Bundestag, Gronich reported.

He added that it only made sense for the Germans to stress export if they had the right films.

Gronich found significance in the fact that, despite the abolition of Government subsidies, German production was flourishing with some 150 features announced for the year. The average German picture is running up some 3,000 contracts in the domestic market in which only some 4,800 theatres are operating fulltime.

"This is the best answer I can give to those in Germany who'd like us to further restrict our American imports there," he said. MPEA members this year will bring in 201 features. In addition, some seven or eight pix are brought in by the indies. "The pictures are finding their own level," commented Gronich. He acknowledged that pressure to restrict imports was "constant."

MPEA rep reported on the German COMPO campaign, which is gathering speed. "It's awakening the German exhibitors to the necessity of doing more in the line of exploiting and promoting films," he said. An exhib guide has been prepared within the framework of the German COMPO campaign, which has gained much of its inspiration from the work done by COMPO in the U. S. German industry committee, of which Gronich is part, will make a tour of key cities to huddle with editors and publishers.

How are German-American film relations these days? "Fine," said Gronich, who works assiduously to keep 'em that way. "There's nothing more than the normal competitive criticism within the trade." The German b.o. has been good and is still improving for both German and U. S. pix, he said.

Power 42-Week Push In Name of J. R. Velde

United Artists this month will move underway with the longest drive on its books—a 42-week billings, collections and playdate campaign under the banner of James R Velde, general sales manager. That the push is in honor of Velde is unusual since he's had the top domestic sales post only since last February.

More than $50,000 in cash prizes are to be awarded to UA's 33 competing branches in the United States and Canada.

20th-Fox Readies First 2 Pix in 10-Per-Year British Films Program

London, Sept. 18.

By the end of this month, 20th-Fox plans to announce at least the first two of its British production ventures under the new local set-up headed by Bob Goldstein. That will be the first step towards the company's anticipated output of 10 British pix a year.

At a press confab for Buddy Adler, Goldstein said that since the announcement last month 20th-Fox was opening its doors and inviting propositions he "never knew there were so many producers in Britain." It was considering propositions from some of Britain's top film makers.

The projected 10-a-year from Britain would be in addition to the planned 30 in the coming year to be made in Hollywood. The Hollywood program included John Wayne, Robert Mitchum, Alan Ladd and Sophia Loren, and directors George Stevens, Fred Zinneman and Elia Kazan.

The company's talent, said Adler, was being employed on a direct salary basis and not on participation deals. He felt there was new thinking in Hollywood in favor of salaried engagements, particularly among artists who had not turned themselves into corporations.

Old Serials' Sale Adds Golden Hue To U's 39 Weeks

Inclusion of "extraordinary earnings"—$1,021,000 from the outright sale of all rights in old serials—gave Universal and its subsidiary companies net earnings of $3,248,933 after provision for Federal taxes for the 39-week period ending July 28.

The additional income enabled U to top the $3,237,521 earned for the corresponding period of 1955. Earnings on the most recent financial period are equivalent to $3.32 per share on the 927,254 shares outstanding as compared with $3.01 per share a year ago on the 1,018,664 shares of common stock outstanding.

Taxes for the 1956 39-week fiscal period amounted to $2,390,000. Provision for Federal taxes on income for the same period of 1955 was $3,125,000.

The $1,021,000 realized from the sale of the serials was net of taxes at the long-term capital gain rate.

A Good Operation

Editor, VARIETY:

Gastonia, N. C.

Have been reading your letters on lax show exhibition. Some of the big showmen could learn something of good theatre operation by stopping in Asheville, N. C. There has not been a single theatre closed and they have or can get three tv stations.

They have 7 indoor houses and 5 drive-ins.

The Carl Bamford Chain operated most of the theatres and he was a real showman 'till his death a few months ago—the new operators still use his system.

Tell them to drop by and learn something.

Edward Harvy

WANNA PRODUCE PIX, TAKE STOCK

Film industry has become the source of long-term money, which is unavailable elsewhere, for the creative talent of show business—with literati now coming into the foreground. The authors of click properties in legit, television and publishing are more and more seeking to establish equities in film productions that will give them a payoff in the years to come.

This is instead of the straight deal for a flat payment, and is unlike the quick turn-over coin collected in the other media. Importantly, that turn-over includes the tall percentages turned over to Internal Revenue.

Given full notice in the trade is the fact that screen practitioners have been taking the self-incorporation route to long-haul riches. It's now the "outside" writers who want in, in growing number.

So far as tv is concerned, among the first in mind are Paddy Chayefsky and Reginald Rose. Chayefsky has a stock stake in "Bachelor Party," lensed in New York by Hecht-Hill-Lancaster. Rose is corporately teamed with Henry Fonda in the adaptation of "12 Angry Men." Chayefsky penned the original "Party" tv'er and Rose dittoed on "Angry Men."

Fiction's Back Yard

Now seeking to spread the loot over long periods via formation of companies in which they're partnered are the novelists and legit writers. The outfit in which they participate buys the story involved and the author, in turn, takes the stock participation and, in some cases, a guarantee against a percentage. But in all cases it means a capital gains potential for the scrivener.

Case in point cropped up (course: legit) this week involving Joseph Fields. Co-author of the successful legit comedy, "Anniversary Waltz," Fields formed a new company in association with his son, Ralph Fields, and George J. Schaefer, veteran film exec. They bought screen rights to the play, including the interest of second co-author Jerome Chodorov, for $200,000 and their outfit, Fields Productions, will make the film as an independent venture in association with United Artists.

Thus, the elder Fields, who will produce and direct the film version, is playing for a long-distance haul and cap gains benefits. Incidentally, he's the son of the late Lew (Weber &) Fields.

Under the corporate setup, Ralph Fields is to be prez of Fields Productions and Schaefer, onetime RKO chief exec, a v.p.

Also this week, Harold Robbins sprung from literati with his own picture company in association with William B. Levy, formerly worldwide sales chief of Walt Disney, and Walter Thompson, vet in pic production. This entails a stock interest for novelist Robbins whose books, including "79 Park Avenue," "Never Leave Me" and "Never Love A Sranger," will be picturized by the new enterprise. It's called Virgo Productions, and prez is Levy, with Thompson as production v.p. and Robbins as exec v.p.

Edna Ferber

Earlier, Edna Ferber nixed any straight deal, instead took a partnership arrangement with George Stevens and Henry Ginsberg in the indie company that produced "Giant," which she authored, for Warner release. And Alec Waugh reportedly insisted upon a stock division with Darryl F. Zanuck in the latter's upcoming production of Waugh's "Island in the Sun,"

Some time ago the word was spread in the trade that Ernest K. Gann, by-liner on "Soldier of Fortune," was receiving a percentage equity in the 20th-Fox picturization of the novel. It's now related that 20th would have preferred that the report be stemmed, being fearful that too many authors might demand stock participation ideas.

UA's $2,000,000 Equity in Todd-AO '80 Days' (Total Cost: $5-Million); To Get Roadshow Treatment

United Artists, in association with Mike Todd, is in process of setting about 14 roadshow runs of "Around the World in 80 Days" which, it was revealed this week, was brought in at a negative cost of slightly over $5,000,000. Of that amount, the UA ante came to $2,000,000 and Todd and his associates raised the balance on their own.

This kind of money dimension places "80 Days" near the top of the list of expensive indie productions and obviously will mean a close watch on results of the marketing approach.

Film, which was produced by Todd in the Todd-AO widescreen process, bows at New York's Rivoli Theatre Oct. 17 with the balance of the initial two-a-day engagebents, all in key cities, to break around the year-end holidays.

Important trade interest centers on "80 Days" in terms of its box-office durability in the American Optical system. Fact that both UA and Todd are high on the prospects is shown in the lack of any planning for release of the production in print-down form.

On another aspect of the situation, it's reported that Todd is being given a free hand in calling the turns on how the film should be premiered in such major cities as New York, Los Angeles and Chicago. Presumably others, too, if he so desires.

In line with this it's recalled that the producer did an out-in-the-open burn with the manner in which Magna Theatre staged the bow of "Oklahoma," first of the Todd-AO entries, at the Rivoli last year.

Dave Lipton Evaluates TV-to-Sell Features; Favors 'Trailers' Only

Hollywood, Sept. 18.

In line with the growing industry trend, Universal henceforth will rarely make use of clips on television to bally its upcoming films, but very definitely will continue to utilize the advantages of television trailers, David A. Lipton, ad-pub-exploitation veepee, clarifies.

Lipton pointed out that clips, running anywhere from three to five minutes, are used for promotional purposes on such tv shows as Ed Sullivan, Lux Video Theatre and others. A tv traller, on the other hand, is either 20 or 40 seconds in length, consisting of one or more key scenes and selling copy either in narration or text. It is bought and paid for, and actually is a tv commercial for a picture.

"It's a matter of semantics in a new field," according to Lipton, in explaining the indiscriminate use by the industry of the two terms. While exhibs have asked that clips on tv be discontinued, in the mounting belief that they detract rather than boost attendance of a picture, Lipton said they are continually requesting greater use of the trailer, which has been proven as a potent selling factor.

Lipton reported that tv spots had been found so valuable by Universal that during the past two years company had spent around $400,000 on such trailers. U makes wide use of them for preselling three months in advance, he said, to establish "an awareness" of a picture.

Video, he stressed, is still a highly selective medium, and studio ad departments must carefully weigh what can be put on the small home screen to sell a picture, mostly in 20-second spots. Only time U will utilize clips, Lipton declared, is when studio is convinced that the opportunity is right and a picture lends itself to such presentation and can be explained.

37,017 Units Set With Gear on 3d Anni of C'Scope

Third CinemaScope anniversary last Sunday (16) saw close to one third of all European theatres equipped to show the system. In the U.S. and Canada, the total number of equipments for the week ended Sept. 4 stood at 17,408.

According to 20th-Fox, out of a total number of 33,155 European houses (not counting Britain), 10,807 featured CinemaScope equipment during the week ending Sept. 7. Of Britain's 5,091 houses, 3,225 were equipped.

Worldwide, the total number of installations outside the U.S. and Canada was 19,609 out of a total of 59,156. Stereophonic sound is lagging all over, however. In the U. S., out of 17,408 installations, only 3,656 have stereo sound. Throughout the world, only 5,057 of the total 19,609 C'Scope units feature stereo sound.

Breakdown credited the Far East with 2,027 installations out of a total of 9.737 theatres; Europe with 10,807 out of 33,155 and South America with 2,299 out of 8,491. Largest number of installations in Europe is found in Italy (3,011), Germany (2,521) and France (1,438). A few theatres throughout the world—80 in all—have installed singletrack magnetic sound.

Directors Feel Economy Axe At Universal

Hollywood, Sept. 18.

A shakeup of production personnel apparently looms at Universal with studio reported in process of making healthy slice in roster of contract producers and directors. Move would follow similar recent trimming of Universal's contract player list.

Among first affected are Jack Sher and Jerry Hopper with studio deciding not to exercise option on their services when renewals come up at end of month. Sher, fundamentally a writer, made directorial debut on "Four Girls in Town" for which he wrote original story. Hooper was at studio on one-year deal. He recently directed "Everything But Truth."

Albert J. Cohen also exits as staff producer on completion of current "Night Rumor."

More Merchants Entering Theatre-Assist Programs

Minneapolis, Sept. 11.

Ulen, Minn., is still another of this territory's increasing number of towns where merchants and local civic groups are virtually underwriting the operation of film houses so that the communities will not be theatreless.

Also in Herreid, S. D., businessmen are engaged in a campaign to raise $40,000 to finance the construction of a new theatre. The town has been without a showhouse for some time.

After not having a theatre for two years, the Ulen merchants, letting it be known they were "fed up" with the situation, readily agreed through their civic & commerce association to extend "special cooperation" to Allen Evans on condition he'd reopen the shuttered Ulen theatre.

The story of the sensualist artist Vincent van Gogh

"LUST FOR LIFE" PENETRATION SPANS THE NATION!

Not within memory such ticket-selling coverage.

LIFE: Special exclusive material from Holland location. Full page in color. Two and one-half pages black and white.

LOOK: Article with four pages of color and black and white.

TIME: Kodachromes of 3 of the 4 van Goghs in Russian Museum—along with editorial review.

SAT. EVE. POST: Pete Martin story on Kirk Douglas to come.

GOOD HOUSEKEEPING: Feature review with art.

WOMAN'S HOME COMPANION: Color still in special color layout.

REDBOOK: Picture of the month.

THIS WEEK: Kirk Douglas cover and inside story with stills. Douglas as van Gogh included in story on special make-up.

SEVENTEEN: Two pages, including feature article and full page portrait of Kirk Douglas as van Gogh in full color. Additionally, Picture of the Month announcement to come.

AMERICAN: Three color stills published with review.

HOLIDAY: Special editorial review.

AMERICAN WEEKLY: Special article by Irving Stone with color and black and white illustrations.

CORONET: Movie of month with leadoff on Kirk Douglas.

PARENTS': Two column cut and review.

VOGUE: Included in "People Are Talking About" feature.

MADEMOISELLE: Two pages of fashions, posed in front of van Gogh paintings.

CHARM: Special review.

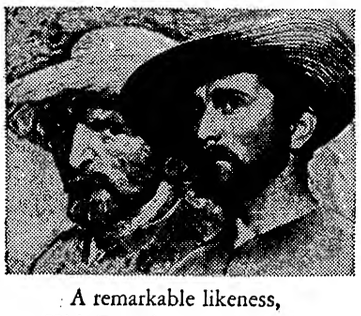
WISDOM: Article on van Gogh by Thomas Craven, with stills.

SATURDAY REVIEW: Glowing editorial review.

CUE: Kirk Douglas (as van Gogh) featured on cover with article and illustrations inside.

277,231,500 READER IMPRESSIONS!

That's the colossal number of times people are being reached by the foregoing coverage, including a page ad in all fan magazines and the famed M-G-M columns in top national magazines.



A remarkable likeness,
Kirk Douglas as van Gogh

SMASHING ALL RECORDS!

Plaza, N.Y. World Premiere breaking every record in its house history. Great reviews by every critic in town!

M-G-M presents in CinemaScope and METROCOLOR • KIRK DOUGLAS in "LUST FOR LIFE" • co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin Based on the Novel by Irving Stone • Directed by Vincente Minnelli • Produced by John Houseman

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Second-Guessing on Venice

American Film Interests May Have Chewed Off Nose to Spite Face, Some Visitors Think

As Americans are beginning to trickle back from the Venice festival, which wound up last week without handing out its Grand Prix, impression is gradually gained that the Motion Picture Export Assn. may have made a mistake in refusing to participate at the fest.

Some criticism is being voiced re the MPEA's attitude, which some consider unnecessarily firm. It's pointed out that, with a face-saving formula, the Americans might have rescued the whole situation without sacrificing principle. At the same time, they might have gained in prestige.

For the fact is that Venice went on, and with two American films, one from 20th-Fox ("Bigger Than Life") and the other the Robert Aldrich indie, "Attack."

MPEA members, with the exception of 20th, voted to boycott Venice as an industry in reply to Italian insistence on new rules covering the selection of entries. Italians employed their own selection committee to choose films, but there are clear indications that they might have agreed to a compromise formula under which pix objectionable to the MPEA wouldn't have gotten the nod.

Association, it appears, was fearful of setting any precedent in allowing the Italians to pick their own choices and wouldn't back down even in the face of what appared to be peace feelers from Venice.

One of the American concerns was that the Italo method might very easily cue a repeat of the 1955 incident involving "Blackboard Jungle." Yet, it's pointed out, MPEA gained little since "Attack," a picture that hardly reflects favorably on the U. S. Army, was invited and shown.

Those who've been to the fest say the Venice organizers certainly accomplished their purpose, i.e. to "tighten up" the whole affair and streamline its operations. While this may have deprived it of some of the glamor, it did serve to put the available product into sharper focus, with only 14 features participating.

Rhoden Expands Shares In National to 76,150

Elmer C. Rhoden, president of National Theatres, has purchased an additional 4,000 shares of the company's common stock, bringing the total to 76,150 shares.

Greg Bautzer, attorney and member of the NT board, bought 5,000 shares, representing his total holdings.

H'wood's Need for Creative Talent Thrusting Writers in Key Exec Posts: Tunberg

Writers are having producer-director jobs thrust upon them, because the studios want story men in key creative positions, replied Karl Tunberg, Metro scripter and former Screen Writers Guild prexy, to Budd Schulberg's blast against the scripter's position in the motion picture industry.

Schulberg misses the point of the current Hollywood trend entirely in his bitter remarks, published in VARIETY two weeks ago, Tunberg observes. At that time, Schulberg contended that it is necessary for a writer to become a producer and/or director, to achieve recognition in the film industry. Instead, a writer should be recognized for his writing ability alone, stated Schulberg.

However, Tunberg notes, "It's becoming a trend in show business that no one will be given a creative job without his having been a writer. The most important, fundamental necessity in show business is a sound knowledge of story values."

. . "Writers are being given these (producer-director) appointments because the industry, finding that a bag of technical tricks (i.e., 3-D, widescreen, multisound) have failed to sustain boxoffice strength, is realizing that only story and script are a basis for a successful film."

Such a Slave!

As to Schulberg's contention that "the writer is treated worse in Hollywood than the slaves before the Civil War," this is incomprehensible, Tunberg states. "The writer is now one of the most protected artists in Hollywood," he rebuts. "He determines his own credits, his own minimums, his continuing rights in his properties, and is earning a growing respect for his contribution to picture-making generally.

"The slave has become the master, more so than at any time in the industry's history. We have slaves such as Dore Schary, Don Hartman, and Jerry Wald in our ranks. We have new recruits such as Paddy Chayefsky and Schulberg himself to the slave ranks. They haven't been satisfied to sit back and remain writers."

Schulberg's comment that writers aspire to producer-director status to have "the same sense of integrity and control that a playwright enjoys," struck Tunberg as particularly odd. These remarks were clearly spoken off the top of Schulberg's head, Tunberg feels, especially when Schulberg remarked that "Translated to theatre terms, it becomes a laugh. Nobody expects a playwright to become a producer or director."

"What are Moss Hart, George L. Kaufman, Sidney Kingsley, Abe Burrows, Russell Crouse and Howard Lindsay, Garson Kanin, Oscar Hammerstein, 2d and Elmer Rice," asks Tunberg. "What about the Playwrights Co., top playwrights who got together to produce their own plays? And aren't they the cream of directors and/or producers?"

Schulberg weakened his own case when he stated "As a result of the change that is now taking place . . . the screenplay writer one of these days will be treated with the same prestige as the writer for the theatre," according to Tunberg. "What Schulberg means is the hit writer," the Guild exec declares. "The playwright who doesn't have a hit gets practically nothing for his work. This would seem to make most playwrights slaves, rather than the screen writer, who gets paid hit or miss."

As a parting shot, Tunberg flatly contradicted Schulberg's comment that writers are rarely consulted during the production stages of a picture. "With the right kind of a producer, the writer is consulted all down the line. On 'Painted Veil' (Tunberg's current Metro assignment; producer, David Lewis; director, Ronald Neame), I'm being consulted on rewrites, casting, even on sets and costumes.

German Labs Now Aiding Indies; Seek Cost Cut In E-K Tint Stock: Geyer

Film labs in Germany are being gradually forced to extend more aid to indie film producers, according to K. H. Geyer, head of the Geyer Laboratories in Berlin and Cologne. Geyer outfit is the largest in Germany and also the oldest, having been founded in 1911.

Geyer said that, as a rule, it was too risky for the German labs to assume any part of pic financing. However, in Germany today, the rawstock is purchased by the individual producer and made available to the labs. Producers are now trying to get the labs to ease their burden by purchasing the rawstock themselves and extending credit in this fashion.

Geyer said his plants have a capacity of 50,000,000 feet a year and are running at that capacity figure. Geyer has what he calls a "token interest" in the new UFA outfit which should start production next year. UFA does have its own AFIFA lab, but was eager to get Geyer because of the quality of the labs' work.

Geyer left N. Y. to go back to Europe last Friday (14). While here, he went to Rochester to powwow with Eastman Kodak. One of the questions he asked was why the Eastman color rawstock is more expensive in Germany (not figuring import duty) than elsewhere in Europe.

Kodak promised to study the situation and assured him that the intent was to bring prices down as much as possible, particularly in Germany where Kodak has competition.

While in N. Y., Geyer also studied upcoming widescreen trends with a view to a possible changeover of equipment at his German labs which aren't as yet equipped to handle printing in some systems, such as from the original VistaVision negative, CinemaScope 55, etc. No optical printing is being done in Germany at the moment.

The German labs are working with the Agfa tint stock, which is cheaper than Eastman but doesn't match it in quality. Geyer expressed the hope that Eastman would eventually match the Agfa price, same as the Belgian Gaeva people do with their rawstock.

Geyer said he was "amazed" at the quality of the tint pix being turned out in N. Y. and noted that the labs, using Eastman stock, had been able to match Technicolor in quality.

More and more dupe negatives of American color pix are being sent into Germany for local printing, Geyer said. He noted that the time factor worked to his advantage in that the companies dub their films in Germany and can't get fast delivery from the Technicolor lab in London.

Did Spain Pull an Arty Sleeper Act at Venice Film Festival?

Venice festival has suddenly brought to the forefront the excellence of the little-touted Spanish films which seem to have a definite potential in the U. S. market, writes Richard Brandt from Venice.

Head of the Trans-Lux artie chain and of Trans-Lux Distributing, Brandt was at Venice as the official rep of the Independent Motion Picture Distributors Assn. He's among those who believe that the new regulations have benefited the fest.

"I feel the festival committee has gained in stature by limiting the number of productions and by choosing them independently," he comments. "In the years to come, this can only serve to strengthen the prestige of the festival."

Brandt says th emergence of the Spanish film was one of the striking impressions of this year's fest. Reference is to the two Spanish entries—"Calabuch" and "Calle Mayor." "'Calabuch' reminded me very much of the little British comedies that gained so much favor with American audiences, films like 'Tight Little Island'," he writes. "'Calle Mayor' on the other hand is much in the manner of 'Marty' and uses a striking and unusual close-up technique. Both films come in both Spanish and English and should create a new demand for films from Spain."

(Brandt reportedly has picked up the French "Traversee de Paris" for his Trans-Lux distributing outfit. French actor Bourvil won the Best Actor trophy at Cannes for his performance in the picture.)

Big disappointment at Venice was the Italians, particularly the Anna Magnani film, "Suor Letizia," Brandt communicates. As for the fest itself, he writes:

"There can be no doubt that this has become one of the few world market places for film. At every table and cabana of the Excelsior Lido Hotel, deals are being discussed and finalized. It is like the United Nations, with many delegations from the Iron Curtain countries present.

"In my opinion, the U. S. should officially be represented here by the Motion Picture Export Assn. We are, after all, by far the most important producers in the world. Why wait until the festival becomes tremendously important in future years and then belatedly accept an invitation? The market for American films is world wide and we should be in the forefront of supporting the international exchange of product and—more important—of ideas.

"To my way of thinking, despite some of the rough edges, this Venice festival was a success. More important, however, the future of Venice can be great, if the directors remain independent and show integrity in their decisions."

CEA Resistance Seen As Roadblock Against Films on British Tele

London, Sept. 18.

As a result of an off-the-record decision taken at last week's general council meeting of the Cinematograph Exhibitors Assn., there is a strong likelihood of a total breakdown in negotiations between the picture industry and BBC-TV for the controlled supply of feature film product for the state television network.

Up to the point of last week's CEA meeting, there was every indication that the industry would agree on a releasing plan with the BBC for the supply of 12 to 20 features annually, to be screened at times acceptable to both sides. The price had not been finally determined, but it was assumed that the projected ceiling of around $8,000 per picture would be acceptable to both parties.

In principle, the project had received the backing of producers and distributors. Last week's thumbs-down from the CEA stemmed from the strong independent attitude and has upset industry calculations. If the CEA opposition is carried to its logical conclusion, the current project will be stillborn. There is, however, some possibility that a compromise arrangement will be reached which will prove acceptable to all trade associations.

The indie opposition within the CEA is indicative of a general policy split among exhibitors. The more powerful groups are reluctant to adopt a Canute-like role in regard to major industry problems, including the supply of pix-for-tv. The indies, however, are determined to stand pat and resist any move which encroaches on their particular territory. They are taking that outlook, not only on tv programming, but other top issues including Eady, quota, admission tax, etc.

Simon Israel Ratified As RKO Dutch Chief

Simon Israel this week was named RKO's manager in Holland. He had been acting manager since last December when he succeeded Louis L. Lioni, who resigned.

Israel joined RKO in Holland in 1948 after several years as a theatre manager in that country.

TOA's Foreign Fair

Continued from page 39

TOA selection committee under Arthur Mayer, which wrestled with plenty of problems from the start.

Left out completely were the Spanish films, although the committee originally picked "Welcome Mr. Marshall' as the Spanish entry. Spanish Embassy was alerted, etc., and promised cooperation, but then "Mr. Marshall" was yanked to make room for the British pic, "Reach for the Sky," made available by the J. Arthur Rank Organization after some initial hesitancy. The original six pic sked didn't even have a British film on it.

Indie distribs and other observers are inclined to feel that the film fair has been vastly—and deliberately—oversold by TOA, which felt that all that was needed was a "gesture" towards international cooperation. "We could screen those films better ourselves," commented one indie. Cost of the fair —$200 per evening for the Museum screening room—was borne by the various distribs themselves.

Opinion prevails that TOA had a chance to do something really constructive, but let it slip through its hands. Part of the reason was an apparent misunderstanding, particularly abroad, re the nature of the "fair" which was regarded pretty much as a film festival with attendant hoopla. TOA itself, recognizing that its original aim was being distorted, moved to correct this view some weeks back, but the explanation came too late.

Technicolor's New Widescreen Process

European-Made 'Monte Carlo Story' First In Technirama—Deeper Focus and Other Traits

New, improved and more flexible widescreen process called Technirama has been developed by Technicolor in a bid to regain its former dominance in the tint processing field. System is strictly photographic in nature and requires no changes at the projection end.

First film utilizing the new process—"The Monte Carlo Story"—has been completed in Europe. Advantages of Technirama are listed as great depth of focus, better screen illumination and definition and equal distribution of color without distortion.

Technirama employs standard 35m negative moving horizontally through the camera exposing eight-perforation frames. After allowing for a single optical soundtrack, the whole of the remaining negative area within the frame is utilized.

Picture is recorded in partially squeezed form on a negative equal in size to two standard frames of 35m film. Special optical system (not identified but presumably developed by Technicolor) contributes to picture clarity.

One of the great advantages of the system is that anamorphic (CinemaScope type) or standard prints can be struck from the negative. Also, Technicolor imbibition release prints can be obtained from the original Technirama negative without the use of dupes. At the same time, the negative allows the manufacture of internegatives for foreign use with much better quality than heretofore obtained.

Special Cameras

Special cameras required for Technirama are in existence in both Hollywood and London, according to Technicolor. Current plan is to rent them to producers. Some additional VistaVision cameras may be modified for the process.

For theatres not yet equipped for widescreen projection, prints of all kinds can be made from the Technirama negative. Other labs can developed the negative and print from it, but "that requires expensive optical equipment," according to a Techni exec. The Technicolor imbibition prints are, in volume orders, the cheapest ones available.

It's pointed out that the new system offers the possibility of economies in studio lighting by photographing with relatively large lens apertures.

Those Film Grosses

Continued from page 3

with its inside stuff and virtually semi-tradepaper statistics on budgets, and the like. Thus the information and impact that comes with percentage terms, grosses, etc.

When it became misinformation it was inevitable for somebody—VARIETY did it first—to wonder "how far can the walls of a theatre stretch?" as each successive new "record" was fractured. True, this can be achieved by extra shows and upped scales, but the distribution companies who disseminated phoney figures were bound to get "called." In the case of the Times it's no secret that United Artists' stand in re the paper's critique of "Trapeze" put particular focus on that company's product. None the less, it will be prudent henceforth to disseminate conservative figures if the platform of integrity is to be maintained.

New product will come alone and new peaks may be set—in fact the trade hopes they will continue to be set—for "top opening day," "peak non-holiday weekend," and even new weekly highs. But if there are reasons, such as faster turnovers, upped scales, these elements too are part of the complete story. Phoney film figures fool nobody, least of all the trade. And of course the Times is too savvy to countenance this type of misinformation.

Checking Film Row

ST. LOUIS

Speros Karides relighted his Ivanhone, an indie nabe. House went dark last March 20.

Homer Hulsey sold his Ozark, St. Clair, Mo., to George W. Slocum.

Jack Wilson, projectionist at Lindell Theatre, joined sales staff of St. Louis Theatre Supply Co.

Thomas Brown is new manager of an ozoner near Murray, Ky., recently sold by H. P. Vincent Jr., Columbia, Tenn., and associates.

Palestine, Ill., Chamber of Commerce was instrumental in bringing about relighting of the Vogue, recently sold by Bernard Temborius, Lebanon, Ill., to Mr. and Mrs. Ralph Love and Mr. and Mrs. Francis Beckman.

Tom Gates, Berry, Ill., relighted his Hull, Hull, Ill., shuttered for several months.

Mayor Otis R. Johnson will relight his Bernie, Ill.; it's been dark since last May.

Dominic Frisina, head of Frisina Amus. Co., Springfield, Ill., in a Taylorville, Ill., hospital after a heart attack.

The Esquire, a deluxer in Richmond Heights, Mo., to enter first-run field.

DENVER

With resignation of George McCool as office manager and head booker at United Artists, Gordon Pearce moved over from Allied Artists to fill job. The Allied post went to John Pietrantonio, booker at Bailey Distributing Co., with that post going to Mrs. Helen Bowers, who was promoted from secretary.

George Tucker, buyer and booker for Albuquerque Exhibitors, Inc., Albuquerque, N.M., moved his offices to Denver. Tucker was also city manager for the company. Louis Gasparini, assistant, promoted to that job.

Widescreen and C'Scope installed in the theatre at the state penitentiary, Canon City, Colo.

Jack Berwick, publicity man here for Columbia, promoted to Los Angeles.

MINNEAPOLIS

Harry H. Weiss, RKO Theatres division manager, recovered sufficiently from auto crash injuries to be moved from hospital to his home.

"King and I," now in second month, breaking all World box-office records here.

Outdoor Sunday morning church services at Worthing, Minn., drive-in attracted 30,000 worshippers in three and half seasons.

Paramount promoted Joe Rosen from booking manager to salesman, elevated booker Bonnie Lynch to replace him and added Earl Faiablitt, formerly with Allied Artists, to its booking staff.

United Artists salesman Mort Eichenberg resigned to enter another field.

Three leading St. Paul nabes cut special teenager admission from 65 to 50c.

After 5 p.m. admission reductions at Twin Cities' leading loop theatres from $1 to 90c go into effect Sept. 1 when tax slash becomes effective. Matinee prices ranging from 75c to 85c remain same.

Eleventh Twin Cities' area drive-in theatre, the Flying Cloud, has opened. Capacity is 826 cars.

Harry H. Weiss, RKO Theatres division manager out of Minneapolis, underwent arm surgery to help correct fracture sustained in an auto accident, but he's back on the job.

Ted Mann, owner of the Minneapolis and St. Paul World Theatres, back from a brief combined Californa business-pleasure trip.

Saul Malisow, who recently resigned from his longtime 20th-Fox branch managerial post here, joined Television Products of America in a sales capacity.

Bob Stone, Metro exploiteer here, moving his wife and their newly arrived child from Des Moines to Minneapolis.

"Solid Gold Cadillac" set for Twin Cities' first-run at Minneapolis and St. Paul RKO Orpheums Oct. 10 and has been inked, too, for United Paramount's circuit in this territory.

Stu Murphy, formerly with National Screen, an addition to United Artists' sales staff, succeeding Mort Eichenberg, resigned.

Don Swartz taking over distribution of American Film Release's six action pictures in this territory.

Chick Evans, 20th-Fox exploiteer, in town beating the drum for "Bigger Than Life" and "Bus Stop."

Warner Bros. transferred Bill Westerman from the sales to the booking department.

"War and Peace" opens at Minneapolis Radio City and St. Paul Paramount day and date Oct. 5.

Three leading St. Paul neighborhood subsequent-run houses cut their teenagers' admission from 65 to 50c.

Morrison Buel, RKO booker, back after his honeymoon.

Warren Delaplain, 20th-Fox sound editor, flew in from Hollywood to Northfield, Minn., to donate his services for a 37-minute film lensed by the Lutheran Parish Conservation service at St. Olaf college there.

PITTSBURGH

New ozoner being built by John Fontanella near Wampum, three miles north of the Pennsylvania Turnpike exit at the Beaver Valley interchange. It will have a capacity of 400 cars and opens early in September.

Associated Theatres circuit instituted a "charge-a-movie" plan for all of its drive-ins and indoor houses with patrons billed once a month.

Bill Graner, vet of 40 years on Film Row, and Allied Artists exchange, parted company. Graner has a small interest in a Verona theatre. New AA booker is Warren Wurdock, formerly of U-I.

Tom Szelenyi, formerly with U-I in Detroit, joined WB as a booker, replacing Joe Wayne, who quit to take salesman's job with United Artists.

Pittsburgh Playhouse art gallery opened its season with one-man show of Marie C. Manos, wife of Alexander M. Manos, exec with Manos Theatre circuit.

Ethel Burge, assistant to Lou Fordan, manager of the SW Memorial Theatre in McKeesport, back on job again after a six-month sick leave.

RKO exchange discontinued its service department, and physical handling of films has been turned over to National Film Service, the local unit of which is the Pittsburgh Film Service.

Orpheum in Franklin, a theatre for 57 years, closed by its most recent operators, the Kayton Amusement Co., and will either be sold or remodeled for commercial use.

Capt. Kamal Sheena, son-in-law of Sam Milberg, Erie and Main Line salesman for RKO, appointed assistant surgeon at the Ellington Air Base in Houston, Tex.

Manor Theatre, SW nabe house in Squirrel Hill, going in for part-time art policy.

Bill Weiss isn't renewing his lease, which expires the end of this month, on the Capitol in McKeesport. He'll continue to operate the Liberty there, however.

Charles Reichblum, WJAS sportscaster and the son of Leon Reichblum, longtime exhibitor here, now retired and living in Florida, has been licensed as a ticket broker, the city's first under the Pennsylvania law of 1947.

PHILADELPHIA

Jack H. Harris look over offices in Pittsburgh and Washington in addition to local Screen Guild Exchange. Edwin F. Prizer goes to Pittsburgh as branch manager of Exploitation Productions. Hy Bettinger, who recently resigned from 20th Fox, heads for Washington as branch manager of Equity Film Exchange.

Clark Service, local depot for National Film Service, took over backroom work for RKO.

Lester Krieger, assistant zone manager of Stanley Warner, left company after 25 years. He will join his father in independent film operation in Los Angeles.

Firstrun Viking Theatre named defendant in an action brought in Common Pleas Court here by Universal Film Exchange for alleged non-payment of film rentals. Suit charges Viking (owned by Harry Sley, parking mogul) contracted to pay $17,500 for "There's Always Tomorrow" and $22,500 for "Never Say Goodbye" and has made total payments to date of $6,922.

William Goldman's Midtown Theatre will shutter this month to install new screen and equipment for local presentation of "Oklahoma." Musical will be shown twice daily, with all seats reserved.

County Theatre, Doylestown, Pa., filed suit in U.S. District Court here against eight majors, seeking equal availability with the Frenchtown, Flemington and Lamberton, New Jersey theatres, and asking treble damages to be determined later by a jury. New Jersey film houses are serviced out of New York. Doylestown theatre is in Philly orbit and has a later clearance.

The Penypak, owed by Mel Fox, sold with restriction against use as motion picture house.

Over 300 exhibs and distributors attended luncheon for Bernard Brooks, new assistant SW zone manager, and Ted Minsky, SW booker being transferred to New York.

Steve Stiefel, who operates the Narberth, suburban nabe, takes over the Bryn Mawr Theatre from Bill Goldman.

Dave Milgram is buying the Park from the Katner Bros. for a reported $150,000.

Ralph Gorman, Paramount's local sales manager, back after hospital siege.

Iz Barowsky's Rex shuttered after 40 years.

Joe Engel added to local 20th-Fox sales staff.

LOS ANGELES

First release of Herbert Kaufman's new distribution company, Associated Producers Inc., will be "Man Beast."

Frank Reimer, after 15 years with the local Warners branch, joined Allied Artists' L.A. branch as film salesman.

GREENSBORO, N. C.

G. L. Faw of Albemarle and R. A. Goodman of Monroe, joint owners of a theatre chain, purchased the Dixie Theatre in Troy. House belonged to Fred L. Taylor of Troy.

Charlotte city council, in a hairline vote, decided to lift the ban on Sunday night films and sporting events. Mayor Phil Van Every cast the ballot which broke the tie to allow shows to run continuously after 1:30 p.m. on the Sabbath.

BASEBALL BOPS OMAHA BUT 'DAUGHTER' $6,000

Omaha, Sept. 18.

Omaha's bid for the American Association baseball playoff title is drawing capacity crowds this week, and the competition is being felt by the downtown firstruns. Biz is off for the three new entries while "High Society" has slimmed considerably in its third stanza at the State. "Ambassador's Daughter" is showing the most wicket strength at the Omaha. "Pillars of Sky" at the Orpheum shapes mild. "Autumn Leaves" is slim at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Autumn Leaves" (Col) and "Storm Over Nile" (Col). Mild $3,500. Last week, "Bad Seed" (WB) and "Strange Adventure" (Rep) (2d wk), $4,600.

Omaha (Tristates) (2,000; 75-90)—"Ambassador's Daughter" (UA). Okay $6,000. Last week, "Bus Stop" (20th) (2d wk), $5,000.

Orpheum (Tristates) (2,890; 75-90)—"Pillars of Sky" (U) and "Abdullah's Harem" (U). Light $6,500. Last week, "Bigger Than Life" (20th) and "Massacre" (20th), $6,000.

State (Goldberg) (860; 75-90)—"High Society" (M-G) (3d wk). Slowing to good $3,500, and will probably bow out. Last week, $5,800.

Village Volunteer

Continued from page 5

regulating film rentals, in Kane's opinion.

"If film companies treat these civic groups as they're now treating exhibitors, there'll ultimately be great pressure on Congress from them to halt distributors' practices," Kane predicts.

"At the outset, these civic groups, perhaps, can operate the theatres without loss because most of their help is free and nobody needs to get a living or return on investment from the showhouses. Townspeople even volunteer to run the projection machines without pay.

"Ultimately, however, people will tire of donating their services gratis and then the pinch of film rentals will be felt. Also, the realization will dawn upon the communities that the film companies are taking a disproportionate share of the gross receipts.

"It's at this stage that you can count upon pressure to have Congress take a hand in the matter."

Picture Grosses

LOS ANGELES

(Continued from page 8)

In Prison" (Indie) (2d wk). Light $6,000. Last week, with Iris, Uptown, good $21,000, plus big $83,600 in three nabes, eight ozoners.

Chinese (FWC) (1,908; $1.25-$2)—"Bus Stop" (20th) (3d wk). Moderate $12,500. Last week, $16,400.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Bad Seed" (WB) (3d wk). Good $12,000 or near. Last week, $14,100.

Los Angeles, Vogue, Ritz (FWC) (2,097; 885; 1,363; 90-$1.50)—"King and I" (20th) (3d wk). Nice $14,500. Last week, $20,100, plus $53,900 in eight nabes.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "War and Peace" (Par) (4th wk). Strong $20,000. Last week, $23,100.

Warner Beverly (SW) (1,612; 90-$1.75)—"Gold Cadillac" (Col) (4th wk). Nice $10,000. Last week, $12,300.

Pantages (RKO) (2,812; $1-$1.75)—"High Society" (M-G) (7th wk). Nifty $12,000. Last week, $15,500.

Four Star (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (14th wk). Steady $4,000. Last week, $4,300.

Fine Arts (FWC) (631; $1.25-$1.75) — "Fantasia" (BV) (reissue) (15th wk). Winds up with $4,000 in 8 days. Last week, $3,600.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (44th wk Egyptian, 39th wk U.A.). Slow $14,000. Last week, down to $15,000 as result of dropping weekday matinees both houses.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (45th wk). Started current week Sunday (16) after good $22,000 last week.

'Bandido' Nice $9,000, Seattle; 'Beast' 8½G

Seattle, Sept. 18.

Return of pupils to school is cutting into biz here this round although there are some bright spots. Still standout is "This Is Cinerama," with great take in fourth session at Parmount. "Bandido" looks good at Orpheum. "High Society" is rated solid in fifth Music Hall round. "Beast of Hollow Mountain" looms good at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,870; 90-$1.25)—"Beast Hollow Mountain" (UA) and "Hot Cars" (UA). Good $8,500. Last week, "Mohawk" (20th) and "Massacre" (20th), $10,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Bus Stop" (20th) and "Queen of Babylon" (20th) (3d wk). Okay $4,500 in four days. Last week, $8,600.

Music Box (Hamrick) (850; 90-$1.25)—"Ambassador's Daughter" (UA) and "Alert to Danger" (U) (3d wk). Good $3,000 in 5 days. Last week, $5,400.

Music Hall (Hamrick) (2,200; 90-$1.25)—"High Society" (M-G) (5th wk). Swell $6,000 after $8,700 last week.

Orpheum (Hamrick) (2,700; 75-95)—"Bandido" (UA) and "Star of India" (UA). Nice $9,000. Last week, "First Traveling Saleslady" (RKO), $5,300.

Paramount (S-W) (1,382; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (4th wk). Great $19,000. Last week, $24,500.

CHICAGO

(Continued from page 9)

—"Bus Stop" (20th) (2d wk). Tall $35,000. Last week, $45,000.

Palace (Indie) (1,484; $1.25-$3.40) — "Cinerama Holiday" (Indie) (65th wk). Plump $23,000. Last week, $26,800.

Roosevelt (B&K) (1,400; 65-98)—"Bandido" (UA) and "Rebel in Town" (UA). Socko $25,000. Last week, "Black Sheep" (UA) and "Creeping Unknown" (UA), $19,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Bad Seed" (WB) (3d wk). Smash $33,000. Last week, $32,000.

United Artists (B&K) (1,700; 98-$1.25)—"Somebody Up There Likes Me" (M-G) (4th wk). Last round ending tonight (Tues.) looks okay $18,000. "Tea and Sympathy" (M-G) opens tomorrow (Wed.).

Woods (Essaness) 1,206; 98-$1.50)—"High Society" (M-G) (3d wk). Nifty $37,000. Last week, $47,000.

World (Indie) (430; 98)—"House of Ricordi" (Indie) (2d wk). Neat $4,500. Last week, $4,800.

Ziegfeld (Davis) (430; 98)—"Rifi-fi" (UMPO) (7th wk). Good $5,500. Last week, $6,000.

'LISBON' LUSTY 8½G, PROV.; 'SOCIETY' 9G, 3D

Providence, Sept. 18.

The State's third week of "High Society" is being pushed for top coin currently by RKO Albee's "Lisbon." Majestic with "Bigger Than Life" and Strand with "Miami Expose" are even, each doing fair biz. Rainy weekend helped all around.

Estimates for This Week

Albee (RKO) (2,200; 50-85)—"Lisbon" (Rep) and "Dakota Incident" (Rep). Fairly strong $8,500. Last week, "Pillars of Sky" (U) and "Naked Hills" (AA), $9,500.

Majestic (Fay) (2,200; 50-85)—"Bigger than Life" (20th) and "Thunder Over Arizona" (20th). Fair $6,000. Last week, "Bus Stop" (20th) and "Abdullah's Harem" (20th) (2d wk), $6,500.

State (Loew) (3,200; 75-90)—"High Society" (M-G) (3d wk). Still strong at $9,000. Last week, $12,000.

Strand (Silverman) (2,200; 50-85)—"Miami Expose" (Col) and "Storm Over the Nile" (Col). Fairish $6,000. Last week, "Autumn Leaves" (Col), $7,500.

'Land' Lofty $17,000 In Det.; 'Wonders' 33G, 6th

Detroit, Sept. 18.

Exhibs here found they had under-estimated the take from schoolage children and hence their grosses last week were way off as matinee biz dropped down to almost nothing. Outlook is only fair. "Ambassador's Daughter" is only average at the Michigan, but "Walk Proud Land" looms nice at the Palms. "1984" shapes oke at the Broadway - Capitol. "Seven Wonders of World" remains big in sixth round at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Bus Stop" (20th) and "Kiss Before Dying" (UA) (3d wk). Down to $14,000. Last week, $16,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Ambassador's Daughter" (UA) and "Thunder Over Arizona" (Rep). Average $16,000. Last week, "Fastest Gun Alive" (M-G) and "Davy Crockett River Pirates" (BV), same.

Palms (UD) (2,961; $1-$1.25)—"Walk Proud Land" (U) and "Raw Edge" (U). Fine $17,000. Last week, "Bandido" (UA) and "Behind High Walls" (UA), $16,000.

Madison (UD) (1,900; $1-$1.25)—"Duchin Story" (Col) (6th wk). Okay $7,000. Last week, $9,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"1984" (Col) and "Gamma People" (Col). Oke $13,000. Last week, "Storm Center" (Col) and "Miami Expose" (Col), $9,000.

United Artists (UA) (1,667; $1.25-$2.20)—"Oklahoma" (Magna) (31st wk). Slow $9,000. Last week, $8,500.

Adams (Balaban) (1,700; $1-$1.25)—"High Society" (M-G) (6th wk). Socko $10,000. Last week, $14,000.

Music Hall (Cinerama Productions) (1,208; $1-$2.65)—"7 Wonders of World" (Cinerama) (6th wk). Great $33,000. Last week, same.

DENVER

(Continued from page 9)

Last week, "Away All Boats" (U) (3d wk), $8,000.

Denham (Cockrill) (1,750; 70-90)—"Vagabond King" (Par). Poor $6,000. Last week, "Pardners" (Par) (4th wk), $5,000 in 5 days.

Denver (Fox) (2,525; 70-90)—"Moby Dick" (WB) and "Down Liberty Road" (WB) (2d wk). Good $11,000. Last week, $22,000.

Esquire (Fox) (742; 75-90)—"Madame Butterfly" (IFE). Good $3,000. Last week, on reissues.

Orpheum (RKO) (2,600; 70-90)—"Hot Rod Girl" (Indie) and "Girls in Prison" (Indie). Good $12,000. Last week, "These Wilder Years" (M-G) and "Female Jungle" (Indie), $11,500.

Paramount (Wolfberg) (2,200; 70-90)—"Pillars of Sky" (U) and "Nightmare" (UA). Fine $12,000. Last week, "Ambassador's Daughter" (UA) and "I've Lived Before" (U), $14,000.

Tabor (Fox) (1,967; 50-70)—"Canyon River" (AA) and "Young Guns" (AA). Hep $4,000. Last week, on subsequents.

Vogue (Sher-Shulman) (442; 70-90) — "My Seven Little Sins" (King). Good $1,500. Last week, on reissues.

HOT NAMES?

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ALLIED ARTISTS

Starts, This Year.....18
This Date, Last Year.....18

"JEANNIE"
(Shooting in London)
Prod.—Marcel Hellman
Dir.—Henry Levin
Vera Ellen, Tony Martin, Robert Flemyng, Zena Marshall
(Started June 25)

"LOVE IN THE AFTERNOON"
(Shooting in Paris)
Prod.-Dir.—Billy Wilder
Gary Cooper, Audrey Hepburn, Maurice Chevalier
(Started Aug. 27)

COLUMBIA

Starts, This Year.....23
This Date, Last Year.....23

"TOWN ON TRIAL"
(Marksman Films)
(Shooting in London)
Exec. Prod.—Maxwell Setton
Prod.—William Weedon
Dir.—John Guillermin
John Mills, Charles Coburn, Barbara Bates, Elizabeth Seal, Magda Miller, Alec McCowan
(Started Aug. 8)

"THE STORY OF ESTHER COSTELLO"
(Valiant Films, Ltd.)
(Shooting in London)
Prods.—John & James Woolf
Dir.—David Miller
Joan Crawford, Rossanno Brazzi, Heather Sears, Ron Randell, Lee Patterson, Bessie Love
(Started Aug. 20)

"INTERPOL"
(Warwick Productions)
(Shooting in Rome)
Prods.—Irving Allen & A. R. Broccoli
Dir.—John Gilling
Victor Mature, Anita Ekberg, Trevor Howard, Peter Illing, Bonar Colleano
(Started Aug. 20)

"THE 27TH DAY"
Exec. Prod.—Lewis J. Rachmil
Prod.—Helen Ainsworth
Dir.—William Asher
Gene Barry, Valerie French, George Voskovec, Arnold Moss, Stefan Schnabel, Paul Birch, Frederick Ledebur, Ralph Clanton, Azemat Janti, Ed Hinton
(Started Sept. 10)

"FORUNE IS A WOMAN"
(Shooting in London)
Prods.—Frank Launder, Sidney Gilliat
Dir.—Sidney Gilliat
Jack Hawkins, Arlene Dahl, Dennis Price
(Started Sept. 10)

"RHYTHM AND BLUES"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Bill Haley's Comets, Alan Freed, Alan Dale, Little Richard
(Started Sept. 17)

WALT DISNEY

Starts, This Year.....1
This Date, Last Year.....1

METRO

Starts, This Year.....19
This Date, Last Year.....16

"RAINTREE COUNTY"
(Shooting in Kentucky)
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"SOMETHING OF VALUE"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez
(Started July 18)

"THE WINGS OF THE EAGLES"
Prod.—Charles Schnee
Dir.—John Ford
John Wayne, Dan Dailey, Maureen O'Hara, John Todd
(Started July 30)

"THE VINTAGE"
(Shooting in France)
Prod.—Edwin H. Knopf
Dir.—Jeffrey Hayden
Mel Ferrer, Pier Angeli, John Kerr, Leif Erickson, Theodore Bickel, Jack Mullaney
(Started Aug. 20)

"TEN THOUSAND BEDROOMS"
(Shooting in Rome)
Prod.—Joseph Pasternak
Dir.—Richard Thorpe
Dean Martin, Eva Bartok, Lisa Gaye, Anna Maria Alberghetti, Dewey Martin, Joyce Taylor, Walter Slezak, Paul Henreid, Jules Munshin
(Started Sept. 10)

"DESIGNING WOMAN"
Prod.—Dore Schary
Dir.—Vincente Minnelli
Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole
(Started Sept. 10)

PARAMOUNT

Starts, This Year.....14
This Date, Last Year..... 7

"BEAU JAMES"
Prod.—Jack Rose
Dir.—Melville Shavelson
Bob Hope, Paul Douglas, George Jessel, Vera Miles, Alexis Smith, Darren McGavin, Walter Catlett, Joe Mantell
(Started July 23)

"FLAMENCA"
(Shooting in Spain)
Prod.—Bruce Odlum
Dir.—Donald Siegel
Carmen Sevilla, Richard Kiley
(Started July 23)

"THE DELICATE DELINQUENT"
Prod.—Jerry Lewis
Dir.—Don McGuire
Jerry Lewis, Darren McGavin, Martha Hyer, Horace McMahon, Dolores Michaels, Robert Ivers, Mary Webster
(Started Sept. 4)

REPUBLIC

Starts, This Year..... 7
This Date, Last Year.....15

"HELLS CROSSROADS"
Prod.—Rudy Ralston
Dir.—Franklin Adreon
Stephen McNally, Peggie Castle, Robert Vaughn, Barton MacLane, Harry Shannon, Douglas Kennedy, Grant Withers, Frank Wilcox, Henry Brandon, Myron Healey
(Started Sept. 5)

RKO

Starts, This Year.....12
This Date, Last Year.....11

"THE GIRL MOST LIKELY"
Prod.—Stanley Rubin
Dir.—Mitchell Leisen
Jane Powell, Kaye Ballard, Cliff Robertson, Keith Andes, Tommy Noonan, Una Merkel, Frank Cady, Kelly Brown, Judy Nugent, Venetia Stephenson
(Started Sept. 6)

"THE LADY AND THE PROWLER"
Prod.-Dir.—John Farrow
Diana Dors, Rod Steiger, Tom Tryon, Arthur Franz, Marie Windsor, Beulah Bondi, Joe DeSantis, Gary Hunley, Tol Avery, James Burke, Louis Van Rooten
(Started Sept. 10)

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....13

"HEAVEN KNOWS MR. ALLISON"
Prods.—Buddy Adler, Eugene Frenke
Dir.—John Huston
Deborah Kerr, Robert Mitchum
(Started Aug. 1)

"LOVE ME TENDER"
Prod.—David Weisbart
Dir.—Robert Webb
Richard Egan, Debra Paget, Elvis Presley, Robert Middleton, James Drury, Mildred Dunnock, Barry Coe, Ken Clark, William Campbell
(Started Aug. 23)

"THE TRUE STORY OF JESSE JAMES"
Prod.—Herbert B. Swope Jr.
Dir.—Nicholas Ray
Robert Wagner, Jeffrey Hunter, Hope Lang, Alan Hale, Bob Adler, Ken Clark, Rachel Stephens
(Started Sept. 6)

"THREE BRAVE MEN"
Prod.—Herbert B. Swope Jr.
Dir.—Philip Dunne
Ray Milland, Ernest Borgnine, Diane Jergens
(Started Sept. 10)

"DO RE MI"
Prod.-Dir.—Frank Tashlin
Tom Ewell, Jayne Mansfield
(Started Sept. 14)

UNIVERSAL

Starts, This Year.....24
This Date, Last Year.....20

"THE TATTERED DRESS"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart, Gail Russell, Philip Reed, George Tobias, Edward Platt, Edward Andrews, William Shallert, Paul Birch
(Started Aug. 13)

"NIGHT PASSAGE"
Prod.—Aaron Rosenberg
Dir.—James Neilson
James Stewart, Audie Murphy, Dan Duryea, Elaine Stewart, Brandon de Wilde
(Started Sept. 14)

WARNER BROS.

Starts, This Year.....10
This Date, Last Year.....17

"THE SLEEPING PRINCE"
(LOP Productions)
(Shooting in London)
Prod.-Dir.—Laurence Olivier
Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke
(Started Aug. 4)

"MAN AFRAID"
Prod.—Gordon Kay
Dir.—Harry Keller
George Nader, Tim Hovey, Phyllis Thaxter
(Started Sept. 10)

"MELVILLE GOODWIN, U.S.A."
Exec. Prod.—Milton Sperling
Prod.—Martin Rackin
Dir.—H. C. Potter
Susan Hayward, Kirk Douglas
(Started Sept. 12)

INDEPENDENT

"THE BACHELOR PARTY"
(Norma Productions)
(For UA Release)
(Shooting at Goldwyn)
Prod.—Harold Hecht
Assoc. Prod.—Paddy Chayefsky
Dir.—Delbert Mann
Don Murray, E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden, Patricia Smith, Carolyn Jones, Nancy Marchand
(Started Aug. 20)

"NAKED PARADISE"
(Sunset Productions)
(For American International Release)
Exec. Prod.—James H. Nicholson
Dir.-Prod.—Roger Corman
Richard Denning, Beverly Garland, Lisa Montell, Leslie Bradley
(Started Sept. 2)

"THE KRAKEN"
(Levy-Gardner-Laven Productions)
(UA Release)
(Shooting at Hal Ranch)
Prods.—Jules Levy, Arthur Gardner
Dir.—Arnold Laven
Tim Holt, Audrey Dalton, Hans Conreid, Barbara Darrow, Jody McCrea
(Started Sept. 4)

"THE BIG CAPER"
(Pine-Thomas Productions)
(For UA Release)
(Shooting at Goldwyn)
Prod.—Pine-Thomas
Dir.—Robert Stevens
Rory Calhoun, Mary Costa, James Gregory, Robert H. Harris, Roxanne Arlen, Corey Allen
(Started Sept. 5)

"GAMBLING MAN"
(Bel Air Productions)
(For UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Dane Clark, Ben Cooper, Lori Nelson, Marsha Hunt, Cecile Rogers, Joseph Stafford, Charles Watts, Les Mitchell, Eddie Foy 3d, James Parnell, Robert Knapp, John Pickard
(Started Sept. 5)

"LIZZIE"
(Bryna Productions)
(For Metro Release)
Prod.—Jerry Bresler
Assoc. Prod.—Edward Lewis
Dir.—Hugo Haas
Eleanor Parker, Joan Blondell, Richard Boone, Hugo Haas
(Started Sept. 10)

"THE RESTLESS BREED"
(National Pictures)
(20th-Fox Release)
Prod.—Edward L. Alperson
Co-Prod.—Charles B. FitzSimons
Dir.—Allan Dwan
Scott Brady, Ann Bancroft, Jay C. Flippen, Jim Davis, Rhys Williams, Leo Gordon, Scott Marlowe
(Started Sept. 10)

"PAWNEE"
(Gross-Krasne Productions)
(Shooting at California Studios)
Prods.—Jack Gross, Philip Krasne
Dir.—George Waggner
George Montgomery, Lola Albright, Bill Williams, Charlotte Austin, Francis J. McDonald, Robert Griffin, Kathleen Freeman, Robert Nash, Raymond Hatton
(Started Sept. 10)

"TROOPER HOOK"
(Fielding Productions)
(For UA Release)
Prod.—Bel Baer Fielding
Dir.—Charles Marquis Warren
Joel McCrea, Barara Stanwyck, Edward Andrews, Susan Kohner, Earl Holliman, Rodolfo Acosta
(Started Sept. 11)

"MAN ON A MOTORCYCLE"
(Jana Film Ent.)
Prods.—Art-Jo Napoleon
Dir.—Art Napoleon
Jim Best, Mala Powers, Jerry Paris, Jeff & Josh Freeman, Ted de Corsia, Bob Yeakel, Vivi Janss, David Alpert, Ralph Neff
(Started Sept. 11)

"FURY AT ROCK RIVER"
(Regal Film Productions)
(For 20th-Fox Release)
Prod.—Earl Lyon
Dir.—William Claxton
Forrest Tucker, Mara Corday, Jim Davis, Kathleen Crowley, Hank Worden, Norman Leavitt
(Started Sept. 12)

'Topicality' Hazard

Continued from page 7

murder case still fresh in most people's memory, film is due to come out that will deal with racial tension in Missouri.

At the time of the sensational revelations about the late Josef Stalin, who was accused of being a mass murderer by Nikita Krushchev, Darryl F. Zanuck rushed into print to announce he would film "The Crimes of Stalin." There are no current indications that he plans to go through with the idea. Trial of Cardinal Mindszenty in Hungary also inspired a film, but it fizzled at the b.o.

The big studios have a tougher time latching on to headline events than the indies. Metro, for instance, is only now readying "Something of Value," the Robert Ruark book about the Mau Mau rebellion. Yet, J. Arthur Rank in England rushed in almost immediately with a blood-and-thunder actioner.

That 20th is conscious of the value of headlines is evident from the plan to have Anthony Muto turn out a series of semi-documentary features. Pix will be cued as much as possible to contemporary events.

Sam Katzman's Angle

Hollywood, Sept. 18.

Current demand for more films based on events is forcing Columbia producer Sam Katzman to boost his production by 66% next year. He has been making an average of 12 pix annually for Columbia, but he's boosting the total to 20.

Katzman said he will not confine himself to any one budget range and will seek name stars where the property warrants such treatment.

Part of the increase will be taken care of by musical films themed to current jukebox hits. Katzman's "Rock Around the Clock" grossed more than $1,000,000 and he's currently shooting "Rhythm and Blues" and has "Cha-Cha-Cha Boom" awaiting release.

"I believe," Katzman opined, "that if I produce films that are woven around yarns dealing with the latest recording hits, I'll be giving that segment of the public pictures they want to see."

Fare For Young Bunch?—We Got 'Em!

Hollywood Counts 51 About-to-Be Released Pictures Aimed at Juveniles

Hollywood, Sept. 18.

To keep up with the continuous flow of young theatregoers at today's box office, Hollywood's majors, United Artists included, within the next three months, will release 51 pix that are definitely headed for the juve market.

The upsurge of films slated for the younger patrons has resulted from the various reports contributed by distribs and industry surveys, showing that the average ticket buyer in today's market is between the mid-teens to mid-twenty age group. In view of this, Hollywood, still stymied on what type of pix will draw the older movie goer back to the b.o. on a regular basis, is upbeating its production and release schedules on films that will go over with the younger set. While all of the following films were not necessarily made for the young theatre patron, they will appeal to them according to exhib thinking—either because of the theme, or of the stars in the individual pix.

Universal leads with 12. "The Living End," "Kelly and Me," "The Mole People," "The Unguarded Moment," "Everything But The Truth," "The Incredible Shrinking Man," "Tammy," "Four Girls In Town," "Battle Hymn," "Gun For A Coward," "Mr. Corey," and "The Deadly Mantis."

Both RKO and Allied Artists are releasing six pix for the juve market. At the Gower lot, "Bundle of Joy," "The Brave One," "The Day They Gave Babies Away," "The Young Stranger," "Public Pigeon No. 1," and "Tension At Table Rock." AA, "Out Of This World," "Fighting Trouble," "Bringing Up Joe," "Calling Homicide," "Chain Of Evidence" and "Yaqui Drums."

Columbia, Paramount and Republic releases include four films. Col, "Cha Cha Cha Boom," "Rumble On The Docks," "Utah Blaine," and "Seventh Cavalry." At Par, "Hollywood Or Bust," "Buster Keaton Story," "Jim Piersall Story," and "Gunfight At the O K Corral." Warners quartet "Toward The Unknown," "The Girl He Left Behind," "Buffalo Grass" and "Giant." Latter pic while considered a more adult film than the others, nevertheless will have strong juve appeal in as much as it marks the last screen appearance of the late James Dean. Also to be reckoned with here in juve appeal department is Rock Hudson and Elizabeth Taylor who co-star along with Dean.

Republic follows with three films. "Duel At Apache Wells," "Daniel Boone, Trailblazer" and "This Man Is Armed."

Metro and 20th-Fox have two pix that will appeal to the younger patrons. At the Culver lot, "The Great American Pastime," and "Happy Journey." 20th-Fox, "Teenage Rebel," and "Love Me Tender," latter pic marks the film debut of Elvis Presley.

The eight features that remain will be released thru United Artists. They include "The Beast of Hollow Mountain," "Dance With Me Henry," "The Brass Legend," "Gun The Man Down," "Sharkfighters," "Fort Laramie," "Mark of the Apache," and "Pharoahs Curse."

Fans Say—Chide Exhibs Some More

Continued from page 4

sions try to attract older women to these jobs? Certainly they'd be far more courteous and considerate (and probably have greater need for the salary, however slight, than the teen-age morons you usually encounter). I can't remember the last time I was thanked for my purchase at a concession stand, but I can remember dozens of instances of downright rude behavior.

As for ushers, I again, can't remember the last time I saw an usher actually escort someone to a seat. Granted, most folks, these self-service days, like to find their own, but aged patrons do require seating assistance. Even when business is booming and seats are at a premium, the ushers, if they can stop talking among themselves long enough, just inform you there are seats somewhere "down front" or "on the last aisle over" and that's that. I wonder why theatres bother to employ ushers these days, because they seem only to run errands for the managers, talk loudly among themselves or with the candy-stand attendants, although in two local downtown first-runs—the Century and the Basil's house, again—they seem to prefer frequent visits to the balcony to converse, loudly, with teen-age members of the opposite sex.

Projection and sound usually are good in this area's first-runs, frequently sloppy in many of the neigborhoods and downright terrible at the drive-ins. One projectionist of recent memory clipped the last few scenes from every single reel of "The Seven Year Itch" to speed up the final showing. Sloppy projection ruined 3-D and prevented its reaching its potential, and I'm afraid that unless more exhibitors pay closer attention to the proper presentation of CinemaScope, this greatest technical movie improvement since the introduction of sound will be sold down the river, too.

You wondered, editorially, at the continuing interest in 3-D. For Hollywood's sake, VARIETY, regular moviegoers—the folks who plank their money down at the boxoffice week after week, are more cognizant of the worth of these improvements than you of the industry give us credit for. Don't blame us for not supporting technical advances like 3-D, CinemaScope, stereophonic sound, etc.—point your finger, instead, in the direction of indifferent exhibitors who refuse to handle these great improvements properly.

Let me air still another complaint—it's almost impossible to enjoy a performance in the neighborhood houses because of unattended youngsters running up and down the aisles and teen-agers who seem to come to the theatre, not to see the picture, but to "visit" among themselves and with friends seated many rows away. Management and employees make no effort to check these disturbances. How I-long for the good old days when such pests, after one warning, would have been told to keep quiet—or get out.

Just going to the theatre used to be such a pleasure, no matter what was on the screen. Theatre attendants were courteous and helpful, audiences were reasonably well mannered. Theatres were built like palaces—and you really felt like "visiting royalty" just being in them. But, considering today's tragic deterioration in management and lack of consideration shown the regular adult patrons, you've really got to be a darned loyal movie fan to keep going—and going back.

I grew up in a small town with three locally owned and operated houses. The managers and their assistants spent as much of their time as possible right on the "floor," supervising the operation from there, not from behind a desk in some remote office. Management made it their business to know what was going on in the house at all times. At the "break," I remember so pleasantly, the manager or an assistant would stand at the main exit, with a smile here, a friendly word there, a bit of greeting for regulars and strangers alike. You left the theatre with a warm feeling that your patronage was appreciated, that someone actually cared whether you'd enjoyed your visit. You looked forward to your next trip to the movies.

Maybe that's what the theatre business needs today—to get management out from behind the locked office door and into the lobby and auditorium, to see—and hear—what's going on, these days.

Keep printing the letters. You're doing the industry a great, great service. *Michael Ryan.*

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Dany Robin, Daniel Gelin

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Film Reviews

Continued from page 6

Venice

It is too downbeat and lacking the appeal necessary for any art house chances. Technical credits and acting are good and direction is restrained but lacks the power to make this an unusual plea. It remains a fair tale, but too morbid for any untoward U. S. interest.
Mosk.

Dracos (GREEK). Ste. Cinematographic Athens release and production. Directed by Nikos Koundouros. Screenplay, Jacobo Kambanelis; camera, Kostas Theodorides; editor, Manos Hadjidakis. With Dinos Iliopoulos, Margarita Papageorgiou, Yannis Argiris. At Venice Film Fest. Running time, 110 MINS.

Film gives insight into the Greek underworld and the strange rituals among the men, but, overall, is too confused and amateurish technically to make for any U. S. chances, except for a possible dualer value on its tale of a timid clerk who gets mistaken for a famous crook. Though theme is familiar it gets a satirical-serio treatment here and ends with the clerk trying to return to the dangerous life, after the police find he is not the real one, only to find death at the hands of the mob.

Mixing various styles, with uneven acting, this is a curio bet, at best, and is limited for any U. S. opportunities of unusual calibre. Though somewhat unique it is hard to see why this was chosen to be a Venice entry, when a selection committee tried for a high and mighty choice level. Technical aspects are ordinary but some feverish editing and directorial flashes, such as a mass, spontaneous dance among the gangsters in a nitery, give this some distinction and point to the fact that Director Nikos Koundouros may grow into a name to be watched when he develops discipline.
Mosk.

Enjeu De La Vie (Life at Stake) (CZECHOSLOVAKIAN). Czech State Film release and production. Directed by Jiri Weiss. Screenplay, K. J. Benes, Weiss; camera, Vladimir Novotny; editor, Miroslav. At Venice Film Festival. Running time, 95 MINS.

Well made Czech film on the resistance movement in Prague during the last war develops thriller aspects without overstating them. Shapes U.S. lingo entry for specialized spotting.

Plot centres on woman married to a rather cowardly man who, though not a collaborator, plays into Gestapo hands by his refusal to take sides. His wife does and hides an underground leader. Her older son finds out and it's his coming of age, as well as the weakling's downfall and the mother's heroism, that make up the brunt of the pic. Directed with feeling by Jiri Weiss and poignantly and intelligently played by Vlasta Chramostova as the woman and Karel Hoger as the husband, it is a superior war feature pic. Technical credits are good and underscored to play up the character and action of the film. An ironic excerpt from Nazi newsreels claiming no resistance operates and Czechs love their conquerors, precedes the segue into this deftly conceived pic.
Mosk.

La Traversee De Paris
(The Trip Across Paris)
(FRENCH—ITALIAN)

Venice, Sept. 11.

Franco-London release of Franco-London-Continentale production. Stars Jean Gabin, Bourvil; features Louis De Funes, Jeannette Batti, Anouk Ferjac, Georgette Anys. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, Pierre Bost from novel by Marcel Tyme; camera, Jacques Natteau; editor, Madeleine Gug; music, Rene Cloerec. At Venice Film Festival. Running time, 90 MINS.

Grandgil ..... Jean Gabin
Martin ..... Bourvil
Mariette ..... Jeannette Batti
Jambier ..... Louis De Funes
Young Girl ..... Anouk Ferjac
Waitress ..... Georgette Anys

Offbeater treats a period of recent French history that rarely has appeared in film backgrounds here, namely the Occupation of France during the last war. A serious subject is handled in a comic manner with an attempt at irony and insouciance in this farcical fable. Smooth technique and thesping spin out this slightly overstretched anecdote which garners enough yocks to make this in for pop value locally, but it remains primarily for art house and specialized categories in the U.S.

It does not have the broader entertainment qualities for more general chances, and its intensely national humor and allusions also slant this for specialized art house trade. Producer Henry Deutschmeister says that the foreign version will have a foreword explaining the physical aspects of the Occupation seriously before segueing into the comic carryings-on of the film. This should help.

Two characters, who have never met, get thrown into a black market delivery of four valises full of meat together. One is a narrow, conventional blacketeer who is honest in his work while the other is a stranger brought into it when the regular partner is pinched. He turns out to be an artist involved for the curiosity interests.

The mission means crossing Paris and the adventures happen in the street as they are plagued by hungry dogs, inquisitive policemen, Germans and the mistrust the simpler member has for his new helper. A series of run-ins and adventures give a sardonic-eye view of the Occupation and make for some excellent vignettes, statements and moments (i.e. a street-walker of fading looks whose reactions to Germans and French make a point on human nature; the pettiness and fright of a group of self-interested barkeepers, and the separation of a gigolo and his mistress after the usual nighttime arrests).

Main flaw is an episode quality which, though making its statement on war and human nature, rarely gets the ironic edge into it to make for complete final emphasis on the serio-comic denouement. A tacked-on ending is also somewhat patronizing and could be dispensed with to tighten up the film. End shows a meeting of the two some years later.

Jean Gabin, as the subtler member, turns in some good scenes when he is venting his spleen at the crassness and stupidity he meets on the journey, but story-line makes his character somewhat uneven. Bourvil, a Gallic comedian, turns in a finely nuanced turn as the other and less resourceful member. Support is fine and technical credits and production aspects excellent. Director Claude Autant-Lara has handed this a glossy backing and gotten savor into the high points, but not quite the ironic statement it called for. The subject is unique and its unusual qualities give this the looks of two films with a U.S. art house future with subsequents chancey.
Mosk.

The Gadfly
(RUSSIAN—COLOR)

A Soviet import with possible U.S. art house potential.

Sovexportfilm release of Lenfilm production presented by Artkino. Directed by A. Feinzimmer. Screenplay, E. Gabrilovich, based on novel by Ethel L. Voynich; camera (Magicolor), A. Moskvin; music, Dimitri Shostakovich. At Cameo, N. Y., Sept. 15, '56. Running time, 94 MINS.

Arthur ..... O. Strizhenov
Gemma ..... M. Strizhenova
Montanelli ..... N. Simonov
Martini ..... V. Etush
Guiseppe ..... P. Usovnichenko
Giovanni ..... V. Vedvedyev
Cardi ..... R. Simonov
Grassini ..... A. Khodursky
James ..... G. Shpigel
Julia ..... E. Yunger

(In Russian; English Titles)

One of the better Soviet imports, "The Gadfly" is a moving period drama that may rate attention from U.S. art houses which normally eschew Russian product. While this film version of the Ethel L. Voynich novel tends to drag at times, nevertheless the suspense builds nicely to bring about a stirring denouement.

As the yarn unreels, it's quite apparent that Mrs. Voynich's 60-year-old classic contains ample material for two or three films. But the screenplay of E. Gabrilovich competently condenses this mid-19th century tale of revolution in Austrian-held Italy. Key character of the script is the illegitimate son of a cardinal who strives for a free Italy.

Known as the Gadfly, the agitator is a thorn in the side of the constabulary. Along with the film's political aspects are ample romantic overtones plus some religious discord that may provoke displeasure from the Roman Catholic hierarchy. Ultimately the Gadfly meets death before an Austrian firing squad with the Cardinal overcome with remorse and an equally penitent sweetheart also mourning him.

O. Strizhenov, cast in the title role, turns in a fine characterization of a man who occasionally is a cynic but whose overall motivations stem from sincere principles. Likewise, M. Strizhenova is wistful and loyal as a woman who once rejected her admirer and carries it on her conscience. N. Simonov's portrayal of the Cardinal accents the dignity of such a prelate but at the same time his performance seems to hint at the danger when church and state are virtually the same. Able support is provided by V. Etush and P. Usovnichenko, among others.

Controversial theme is nicely delineated by direction of A. Feinzimmer who conveniently tosses in some action scenes when the dramatic going becomes rather heavy. Also a plus are opulent production values usually not found in the average Soviet import. Magicolor camerawork of A. Moskvin is good as is the Dimitri Shostakovich score. Sole technical defect appears to be a poor soundtrack—at least on print caught—for the sound frequently faded out entirely.
Gilb.

Der Opernball
(OPERA BALL)
(AUSTRIAN—SONGS)

Vienna, Sept. 12.

Sascha Film release of Karl Ehrlich (Sascha Film Company) production. Stars Johannes Heesters and Hertha Feiler. Features Josef Meinrad, Sonja Ziemann, Adrian Hoven, Theo Lingen and Hans Moser. Screenplay and direction by Ernst Marischka. Camera, Bruno Mondi; settings, Fritz Jueptner-Jonstorff; costumes, Gerdago and Dr. Leo Bei; masks, Rudolf Ohlschmid and Leopold Kuhnert; music, Richard Heuberger; orchestration and directing, Anton Profes. At Apollo Kino, Vienna, Sept. 12, '56. Running time, 95 MINS.

Georg Dannhauser ..... Johannes Heesters
Elisabeth ..... Hertha Feilee
Paul Hollinger ..... Josef Meinrad
Helene, his wife ..... Songa Ziemann
Richard Stelzer ..... Adrian Hoven
Eduard Lamberg ..... Rudolf Vogel
Hermine, his wife ..... Fita Benkhoff
Philipp, servant ..... Theo Lingen
Hanni ..... Dorit Kreysler
Mizzi Schuster ..... Frances Martin
Walter ..... Hans Moser

"Opera Ball" is—for Austria—a very high-budget filmversion of the classical Vienna operetta with the same title. Story and production have imagination. Plot revolves around Johannes Heesters as "Georg Dannhauser," whose martial fidelity is tested (a theme dear to Austrian dramatists!) by his wife. Dialog is good and, while many situations can be anticipated, pace holds up to sustain interest, when hubby in return tests the fidelity of his spouse. Hertha Feiler and Johannes Heesters in the two roles are excellent.

Josef Meinrad shows up fine in his "Hollinger role," seeking erotic adventure. Sonja Ziemann, Adrian Hoven, Rudolf Vogel, Fita Benkhoff, Theo Lingen, Dorit Kreysler and Frances Martin are all very capable in supporting roles. Hans Moser scores as "head waiter."

Ernst Marischka directed his own script of the Karl Ehrlich production at an okay pace. (What are the prospects, with English captions for the U.S. market? At a guess, nominal but better than Austrian films' average).

Camera work by Bruno Mondi is very impressive, giving this film fine visual qualities as well as old Vienna atmosphere. Colors are good. Richard Heuberger's original score was fittingly adapted by Anton Profes, who added a few numbers from other classical operettas plus his own Csardas.

Vienna locale of the story furnishes the background for Fritz Jueptner-Jonstorff's beautiful settings and Gerdago's plus Leo Bei's fitting costumes. All technical details are high standard. The ballet scenes are outstanding.
Maas.

Suor Letizia
(When Angels Don't Fly)
(ITALIAN)

Columbia Pictures release of a Rizzoli-Pallavicini Production. Stars Anna Magnani; features Eleonora Rossi Drago, Antonino Ciffariello, Piero Boccia, Luisa Rossi. Directed by Mario Camerini; screenplay, Cesare Zavattini and Camerini from an idea by Antonio Altoviti and Glose Rimanelli; camera, Gianni di Venanzo, At Film Festival, Venice. Running time, 101 MINS.

Suor Letizia ..... Anna Magnani
Assunta ..... Eleonora Rossi Drago
Peppino ..... Antonio Ciffariello
Salvatore ..... Piero Boccia

Offbeat subject matter boosted by a good performance by Anna Magnani looks a good possibility in general situations on the strength of her name, both statewide and elsewhere. Pic's chances could be greatly heightened via a tightening of its first half, which builds too slowly. General, rather than arty, handling is suggested.

The Oscar winner's first film since "Rose Tattoo" has an interesting central plot core, not always successfully developed in script form. A nun, forgetting her habit and dedication, has her innate maternal instincts aroused by a young child whose parents have abandoned him; she "adopts" him, but eventually realizes her faults and brings him back to his mother, who has by this time also come round to a realization of her parental duties.

The pic's first half, with its reminiscences of other pix on "modern" nuns ("Come To The Stable") as well as of the successful Spanish "Marcelino, Pan Y Vino," in the way the moppet is handled and plotted, is weak and slow-paced, with humor appearing forced and even Miss Magnani over-straining for a lightweight comic effect which does not always suit her. However, when the conflict between her duties and her maternal instinct comes to a head, pic builds rapidly to a hard-hitting, dramatic and moving finale in which the actress is able to unleash her formidable talent.

Piero Boccia, as the kid, has his winning moments, while Eleonora Rossi Drago and Antonio Ciffariello lend okay support. Mario Camerini's direction is uneven and often appears listlessly to follow the script which, as noted, often offers the thespers indifferent material to work on. Lensing by Gianni di Venanzo, both on locations on the island of Ischia and in Roman studios, is competent, and remaining credits are good.
Hawk.

Passport to Treason

Routine British whodunit, with only Rod Cameron's name to recommend it.

Hollywood, Sept. 14.

Astor release of a Robert S. Baker-Monty Berman production. Stars Rod Cameron, Lois Maxwell, Clifford Evans; features Douglas Wilmer, Andrew Fau, John Collicos, Derek Sydney. Directed by Baker. Screenplay, Kenneth Hayles; novel by Manning O'Brine; camera, Berman; editor, Henry Richardson; music, Stanley Black; art director, John Stoll. Reviewed Sept. 12, '56. Running time, 70 MINS.

"Passport to Treason" is a run-of-the-mill British whodunit with little to recommend it for the American market. Name of Rod Cameron may be certain attraction in program situations, but story line is blurry and frequently burdened by incomprehensible English dialog which automatically drops it into lowercase billing.

The Robert S. Baker-Monty Berman production focuses on Cameron as a private eye in London. When an associate is murdered, he takes over where latter left off in the investigation of a league for world peace. What he's searching for and ramifications which arise for him to hurdle aren't explained and spectator is left as confused as Cameron as he slugs his way to his unknown objective. Baker's direction doesn't help.

Cameron is sturdy in his role and Lois Maxwell is his femme lead, appearing as an undercover girl working for British government. Clifford Evans co-stars as head of the league, and Douglas Wilmer and John Collicos offer stock heavy characterizations. Technical credits also are stock.
Whit.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (18)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br-Par Th	285	28⅜	26¾	27⅜	—1
32⅞	22⅝	CBS "A"	84	31⅛	29⅛	29⅛	—2⅛
32½	22⅝	CBS "B"	74	31¼	29	29	—2⅛
26¾	18⅛	Col Pix	29	20⅞	20⅛	20⅝	+ ¼
16⅜	14	Decca	48	14⅝	14¼	14½	—
100¾	75¾	Eastman Kdk	124	95⅝	90½	90¾	—3¼
4⅞	3⅛	EMI	321	3½	3⅛	3½	+ ⅛
12	8	List Ind.	49	8¼	8⅛	8⅛	—
25⅛	18⅞	Loew's	230	20¼	19¾	19¾	— ½
9¼	7⅜	Nat. Thea.	50	7⅞	7¾	7¾	—
36½	30¼	Paramount	53	32	31¼	31¼	— ¾
36½	20⅛	Philco	185	20⅞	20⅛	20⅜	— ⅜
50⅜	41⅛	RCA	352	41⅞	39¾	39¾	—2
8⅞	6¾	Republic	8	6⅞	6⅝	6⅝	— ¼
17¾	14½	Stanley War.	58	15⅛	14½	15⅛	+ ⅛
29½	22⅛	Storer	20	28	27	27	—1
29¼	21⅛	20th-Fox	162	24⅞	24½	24¾	—
29¾	24¼	Univ. Pix	11	24¾	24⅝	24⅝	— ⅝
82½	74⅞	Univ., pfd	*100	75	75	75	+ ⅛
29⅛	18½	Warner Bros.	80	28¾	27¼	27⅝	— ½
141¼	101	Zenith	37	114	109	109¾	—

American Stock Exchange

6¼	3⅝	Allied Artists	97	5½	5¼	5½	—
13¼	9¾	All'd Art., pfd.	3	12	11⅞	11⅞	— ⅛
2⅛	1⅛	C & C Super	534	1⅝	1⅜	1½	—
10	5⅝	Du Mont	72	5⅞	5⅝	5¾	— ⅛
7⅝	2¾	Guild Films	118	3½	3⅛	3⅜	+ ⅛
5¾	3	Nat'l Telefilm	644	7⅝	5⅝	7½	+2
5¾	2¾	Skiatron	55	3½	3⅛	3⅜	—
13¼	9⅜	Technicolor	69	9¾	9½	9½	— ⅜
4	3	Trans-Lux	8	3½	3¼	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	38½	40¾	— ¼
Chesapeake Industries	2⅛	2⅞	— ⅝
Cinerama Inc.	1	1½	—
Cinerama Prod.	3⅝	3⅞	—
DuMont Broadcasting	6½	7¼	—
Magna Theatres	2½	3⅛	—
Official Films	1¾	2¼	—
Polaroid	82½	85½	+ ½
U. A. Theatres	6⅛	7⅛	—
Walt Disney	20½	22½	— ½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Reds and West Talked a Lot At Venice Fest

Venice, Sept. 18.

Large amount of East-West huddling has characterized this year's Venice film festival. The sizable delegations sent to the local event by countries both behind and before the Iron Curtain have taken the opportunity here to meet and discuss such items as film exchange, coproduction, etc.

The results of all this palavering remain to be disclosed, but it's known that many of the Eastern countries already have made it plain they'd like to stage Italian film weeks.

Principal activity has been between the Italians and the Russians, Hungarians, Czechs and Chinese. But, with the exception of the U. S., which has no official reps here, huddling activity ranged all over the map. It's notable, on contrast to past such meets, that the exchange of ideas is much freer and more elastic, with the Soviets seemingly meeting others half-way in their quest for pix, coproduction etc. Busy local activity is felt to be characteristic of the general situation which finds the Russians making strong headway in what shapes as a big-picture infiltration scheme planned some time ago as a longrange operation. It actually started quite a while ago, with DEFA spearheading the move. The East German production company established a lot of valuable contacts in the west.

Because of the geographical layout, western Germany was the first to be "infiltrated," but now Italy, France, Britain and even the U.S. have come into contact with the Eastern nations. Spain was overtured as well and sent pix to the Karlovy Vary fest in Czechoslovakia. France already has had an exchange of film weeks. The West Germans have a camera crew in Russia shooting film.

Entire Russo advance has been well planned, and staged with a minimum of obvious publicity; also with much aid from cultural exchange organizations, which have paved the way to legitimize them, feeling being there'd be fewer objections if they ran under a culture banner.

And now EXHIBIT "A" FROM EXHIBITION!

"Second to newspapers were TRAILERS, with 43 percent of those questioned stating this as a factor motivating attendance. This fact was more predominant in the small towns, due no doubt to limited newspaper coverage."*

*From statistics compiled by theatre managers for National Theatres' Research Department interviewing persons (whose age brackets ranged from 16 to 20 years) away from the theatre in order to secure opinions from non-theatre goers as well as from regular movie patrons.

TRAILERS BUILD BOXOFFICE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Spade Work Speeded to Amalgamate East-West Film Publicists Unions

Formation of a new publicists union, with jurisdiction equally divided between New York and Hollywood, is making progress under the auspices of Russell Moss, business agent and executive officer of the Homeoffice Employees Union, Local H-63. Moss recently returned to N.Y. from the Coast where he held extended talks with representatives of the studio publicists union.

Tentative agreement has been reached for the amalgamation of the east and west divisions and plans are being hatched for petitioning the International Alliance of Theatrical Stage Employees for an "A" charter. While the Coast unit is a separate IA affiliate with a "B" charter, the publicists in N.Y. are associated with Local H-63, primarily a white collar union in the IA orbit.

In New York, only the Paramount and RKO Pictures homeoffice publicists are connected with the white collar union. The majority of the Gotham film pub-ad staffers are members of the Screen Publicists Guild, a rival union associated with the Distributive, Processing, and Department Store Union, District 65. Both the latter and the IA are members of the new AFL-CIO.

Moss has been pitching for a separate N.Y. publicists union because he feels that the problems of the pub-ad staffers are not similar to those of the white collarites. The white collar union also has a "B" charter, a designation that gives the union a restricted operation. An "A" charter allows an IA to operate autonomously, limiting the interference of the national union in such matters as the decision on whether or not to go out on strike.

Formation of an east-west publicists union with IA blessing will give the new organization the opportunity to seek new recruits in allied amusement fields, especially in television. There's also hope that a single union will also bring about a merger of the conflicting N.Y. groups, thus presenting an all-powerful alignment with strong roots in N.Y. and Hollywood. Such a union, it's felt, will be able to offer great strength in bargaining with the film companies and the tv networks.

Type of Product Will Condition Adv. Setup For B&K's Chi Nabe Houses

Chicago, Sept. 18.

A continuing reevaluation of advertising policy is underway at the Balaban & Katz theatre circuit here. Some weeks ago, B&K dropped its display ads for neighborhood theatres from one of the local dailies for a four-week experimental period. Last Friday (7), B&K went back to using display ads for nabe theatres in the paper in question.

Results of the test were inconclusive and B&K exec veepee Dave Wallerstein says the B&K management will "continue to reevaluate advertising policy in the light of current industry economics. This means we will be flexible in our placement of all advertising. The type of picture or combination will determine what papers we will place our ads in, how much space we will use and what kind of campaign will be employed."

The B&K exec emphasized that the circuit's management thinks flexibility in ad policy is the key to successful picture selling in a time of declining grosses. This approach would exclude definite commitments to use an unvarying amount of space in each local daily each week, but would treat each picture combination as an individual selling problem.

The question of how much space to use and where, is academic in the firstrun downtown engagements, since in most cases the distributors bear the brunt of heavy advertising cost and decisions as to where to place ads and how much space to use are largely theirs, since they're picking up the tab, although naturally ad placement is a matter decided in consultation with the theatre owners.

Joshua Logan Sharing In 'Magnificent Seven'

Legit and film director Joshua Logan will receive a percentage of the profits from the distribution in the United States by Columbia of "The Magnificent Seven," the Japanese film which won the Lion of St. Mark award in Venice.

Logan is down for a piece of the picture because it was at his suggestion that Col acquired the film, distributed in Japan and Europe as "Seven Samurai."

During a recent trip to Japan, after completing "Picnic" for Columbia, Logan was invited to see the Toho production by director Akira Kurosawa, who also guided "Roshomon," an arthouse hit in the U. S. Logan, on his return to Hollywood, urged Col to acquire "The Magnificent Seven" for U. S. distribution. Picture, which runs two hours and 48 minutes, will be handled by Col's foreign films division headed by Edward L. Kingsley. The picture will be released this fall.

4th Anni (Sept. 30) Of Cinerama

Cinerama has a fourth birthday coming up—"This Is Cinerama," first of the special-process wide-screen productions, opened Sept. 30, 1952 at New York's Broadway Theatre. And it still has a tremendous market yet to be reached.

The Merian C. Cooper-Lowell Thomas presentation has played in 18 cities in the United States, not including such markets as Denver, Houston, Cleveland and Miami. Abroad, it has opened in London, Paris, Rome, Tokyo, Osaka, Milan and Caracas.

Upon its Gotham unveiling, VARIETY appraised the picture as "heralding a new era in the film business." That this has been borne out is now obvious; this was a revolutionary offering that influenced the full industry swing to widescreen and convinced the trade that the public will shell out fancy admission money for an outstanding entry on a roadshow basis.

"This Is Cinerama" eventually will play all territories, the plan being to show it in specially-rigged tents where theatre runs aren't commercially feasible.

GOLDING'S AD-PUB POST FOR HECHT-LANCASTER

Hollywood, Sept. 18.

David Golding has been appointed veepee in charge of advertising and publicity for Hecht-Lancaster, and will report for new duties early in October.

Golding, now in N. Y., winding up the campaign for Samuel Goldwyn Jr.'s "The Sharkfighters," for United Artists, swings over to H-L after five years with the Goldwyn org. He recently joined Goldwyn Jr., after more than four years with vet producer.

Mex Cimex Opening 2 European Branches

Mexico City, Sept. 11.

Opening of two more European branches by the semi-official Mex distrib firm, Cimex, was announced here.

New German exchange, Deutsche-Cimex, will be located in Hamburg and headed by Anita Rakosi, daughter of the exportation chief of Real Films. Cimex-France will have its central offices in Paris with Paul de Charnisay in charge. Overall European administrator for Cimex is Salvador Elisondo, who will supervise the initial handling of 21 recent films already in the vaults of the two exchanges.

William W. Lewis, who resigned as managing director of the Texas Cinerama Corp., after two years, has rejoined Metro for special field work on the Kirk Douglas pic, "Lust for Life."

Briefs from Lots

Hollywood, Sept. 18.

Dick Powell will produce "The Enemy Below," based on the upcoming **R. A. Ryner** novel, for 20th-Fox . . . **Richard Basehart,** who has been working in Europe for the last few years, returns to Hollywood for the title role in "John Paul Jones," **Samuel Bronston** indie . . . Metro assigned **Roy Rowland** to direct "Gun Glory," **Stewart Granger** starrer to be produced by **Nicholas Nayfack** . . . **Charlotte Austin,** former 20th contractee, drew the second femme lead in the **Gross-Krasne** feature "Pawnee" . . . **Bryan Foy,** currently prepping the Jules Verne yarn "Mysterious Island" for Columbia release, has scheduled another Verne story, "A Journey to the Center of the Earth" . . . **Sam Wiesenthal** wound his RKO producer pact and checked off the lot to open his own office.

Victor Stoloff and **Norman Retchin** to collaborate on the screenplay of "The Eagle Flies High," biopic of **Frank Jarecki,** the Polish flyer who fled the Iron Curtain in a MIG . . . **Ben Bard,** former actor and dramatic coach, will head a new 20th-Fox talent training program . . . Screenwriter **Stanley Roberts** acquired **Dr. Robert Linder's** "Jet Propelled Couch" for indie production . . . **Tom Helmore,** who replaced **Rex Harrison** in "My Fair Lady" on Broadway during the latter's illness, into "Designing Woman" at Metro . . . **Sam Katzman** has **Little Richard,** leading rock 'n' roll disk artist, for a featured role in "Rhythm and Blues," next in his series of Columbia musicals tied to current music styles.

RKO bought screen rights to the **Leonard Merrick** novel, "The Worldlings" . . . **Jerry Wald** acquired "Kiss Them For Me" for filming at 20th-Fox . . . **Bruce Odlum** signed Spanish actress **Carmen Sevilla** for five films in three years . . . Metro cast **Jack Mullaney** to replace **Don Dubbins** in "The Vintage," currently shooting in France . . . **Robert L. Jacks** secured screen rights to "Breakaway," authored by **Walter W. Depew** . . . Security Pictures took options on four published novels by **John McPartland:** "Affair In Tokyo," "Tokyo Doll," "Party For the Kids" and "Big Red's Daughter" . . . **Nicholas Ray's** 18-year-old son Tad cast in 20th-Fox's "The True Story of Jesse James" . . . **Hal Wallis** handed **Warren Low** a new contract as film editor.

Patricia Hardy will play opposite **Alan Dale** in **Sam Katzman's** "Rhythm and Blues" at Columbia . . . **Sam and Bella Spewack** doing the screenplay for Columbia's "The Great Sebastians." . . . **Julius Epstein** checked in at 20th-Fox to script "Kiss Them For Me." . . . **Darryl F. Zanuck** signed **Diana Wynyard** to play **James Mason's** mother in "Island In the Sun." . . . **John Doucette** portrays a sheriff in "The True Story of Jesse James" at 20th-Fox . . . Next starrer for **Sterling Hayden** will be "The Far Wanderer," to be produced by **Lindsley Parsons** for Allied Artists . . . **Jo Eisinger** to screenplay "The Tooth and The Nail" for United Artists release . . . **Rory Calhoun** will star in "Domino," which he will co-produce with **Vic Orsatti** . . . **Peter Graves** signed to star in "Bayou," to be filmed as an indie by **Mike Ripps** . . . **Edward L. Alperson** cast **Evelyn Rudie** in "The Restless Breed." . . . **Harold Clurman** drew a multiple picture pact to direct for **Hal Wallis** at Paramount.

Ray Flynn, who resembles him, will portrait the late FDR in Warners' "Melville Goodwin, U.S.A." . . . Universal to incorporate non-classified footage of **Rear Admiral Richard E. Byrd's** 1947 South Pole expedition in "The Land Unknown" . . . Moppet **Sandy Descher** into "Three Brave Men" at 20th-Fox . . . RKO assigned **Stanley Rubin** to produce "Rachel Cade," his fifth assignment as an RKO staff producer . . . Car dealer **Bob Yeakel,** a familiar figure in Los Angeles area via handling his own tv commercials, will play himself in "Man on a Motorcycle," which **Art Napoleon** is producing and directing . . . **Richard Fleischer** to direct "The Viking," Bryna Productions' upcoming $3,000,000 feature for United Artists release . . . **Lee Soble** and **Gerd Oswald** bought **Bill Ballinger's** novel "The Tooth and the Nail" for production this Fall for United Artists.

'TV Is Good For Hollywood'

Hollywood, Sept. 18.

With the intense competition of tv, "you have to have more reason today to make a picture than to turn out so many films a year," states indie feature maker Sam Goldwyn Jr. "Television has raised the public's standards, and has forced the theatrical film producer to seek out the unusual in story material and castings," he declares.

The length of the offering, even on video, has little bearing on its reception. "It's not how long the show is, but how unusual, that shows up in the ratings," the young producer asserts.

He points to his "Sharkfighters," recently fimed in the Caribbean in C'Scope and color, and observes. "There's nothing like it in tv." Young Goldwyn plans to roll his next, "Proud Rebel," in late fall or early next year, but is currently searching for new material. "I'll make as many pictures as I can find good stories," he says.

Dumping of old theatrical film backlogs on tv will heighten this trend toward better story material for new pix. Goldwyn feels. "It will become even more a question of the picture itself, and less who's in it," he states.

Offbeat Booking Angles Needed

B&K's Wallerstein Comments on Blockbusters And Pix Touted as Such

Chicago, Sept. 18.

Dave Wallerstein, executive veep of the Balaban & Katz chain here, rues the fact that this year's film product "so far has lacked depth." Satisfied with the occasional blockbusters that come along, not so satisfied with some duds that were billed as blockbusters, Wallerstein declares there have been few good medium budget films this year to fill the gap between the big ones and the shoestring pix. Recent booking of a double feature into the Chicago Theatre and this week of a full-length feature with a featured short, emphasizes the B&K exec's contention.

Wallerstein also believes that exhibitors have to "help Hollywood develop new faces if we are to survive these critical times." A case in point was the use of Natalie Wood and Tab Hunter for personal appearances in Chicago in conjunction with their picture's opening here. The double bill of "The Burning Hills" (WB) and "Seven Men From Now" (WB) featured the young stars, who were given a big buildup locally by B&K, aiming at the teen market particularly.

The B&K exec also opines that "imaginative booking" is another way of stimulating interest in films and winning back some of the "lost audience." Again this year, B&K played "Marty" at the kingpin Chicago Theatre, although pic was classified as an artie, booked the James Dean starrer "East of Eden," into the State-Lake Theatre, a Loop deluxer, and certainly made the best of a bad situation by booking a double bill into the Chicago. In the latter case, with the stars' p.a.'s, good ballyhoo and the moderate rental asked for such pix in contrast to the big ones, B&K made out pretty well with the unusual, at least for the Chicago Theatre combo.

Wallerstein has high hopes for the fourth remaining quarter of the year, but insists that part of the answer to the industry's problems lies in imaginative booking and flexibility on the part of exhibitors, rather than constant wailing at the wall. Taking a gamble with a new face, risk-taking, is also necessary, the B&K exec believes.

Also, in line with the flexibility demanded by industry economics, B&K has adopted a more pliable advertising policy in the local dailies, designed to get more impact for less outlay. And the keynote here, Wallerstein says, is to treat each new situation as it comes up, without preconceptions. Flexibility, imagination, and taking an occasional gamble are underscored by B&K execs as the answer to some current exhibitor troubles, and are stressed as essential in meeting new industry developments.

ALLIED'S MEMO RE COMPO

Pay Your Dues, If You Want To, Is The Message

Minneapolis, Sept. 18.

Even though national Allied States does not approve COMPO's present mechanics and will not join hands with it until various changes are made, North Central Allied informs its exhibitor members in its current bulletin that it's not advising them to refuse membership or the payment of dues which film salesmen are now soliciting.

"The payment of dues to COMPO is entirely your prerogative," the bulletin tells the theatreowners. "If you wish to support COMPO in its present campaign for dues, NCA has no objection."

Virgo Co. Sets N.Y. Productions

New producing company to operate in New York has been formed by William B. Levy, formerly global sales supervisor for Walt Disney; Walter Thompson, who held a key producing role in the Cinerama pictures, and Harold Robbins, novelist and erstwhile Universal homeoffice exec. Outfit, named Virgo Productions, has Levy as president, Thompson as v.p. in charge of production and Robbins as exec v.p. Associated with them are Attorneys S. R. Kunkis and Max Spivak.

First production on the schedule for Virgo will be an adaptation of Robbins' "Never Leave Me," with a screeplay by the author and Leonard Kantor and with Stuart Heisler to direct. Next will be "The Street," based on the Ann Petry novel which won the Houghton Mifflin literary fellowship. Other properties planned include "79 Park Avenue" and "Never Love A Stranger," both by Robbins.

Virgo's stated policy is "to produce feature motion pictures based on accepted works of literature and the stage which have a primary interest in the human being—his emotions, problems and environment—rather than the spectacular." Distribution tieup has yet to be made.

Thompson recently served as consultant to Mike Todd on his production of "Around the World in 80 Days." He was associated with 20th-Fox 15 years and later was exec assistant to William Goetz when the latter headed International Pictures, which since was absorbed by Universal. Robbins headed budget and planning at U.

Sidney Kramer's Latin Swing for 'Oklahoma'

Sidney Kramer, RKO foreign sales manager, left New York over the past weekend for a five-week swing of Latin America to set release plans for "Oklahoma," Magna Theatre-Todd-AO production which the film company is selling outside the United States.

Exec also is scheduled to call on RKO reps and exhibitors regarding distribution of Howard Hughes' "The Conqueror" and others on the roster.

Triple-Bill Drive-Ins

Reading, Pa., Sept. 18.

Jay Emanuel, who had been fighting Bill Dipson's triple-picture policy, usually on Friday and Saturday, at his (Dipson's) Sinking Springs Drive-In here, has been compelled to do likewise in order to buck the opposition.

Emanuel is now triple-billing at his Reading and Mt. Penn Drive-Ins.

Airconditioned Film House Rated Ideal Political Convention Site

Albany, Sept. 18.

Use by the Democratic State Committee of Fabian's 3,660-seat Palace for a one-day convention, last week, nominating Robert F. Wagner, of New York, as candidate for U. S. Senator, was voted a success by officials, delegates and alternates totaling 2,200. More than 3,000 attended the session, the public being invited.

The air-conditioned theatre was considered more comfortable and acoustically superior to the State Armory, heretofore the scene of conventions. The marquee lettering for the day was changed. Flags, political banners and signs covered the lobby displays of coming attractions, while the auditorium was specially decorated and lighted. Two platforms had been erected, in the middle section, toward the house front, for television and newsreel cameras.

CBS filmed the proceedings. With the 22 stagehands and operators working the affair, Television-radio group, plus newsmen, numbered more than 100.

Sylvan Taplinger directed the video and radio end; Bob Weintraub handled still cameramen. Joyce Martin, publicity director for the Democratic State Committee, made the arrangements, with Chairman Michael H. Prendergast.

Music in Air

Continued from page 2

All that the longhaired swishful thinkers who waltz around the Square in the summertime, when the livin' is easy, need is to have the beat of the busses, the rumbling roar of the City, and their own fay confusion augmented by a good torch rendition of "My Man."

When will it dawn on someone that there comes a point in the piling up of sound when the whole structure turns top-heavy and otherwise simple, rational people go out and buy rock 'n' roll records just to break over each others' heads.

And we haven't scratched the surface yet. Pretty soon the canned music peddlers will try to tie-in the tunes they siphon to their subscribers with the work or service their clients are pushing. You'll come off the street, where every lamppost has been playing "Standing On the Corner," and find yourself in your physician's waiting room listening to "Fever." Every laundromat will pipe in "The Portuguese Washerwoman," and of course, your lawyer's office will never play anything but "The Wayward Wind."

I plead and implore everyone to stop and think. This piling-up of sound on sound must result in some defense mechanism that can only tend toward congenital deafness. I know that I, personally, have reached the point where I feel that one more decibel could be the Strauss that breaks the Carroll's Bach.

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An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Sees Upgraded Exploitation Features Keying Happier Outlook for Theatres

Hollywood, Sept. 18.

The current healthy b.o. is due particularly to quality exploitation films which are obtainable on a fair rental basis for top billing slots or as a combo, Aubrey Schenck, head of Bel-Air Productions, reports. Bel-Air turns out 12 pix annually for United Artists release, and this year may produce even more, following exhib response to its product.

"Spectacular and grandiose films are bigger and better than ever and are realizing the industry's greatest profit," Schenck points out, "but the number of such naturals are limited to only a comparative few.

"Exhibitors consequently are looking more and more for those substantial, exploitable films that can serve as top features and can insure profits on a rental basis far below the need of spectaculars. In some instances, many of these smaller films have shown greater profits for the theatres."

It thus "behooves" the exhib, then, Schenck observes, to exploit this fare, because his share of the boxoffice will reflect an equitable profit to himself as well as a reasonable return to the producer. It is such profits that insures a continual flow of this type of product to the exhib, producer adds.

"Independent producers are more than ever aware of what the public wants and current healthy grosses are stimulating more production of quality exploitation films," according to Schenck, whose yearly dozen for UA makes him probably the most active indie in the industry. "The majors also are aware of the need for these pictures. This is indicated by their pacting and financing many of the independents to provide this product for exhibitor incentive."

Simulated Oysters

Continued from page 3

trious prop man, however, got double value out of the latter situation; he constructed a special ramp from where the ice cakes were housed in front of giant blowers so that the melting ice created water for an artificial stream on the set.

Labor is cheap in Rome, however, so the producers had a relatively small cost for the army of 50 street urchins who were equipped with nets and turned loose on the country-side to catch butterflies used in the island sequences.

Herbert came up with the idea for what must be the most expensive set-dressing stunt of all time, although the coin was recouped. One portion of the set had to be dressed with decaying leaves but the prop men were unable to get them. The writer suggested using Italian 100-lire notes, which are dirty brown in color and traditionally torn and ragged. Stunt was tried for a master shot without any closeups and the color rushes indicate the money was a perfect substitute for leaves.

Schwerin

Continued from page 3

cipient change of the political situation, above all in respect of our Eastern neighbors, the transition from a Cold War to Co-existence, has engendered guarded hopes also for an improvement of the filmic relations. Here the German film export have a chance to return into natural and traditional channels. German production has quite a number of films that are of interest to our Eastern trading partners."

Schwerin adds he doesn't wish to belittle the importance of "traditional foreign partners" and goes on to say that, with rising quality, the German film has access to markets where it had hardly a chance in past years.

Dave Titus Heads Film Segment of Song Ads

Hollywood, Sept. 18.

New industrial-educational film division of Song Ad Film-Radio Productions Inc., local teleblurb outfit, has been formed, with Dave Titus, formerly with Seattle ad agency of Cole & Weber, heading the operation.

Titus will get a v.p. spot at Song Ad, according to prexy-exec producer Robert Sande.

Rips Going Terms; Distribs' Senate Victory Deplored

Minneapolis, Sept. 18.

In a "protest" which he issued against the present "epidemic" of high percentage with no reviews pictures, W. R. Frank, who is both a Hollywood independent producer and a circuit owner here, charges "the film companies don't seem to care what happens to exhibition."

As a result of recent and impending developments, Frank feels that "the doom has been sounded for the rank and file of theatre-owners."

Exhibitors now are being "crushed" by what Frank calls "impossible" film terms and, in the face of these and other rising costs, he says, there looms the prospect of "still further declining patronage that undoubtedly will ensue from the televising of the finest of the pre-1948 features that the younger generation will be seeing for the first time and many others will wish to witness over again."

Frank claims that the film companies have been "emboldened" to become even more "unreasonable" than ever in their dealings with exhibitors by the "victory" scored at the U. S. Senate small business subcommittee's hearings on film rentals.

"Since the hearing, which resulted in a bitter and complete defeat for exhibitors, exhibitors have been confronted with more and higher percentage terms accompanied by refusal to review for adjustment," says Frank. "I believe that this high-handedness has resulted from the hearing's outcome."

The situation will become so unbearable, Frank believes, that within a few years even many of the larger theatres will have to shutter.

'King & I' Prints

Continued from page 3

the pic played off as widely as possible.

"We figure we gained tenfold by having 'King and I' available when it did the most good," commented a 20th exec. "Of course, we don't like the large print cost, but, in this case, it was certainly a worthwhile investment."

"King," incidentally, with a $5,000,000 nut riding on it, is expected to gross between $8,000,000 and $9,000,000 in the domestic market alone. It needs about $7,800,000 to break even. Counting in the foreign market, "King" should hit a big $14,000,000 global gross.

Pittsburgh Allied Will Hear Coyne In 'Softening' Toward COMPO

Booking of Robert S. Coyne, the Council of Motion Picture Organizations' executive director, as featured speaker at an Allied regional convention in Pittsburgh appears to indicate a general softening of Allied's position toward COMPO.

National Allied resigned from COMPO more than a year ago in opposition to the industry body's general policies. In pulling out of COMPO, Allied leaders blasted the paid employees of COMPO, singling out Coyne as a special target. Coyne was charged with instituting projects without consulting the member units making up COMPO. It was asserted that Allied was not informed of the impending tax fight, which, to the surprise of many Alliedites, turned out successfully, resulting in the elimination of the Federal admissions tax on all tickets up to 90c. Coyne was the key figure in the triumph.

Allied had refused to go along with the tax battle. Its leaders declared at the exhibitor organization's annual convention last year that tax reduction didn't stand a ghost of a chance in the session of Congress recently concluded. In addition, Allied officials didn't think it wise to go to the Government with two problems at once, feeling that the Senate hearings on industry trade practice rated the top attention. Allied leaders stated flatly that they were as well informed of Washington opinion as anyone else and that tax reduction for the theatres could not be achieved at this time.

In stating its reasons for exiting COMPO, Allied also made it clear that it would not return to the organization until Coyne was fired. Coyne's scheduled appearance at the convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania convention Oct. 1-2 in Pittsburgh is another example of defections in Allied's ranks with reference to COMPO. In appreciation of the job done by COMPO in the tax fight, Allied units, which up to now have been withholding dues payments to COMPO, have been sending in contributions. New Jersey Allied recently delivered its coin and the Western Pa. unit is urging its members to "cooperate when your film salesman calls for payment of nominal COMPO dues."

Describing Coyne as the "dynamic" COMPO leader, Western Pa. Allied is seeking his advice on how to combat city, borough, and township taxes in Pennsylvania which amounts to as much as 10% in many areas. The Pennsy exhibs claim that the 10% state bite, termed a "discriminatory and confiscatory tax," represents the difference between profit and loss for many theatres.

Readying DuPont Cronar For Next Jan.; Eastman Gets Manufacture Rights

The new DuPont Cronar safety stock should be released for theatrical use at the first of next year and its manufacture has also been licensed to Eastman Kodak, it's learned.

Meanwhile, work continues on a DuPont positive color stock, but a spokesman for the company said it wasn't likely to bear fruit "for several years." Outfit has finally given up the idea of working out a three-strip tint process and is now at work on a monopack film.

The Cronar base is thinner than the stock now in use, and also tougher. It can be applied for either color or black-and-white stock. Price-wise, it'll be competitive with the rawstock currently available. It's hoped, however, that, as mass production is underway, the price may drop below current levels.

What has held up the Cronar introduction in the theatrical field to date has been the difficulty in splicing. DuPont has developed a new electronic method that eliminates the need for the use of cement.

TV City Tap

Continued from page 1

dorf, who has proposed the TV City to construction to the network, still has hopes of persuading the network to grab up the property as the most desirable within the Manhattan precincts. But CBS can't see spending that kind of money.

This is the second west side realty availability rejected by the network for its proposed Television City. Previously there were dickers for acquisition of land in the Lincoln Square area, but, here, high cost cued the nix.

Drive-Ins

Continued from page 1

there's been a serious overlap and the ozoners are hurting from their own competition. "Where you used to have one drive-in, now three or four are running. They're bound to feel it," was the comment of an exhibitor.

Ozoners are competing with the regular houses for first-run product in some spots, but not too many. Rule of thumb still seems to be that the drive-ins crowd likes action pix, and that the age of the product matters little to the family bent on an outing. At the same time, the coin derived from the ozoners has become an important revenue factor for the distribs, accounting to anywhere from 10% to 20% of their overall domestic rentals.

Cleveland—As Suburb of Pittsburgh?

Bought $3,000 Worth of Tickets For Cinerama—But Now Cleveland Has Own Installation

Pittsburgh, Sept. 18.

Imminent entry of Cinerama into Cleveland, with site there being the Palace Theatre, is bound to be reflected in business here for "Seven Wonders of the World," which has been cracking boxoffice records at the Warner, topping marks of both previous attractions, "This Is Cinerama" and "Cinerama Holiady."

It's long been known, particularly during the thus far five-month engagement of "Wonders" locally, that Cleveland and its environs have contributed heavily to the local b.o. take. Steady source of revenue for Warner has been the show trains and big weekend auto business from that city as well as surrounding Ohio towns like Akron, Canton and Youngstown.

In fact, Bob Suits, managing director of Cinerama here, and his pub-ad manager, Arthur Manson, were quick to realize what was happening in Cleveland some months ago and established a Cinerama ticket office for Pittsburgh in Cleveland. During the past few summer months, they've sold on an average of $3,000 worth of tickets a week there. And that's not counting a lot of trade filtering in from Ohio spots on its own without advance reservations.

JIMMY SHELDON
AND HIS ORCHESTRA
featuring
TANYA
FOR YOUR
DANCING PLEASURE
IN THE BEAUTIFUL NEW
Star on the Roof
IN THE
BEVERLY HILTON
BEVERLY HILLS, CALIF.

Chi WNBQ As Trailblazer For TV's All-Tint Era

Chicago.

The Windy City is undoubtedly the most color conscious television market in the nation thanks to the pioneering efforts of NBC-TV's WNBQ which last April debuted as the country's first station geared 100% for tint.

In the five months of learning how to live with color there has been a host of payoffs for the $1,250,000 investment in changing WNBQ's complexion to polychrome from monochrome. Not the least of these is the headstart in the color era that's implicit in being the trailblazer.

"We've proved our point, it's paying off and we intend to maintain and lengthen our lead now that the color bandwagon has really started to roll," is the way veep Jules Herbuveaux sums up nearly a year of hectic work by virtually all the WNBQ hands. The decision to make "Q" the tinted pilot operation for the NBC-TV o&o's and affiliates dates back to last fall.

Just how much the station's new rainbow dress has stimulated color set sales is difficult to assay, since any authoritative count is impossible to come by at this stage with the $500 units only recently introduced. But the other "laboratory" functions are being fulfilled in terms of stirring up interest in tint among the hometown advertisers and agencies and of building up a backlog of technical experience that's being passed on to other station's prepping for color.

Factor in Biz Hike

And all the attention focused WNBQ's way by the allout hoopla barrage attending its switch to tint is given at least part of the credit for the fact that the station's local and national spot sales during May, June and July were up 25% over the same months a year ago.

That the advertisers have that color gleam in their eyes even before set circulation becomes a measurable factor is indicated by the lineup of 36 clients who are using an average of 74 live, film or slide tinted blurbs per week. Station is charging an extra color tap of $190 for 20-second station break commercials and $90 for 10-seconds during its 7 to 10 p.m. prime time category. However, at this point it's making no extra charge for the live local programming done in multi-hues.

Besides the advertisers actually using color on the air, the station has run off a series of orientation sessions for agencies and their clients who color-test their wares at the lab facilities.

To follow through on all phases of color development, Herbuveaux has organized a special sales unit headed up by Howard Coleman who masterminded the ad-promotion schemes in conjunction with the arrival of C-Day at Channel 5. Coleman is working closely with set makers and dealers as well as agencies and clients on a broad assignment to promote color per se.

The technical aspects of the conversion to color have turned out to be less complicated than first anticipated. Now in operation are five color camera chains and two film projectors and in the relatively short period tint transmission has settled into a routine for the WNBQ engineers.

One of the biggest lessons learned has been that color programming doesn't require as much lighting as first thought. Studio light level has been reduced to 400 foot candles from 500 when it was discovered that too much candlepower caused the brighter shades to "bloom" into distortion.

Ever since the opening of WNBQ's pilot plant last April timed with the NARTB convention when director of engineering Howard Luttgens hosted the top technical men from both the sister NBC stations and the key affiliates, there has been a steady stream of visiting engineers checking in for a looksee at the layout.

All-Tint French Features Dubbed For U.S. TV Whirl

An all-color feature film package, made up of recent French productions dubbed in English, never before theatrically exhibited in the U. S., will be offered tv stations next month by Theatrical & Video Corp., helmed by Don Getz.

Also now headed for U. S. distribution via Theatrical & Video are six half-hour "Rendezvous with Maurice Chevalier" tv shorts, made in Paris about a year ago i n two versions, American and French.

The "first crack for the tv market" feature package is composed of 13 theatricals, mainly French, initially released abroad from 1954 onwards. They are not are theatre type fare, a factor which explains their going direct to tv. Owned by Gray Films, of France, they were made by various productions outfits such as Gaumont, Sirius Films and Pathe.

A second package, of American dubbed foreign fare, all in color, also is being assembled. Dubbing for Theatrical & Video is being handled in Paris by Jules Buck, former 20th-Fox producer.

In an effort to get on the ground floor with color tv plans of stations, Theatrical & Video plans a sustained flow of color features priced in line with the number of current color tv sets in particular markets.

In addition to those slated first for tv, Theatrical & Video will distribute some special features initially to theatres before turning them over for tv release. One such film is "Ali Baba," starring Fernandel, dubbed in English, which it plans to open theatrically shortly.

Lotsa Philly Hoopla As NBC O & O Preps For Color Conversion

Philadelphia, Sept. 18.

Color programming gets terrific impetus as WRCV-TV launches its conversion to tints with 20 hours of color during the six-day period from Sept. 24 to 29. Debut is tied with NARTB "National Television Week."

Mayor Richardson Dilworth and Lloyd E. Yoder, NBC v.p. and general manager of the WRCV stations, will participate in a five-minute televised ceremony (24) that will culminate in the transition of WRCV-TV from black and white video to a live local color station.

Following the official kickoff, station's 9 to 10 a. m. "Let Scott Do It" will debut in color and be colorcast every day thereafter, as will the remainder of the NBC-owned outlet's live local shows. These include Newsroom, "Funhouse," Taylor Grant and the News, Herb Carneal's Sport Spots, Judy Lee and the Weather and Harry K. Smith's "Talk of the Town."

A special show is scheduled for the 7-7:30 slot to commemorate the color inaugural day. In addition to its weekly schedule, WRCV-TV has announced the introduction of a Saturday "Midnight Jazz Festival" colorcast, headed by Henry "Hot Lips" Levine, George "Bon Bon" Tunnell, pianist DeLloyd McKaye, a dance group, the Petit Fours, plus name guests.

With WRCV-TV offering a minimum of 12 to 15 hours color programming a week, and NBC president Robert W. Sarnoff promising a 500% increase in prime evening hour colorcasting, local set owners in eight-county viewing area will be afforded a regular daily schedule of color fare.

For use on its small-fry weekday shows, station has purchased 135 Paramount color cartoons, and an initial group of 12 color feature films.

Conversion to tint was completed in record time of eight months since NBC's acquisition of the stations last January. Art and scenery departments and engineering have borne buk of chores in the transition. In order to accommodate the new equipment, modifications and special construction throughout the building were necessary, including a master control setup of eight monitors and construction of an entirely new projection room.

Station's former Studio K has been converted into a training studio where instructions, rehearsals, etc., take place.

On One Score All Agree: Eventually Color TV Will Be Dominant Factor In Mfg.

Chicago.

A survey of television set manufacturers discloses a considerable degree of ambivalence toward color tv. They virtually all agree that tint eventually will emerge as a dominant factor in the industry and they want to be ready to grab off their share of the market. But what course to chart in the interim while color is building momentum is the large problem.

The thinking on the near-term prospects for tint ranges from cautious optimism to downright bearishness. In one of the few instances where a prediction was ventured, Ross D. Siragusa, prexy of Admiral Corp. sees tint set production hitting the 200,000 mark this year, and jumping to 500,000 next year.

Motorola exec veepee Robert Galvin seemingly reflects the view of most of his colleagues with his belief that color "progress will be evolutionary rather than revolutionary." Another Motorola spokesman reports there has been a slow but steady increase in set sales. Firm broke into tint in '54. But here, as elsewhere, no specific figures are available.

Zenith Downbeat

Most downbeat reaction comes from Zenith Corp. where prez Cmdr. Eugene F. McDonald has repeated consistently his views that color still isn't ready for the public and that his company won't get into color production until it's perfected. (A view similarly shared by Dr. Allen B. DuMont.) Thus there were no color sets in Zenith's '56-'57 model line. Moreover, Zenith, like all the companies is going ahead full speed in tint research and its Rauland tube-making subsidiary has come up with a 21-inch rectangular tube that's currently being field tested.

Admiral, which broke the $500 barrier with its $499.95 21-incher last June, is following through with a special color promotion this fall. With the public's response to the $500 price tag still to be determined, Siragusa's comment that he doesn't see any lower prices for "the foreseeable future" is considered significant.

The Sears Roebuck retailing powerhouse is making its color splash with its 21-inch Silvertone set pegged ot $595. Sears unleached a big ad campaign on WNBQ tied in with the Chi NBC-TV's station's debut as the nation's first all-color operation.

Magnavox, headquartered at Ft. Wayne, Ind., has three polychrome units in its current line, ranging from $600-$800. Company was mum on production data.

Avco's Crosley division in Cincinnati has yet to enter the tint sweepstakes but is busy "researching" the situation. Spokesmen reported there were no plans to announce at the moment.

NBC's 'Big Ones' on '56-'57 Tint

Following is the schedule of NBC-TV spectaculars and operas for the forthcoming season:

Saturday, Sept. 29 (9-10:30 p.m.)—Esther Williams will star in her "Aqua Spectacle of 1957," as the opening presentation of the "Saturday Night Spectacular."

Monday, Oct. 15 (8-9:30 p.m.)—William Wyler's production of Somerset Maugham's "The Letter" on "Producers' Showcase." Stars to be announced.

Saturday, Oct. 27 (9-10:30 p.m.)—"Manhattan Tower," an original musical produced by Gordon Jenkins and presenting New York through the eyes of two young lovers. The presentation will be based on the original Jenkins record album with new songs and love story added for the "Saturday Night Spectacular."

Sunday, Oct. 28 (7:30-9 p.m.)—Mary Martin and Paul Douglas will star in the hit Broadway-motion picture comedy, "Born Yesterday," produced and directed by Garson Kanin, on "Hallmark Hall of Fame."

Monday, Nov. 12 (8-9:30 p.m.)—"Jack and the Beanstalk," an original musical starring Celeste Holm with Cyril Ritchard, Peggy King, Billy Gilbert and others and based on the English folktale, with music and lyrics by Helen Deutsch and Jerry Livingston and dances by Rod Alexander, on "Producers' Showcase."

Sunday, Nov. 18 (2-4 p.m.)—The opening performance of the NBC-TV Opera will be Puccini's "La Boheme." Cast to be announced.

Saturday, Nov. 24 (9-10:30 p.m.)—"High Button Shoes," the Broadway musical comedy hit starring Nanette Fabray of the Broadway cast, with music and lyrics by Jule Styne and Sammy Cahn on the "Saturday Night Spectacular."

Sunday, Nov. 25 (9-10:30 p.m.)—Maurice Evans stars in George Bernard Shaw's "Man and Superman," on "Hallmark Hall of Fame."

Monday, Dec. 10 (8-9:30 p.m.)—S. Hurok presents his second annual "Festival of Music" with the great names of the concert world. This year Mr. Hurok will offer the appearances of Artur Rubenstein, Marian Anderson, Andre Segovia and others to be announced. As the "Producers' Showcase" presentation.

Sunday, Dec. 16 (time to be announced)—"Amahl and the Night Visitors," NBC's traditional Christmas opera, will be televised.

Sunday, Dec. 16 (7:30-9 p.m.)—"Hallmark Hall of Fame."

Saturday, Dec. 22 (9-10:30 p.m.)—Ice queen Sonja Henie in a 90-minute color Spectacular, all on ice as the "Saturday Night Spectacular."

Monday, Jan. 7 (8-9:30 p.m.)—John Huston's production of Aristophanes' great comedy "Lysistrata," with cast to be announced on "Producers' Showcase."

Sunday, Jan. 13 (time to be announced)—American premiere of Prokofiev's "War and Peace" will be presented by the NBC-TV Opera on "Hallmark Hall of Fame."

Monday, Feb. 4 (8-9:30 p.m.)—"Mayerling," Anatole Litvak's production of the famous love story of the Hapsburg prince, with Audrey Hepburn and Mel Ferrer in the lead roles, on "Producers' Showcase."

Sunday, Feb. 10 (9-10:30 p.m.)—"Hallmark Hall of Fame."

Saturday, Feb. 16 (9-10.30 p.m.)—The "Saturday Night Spectacular."

Sunday, Feb. 10 (time to be announced)—Verdi's "La Traviata" will be presented by the NBC-TV Opera.

Monday, March 4 (8-9:30 p.m.)—S. Hurok presents the Old Vic Company's production of "Romeo and Juliet," starring Claire Bloom, John Neville and Paul Rogers, on "Producers' Showcase."

Sunday, March 10 (time to be announced)—NBC-TV Opera's production of "La Grande Bretche." A new work commissioned by NBC and based on Balzac's story of the same name. Stanley Hollingsworth is the composer.

Sunday, March 17 (7:30-9 p.m.)—"Hallmark Hall of Fame."

Monday, April 1 (8-9:30 p.m.)—Alfred Lunt and Lynn Fontanne star in their Broadway hit, 'The Great Sebastians," on "Producers' Showcase."

Wednesday, April 10 (8:30-10 p.m.)—"Hallmark Hall of Fame."

Sunday, April 21 (time to be announced)—NBC-TV Opera—Richard Strauss' "Electra."

Saturday, April 13 (9-10:30 p.m.)—"Saturday Night Spectacular."

Monday, April 29 (8-9:30 p.m.)—S. Hurok will present the Sadler's Wells Ballet production of Sergei Prokofiev's ballet "Cinderella," starring Margot Fonteyn, Frederick Ashton, Michael Somes and Beryn Grey, on "Producers' Showcase."

Saturday, May 11 (9-10:30 p.m., New York time)—"Saturday Night Spectacular."

Monday, May 27 (8-9:30 p.m., New York time)—"Producers' Showcase."

Saturday, June 8 (9-10:30 p.m., New York time)—"Saturday Night Spectacular."

Monday, June 24 (8-9:30 p.m., New York time)—"Producers' Showcase."

Monday, July 22 (8-9:30 p.m., New York time)—"Producers' Showcase."

Monday, August 19 (8-9:30 p.m., New York time)—"Producers' Showcase."

Godfrey Carrying CBS-TV Tint Torch

Arthur Godfrey's new Wednesday nighter will go tint every week as of the initial telecast next week (26). Multichroming of the hour-long show is part of CBS-TV's "tint up" program, being the first time the gabber has gotten regular color treatment.

Other CBS shows set for tint in the new semester will be "Climax," "Red Skelton Show," "Shower of Stars," "Ford Star Jubilee," "Heckle and Jeckle," Bob Crosby stanza, "Mr. McBoing-Boing" and "Look Up and Live."

TV Ziv's Color Upbeat

Ziv, eyeing the color tv market of the future, continues to accent color production of its syndication shows. Currently, Ziv is producing "Science Fiction Theatre" and "Dr. Christian" in color.

Ziv, which went into color telefilm production six years ago, with "Cisco Kid," now has a good percentage of its telefilm backlog in color. None of the Ziv shows currently are being sponsored in color, although Ziv feels in two or three years it may become economically feasible for an advertiser to bankroll a color production.

Among the series either wholly or in part shot in color are "Highway Patrol," "I Led Three Lives," and "Favorite Stories." Currently, an advertiser shows an experimental interest in telecasting a color telefilm. Ziv has had many requests in large metropolitan areas for a color episode telecast of a purchased series.

Siobhan Set For Tinted 'Letter'

Siobhan McKenna gets the tint treatment on NBC-TV, with the Irsh star set for the lead on the "Producers Showcase" 90-minute spec presentation of Somerset Maugham's "The Letter," which will be the October Monday night entry. William Wyler will produce the spec, making his tv bow.

Miss McKenna, currently appearing in the "St. Joan" legiter, was selected after the collapse of negotiations between NBC and Susan Hayward. Latter wanted $100,000 as her fee for the tv one-shot. NBC told her to forget about it. Subsequently efforts were made to line up Vivien Leigh for the role, since she had previously expressed interest to doing "Letter," but these talks fell through, too.

Color Television's Mounting Impact

Envision 12,000,000 Color Sets In U.S. Homes By 1960 and 100 Per Cent Spectrum Programming And Receiving By 1963

The Future Is Unlimited

By ROBERT W. SARNOFF
(President of the National Broadcasting Co.)

Color television as a national medium . . . the quest for quality in all areas of programming . . . new horizons in public service . . . a greater role in public information . . . a greater force in the nation's economy.

This is the road ahead as we observe National Television Week.

The observance coincides, as it should, with the start of the fall schedules. It's the time for looking ahead. New programs, new patterns are going into effect. And, in this election year, the tv campaigns of both political parties are shifting into high gear, with our medium playing an ever more dominant role in the democratic process.

For us at NBC, the spotlight is playing on our new color television schedule. It represents a great stride ahead for this exciting new medium. This fall we will present 500% more prime-time color programming than last season, and there will be at least one major program in color every evening of the week on a regular basis in addition to the Spectaculars.

With this schedule, color television enters a new phase—a phase in which color becomes a national habit. With topflight programs in color every evening of the week, and with tv dealers' growing practice of putting color receivers in homes on a free-trial basis, this coming season will mark the big break-through on color.

As to programming in general, one trend highlights the new season—an emphasis on improved quality, both in new and established programs. The Spectaculars will present more great properties and great stars. Regular dramatic shows are also being given important stories and stars. And there is added emphasis on quality all through the schedule.

This trend toward better quality and more important programming, it seems to me, is evident throughout the entire industry. Television moves at a pace that makes heads swim, even within the trade. Programming that is hailed as revolutionary and colossal comes to be taken for granted by all of us within a few months, or at best a season or two. The emphasis is, and must remain, on growth, on expansion, on improvement.

A $1,235,000,000 Business

Fortunately, we can meet this challenge through the continued and vigorous growth of television as an advertising medium. Television's overall revenue for 1956 has just been estimated at $1,235,000,000—an increase of no less than 20% over 1955. There is no doubt that, more and more, television is becoming the greatest sales force in American business.

The steady boost in revenue has allowed us to expand the quality and scope of our public-service programming. NBC's sights now are set on international television. NBC engineers have been making final arrangements for an attempt to bring in a live television signal from the British Isles. Perhaps by the time these words are read, a BBC program will have been seen live on the NBC network—certainly a "first" of great importance.

This trans-Atlantic project is a firm indication of how we feel about putting television to use as a force for world understanding and peace.

Right now, the great service all the television networks are performing is on the national scene—in the political campaigns. Television brought the conventions into millions of homes with thoroughness, skill and dedication. And now, with the campaigns moving into their peak period, television is bringing the personalities and issues of the day to a vast audience. Through television's unique qualities, the best informed electorate in America's history will stream to the polls in November.

Elsewhere in the area of information and education, television is moving ahead with programs that bring the world of history, the sciences, and the arts to all Americans. NBC is geared into the International Geophysical Year, the greatest scientific project in history. It is continuing with Project 20—a half-century of recent history told dramatically in terms of great events, movements and personalities. The NBC-TV Opera will again present an outstanding schedule of operas in English. "Wide Wide World" will expand its horizons as electronic advances bring more and more of its raw material within pushbutton range.

This, in brief, is the fact of television as it looks from the sixth floor of the RCA Building. The industry stands on a plateau of growth, achievement and success. It can be proud of the first decade of its history. And the future is unlimited.

British Tint For U.S. TV

A switch to color production for "Adventures of Sir Lancelot," skein, due to bow on the NBC-TV net on Monday (24) in black-and-white, has been set by Sapphire Films, Lt., and Official Films, the releasing organization.

There also is a good possibility that before the end of the year, other costume dramas of Sapphire-Official may switch to color lensing. They include "Adventures of Robin Hood," on CBS-TV, and "The Buccaneers," due to premiere Saturday (22) on CBS-TV.

Decision to change to color for "Lancelot" was made in Britain, where Official prexy Harold Hackett is conferring with British interests there. Of the 30 episodes scheduled for the "Lancelot" series, 17 already are in the can, shot in black-and-white. The remaining 13 will be tint. The reason for the odd-30 group is that NBC-TV on every third Monday during the season will preempt the "Lancelot" show for the "Producers' Showcase" spec.

William Russell, star of the skein, who has been in New York for personal appearances, wound up his activities Sunday (16) prior to returning to England.

By FRANK M. FOLSOM
(President, Radio Corp. of America)

Autumn is a seasonal reminder that there is nothing in the world like color to enhance the natural enchantment of entertainment and showmanship. Outdoors, Nature again stages its finest production—the autumn foliage spectacle. But this year it isn't only in Nature that color is reaching a peak of brilliance. Television will compete with the greatest schedule of color programming ever offered. And unlike Nature, the color tv spectacle will stay on while the outdoors reverts to winter's black-and-white.

With the end of summer, color television moves into high gear, both in broadcasting and manufacturing. On NBC there will be at least one major network color broadcast every night of the week. On several nights, when the "spectaculars" are scheduled, there will be as much as three straight hours of outstanding color programming. Compared with the same time last year, NBC this autumn increases its evening schedule 500%! In addition, the "Matinee Theatre" color programs continue to be featured every afternoon, Monday through Friday.

It takes little imagination to see what this means to the entertainment industry. Artists, set designers, cameramen, lighting, makeup and other experts will have unlimited opportunity to test their talents in this exciting field. Color tv is only two years old and it is wide open to new skills, new ideas, new faces.

The view is just as unlimited on the receiving end of the color picture. Production of color tv sets is keeping pace with the mounting surge of color programming. RCA's television plant at Bloomington, Ind., is geared to turn out a color receiver a minute. Every indication points to Christmas, 1956, as the most colorful in television's history.

History Repeating in Nine Years

To those of us who experienced it, the cycle that sent black-and-white soaring into the millions in nine years, is beginning to repeat in color. What happens is this: As programming increases, public interest in receivers mounts higher. Advertisers swing aboard the new merchandising bandwagon and programming again spurts forward. When this occurs, there is a further rise in popular interest and purchasing.

Four years from now—1960—we expect to see a total of 12,000,000 receivers in the nation's home. By 1963, only seven years hence, virtually the entire television service—programming and receiving—may be in color.

This fall one of the most intensive advertising campaigns ever scheduled for any new product will be conducted by RCA-NBC. Newspapers, four-color ads in major mass-circulation magazines and in special publications will promote both programming and color receivers. Naturally, some of the most intensive campaigning will be seen on color network shows with RCA co-sponsoring at least eight major NBC colorcasts. There also will be a heavy cooperative advertising drive in conjunction with RCA's independent distributors.

The aim this year is to push color viewing beyond simple exposure and to make it a national nightly routine. Nearly 20% of all adults in the country already have seen color tv, an increase of 50% over the same time last year. Considering that something like 93% of all present tv homes will be able to pick up network color every night of the week from more than 100 stations on the NBC network alone, this goal is moving close to reality.

Thus all the ingredients of a successful color tv push are on hand and ready-mixed—availability of programs, availability of receivers at the right price, and the opportunity to view color almost anywhere in the country. But availability and opportunity are not enough. The mix is not a self-rising formula. It will take the same sort of merchandising ingenuity and drive that sent monochrome skyward to do the same with color. And nowhere is this more important than at the point-of-purchase.

The Neighborly Pitch

Retailers are discovering color sells readily when the approach is right and that the best place to sell it is in the home. It is in the livingroom that many prospective buyers reach the final decision to own a color set. They see the cabinet as it fits in with their decoration. From a point no further than their armchair they watch the best in tv programming come to vivid life at the flick of a knob. And when they live with color every night for a week or so there are few persons who have the will or the wish ever to give it up. According to many RCA dealers, this method of selling has accounted for 60-80% of all color sales.

Next to the home itself, another effective way of demonstrating color is in the home of friends or neighbors. A number of leading tv retailers have been highly successful in staging "home parties' for color. The plan works like this: A distributor or dealer arranges to have a color set installed in a selected home, that of a carefully chosen community leader such as the president of a women's club, or an officer of the local Rotary or Chamber of Commerce.

At the time of installation, the dealer or distributor sets up definite arrangements with the person for one or more "home party" demonstrations The person agrees to have a number of friends at the "party" on specified dates when such color programs as spectaculars or special events will be shown. The party-giver agrees to permit a dealer or distributor representative to attend the affair and to talk to the group about color video. In return, the distributor or dealer gives the home-owner a special gift for each lead resulting in a sale and provides free gifts and refreshments for the party guests.

Similar group demonstrations also can be highly effective in the dealer's store. Many retailers have special, tastefully decorated rooms where small groups can be entertained for color programs. Such groups could include civic, fraternal, social, veterans and professional organizations in the community.

Here, then, are three proved and effective techniques of putting color over—the impact of the home, the leadership principle, and the group approach. Worked separately and in combination they quickly spread the story of color through a community. In conjunction with other dealer devices, and supported by intensive manufacturer and broadcaster promotion, they can speedily set color on the same high road that black-and-white traveled so successfully only a few years ago.

Apart from viewing, the greatest stimulus to color sales is price. Consider that in the late 1940s, RCA Victor's famed 630TS—the first mass-produced black-and-white set—sold for $375 and had a 10-inch picture tube. That's $37.50 an inch for a black-and-white picture. RCA's new $495 Aldrich color receiver uses a color tube with a 21-inch over-all diagonal—or $23.50 an inch for a full color picture, plus black-and-white programs.

Behind this appeal is still another consumer incentive—financing. This autumn a number of the nation's leading banks and handlers of installment paper are promoting credit for color tv receiver purchases over periods of 30 to 36 months instead of the usual limit of 24 months given to black-and-white set purchasers. Here is a striking vote for color by some of the canniest appraisers of consumer trends.

When initiative and simple perseverance are applied, the returns on color can be truly spectacular. And as color gains momentum, the exciting and rewarding days of seeing a new medium flash across the nation will be with us again. Indeed, these days are dawning.

National Television Week is a tribute to the continuing dynamism and vision of a great industry to which color tv adds new lustre through achievements in research, engineering, manufacturing and broadcasting.

The Search For Distinction

By THOMAS A. McAVITY
(Executive V.P., TV Network Programs & Sales)

The search in television is no longer for what is merely good. The search today is for the kind of programming that stands out—that people remember and talk about and relive long after the image has faded from the screen. The search, you might say, is for the program of distinction.

You find the search especially active this season in the hour-long dramatic programs. Almost all these shows are increasing their scope and the result will be a season towering above anything yet seen in tv drama. Take "Robert Montgomery Presents" with stars like James Cagney, Constance Bennett and Claudette Colbert, or the "Alcoa Hour" with plays by Pearl Buck and John Van Druten, and with a 90-minute musical, "The Happy Scrooge." Take the "Kaiser Aluminum Hour" with dramas like "Antigone" or "Mr. Finchley Versus the Bomb," or the "Kraft Television Theatre" with "The Life of Mickey Mantle" to be telecast on the day the World Series opens, or the "Lux Video Theatre" with a schedule of five musicals in the next 10 months.

The program of distinction has grown out of the ever sharper competition among programmers, among advertisers, among networks—all vying for the more sophisticated, more educated eye of the viewer. How do you attract this new viewer and make an impression on him? You find a program that distinguishes itself in one way or another—in its performers, or writers, or production, or properties, or in the format itself, or, if possible, in all these ways.

The program that has much of everything, I think, is the Spectacular. Here you have a 90-minute form that allows each show to be different from every other, that allows the time and the budget for the finest stars, properties and production. This season the Spectaculars are out-doing themselves—with performers like Mary Martin, Maurice Evans, Marian Anderson, Paul Douglas, Claire Bloom, Audrey Hepburn and Mel Ferrer; with properties like "Born Yesterday," "High Button Shoes," and "Man and Superman"; with producers like William Wyler, Anatole Litvak, Joseph Mankiewicz, Fred Coe, Max Liebman and Worthington Miner.

Each year the Spectaculars extend themselves a little further. Last year the pace-setters were shows like "Sleeping Beauty" and the "Festival of Music." This year they are such events as Sonja Henie's Ice Review, the Old Vic's "Romeo and Juliet," and John Huston's production of "Lysistrata."

But you find this search for distinction in almost every field of programming. You find it, for instance, in the new "Chevy Show" which will present Spectacular-like 60-minute programs this season—10 starring Dinah Shore and six or eight starring Bob Hope. You find it among the new evening series like "Noah's Ark," "Stanley," or "The Adventures of Hiram Holiday," which display the kind of quality that we used to look for only in a few of the big full-hour programs. You find it in new formats ranging all the way from "Telescope" to "The Most Beautiful Girl in the World," both of which stand out in bold relief from the schedule because of the sheer originality of their approach.

Even in established shows you find this restless search for innovation—shows like "NBC Opera Theatre," which will present the American premiere of "War and Peace," "Wide Wide World," which will lift its sights beyond this hemisphere to Europe, "Project 20" which is experimenting with an entirely new use of film music for its program on Austria. You see programs like "Your Hit Parade," "The Big Surprise," the "Goodyear Playhouse," and a number of others converting to color tv and taking on all the brightness and glamor that color has to offer.

The search for distinction, I think, will widen even further in the seasons ahead, as more and more producers and advertisers realize that the way to impress the viewer is to give him an experience that he can get nowhere else and one that he will not soon forget.

NOW...SUNDA UESDAY WEDN DAY FRIDAY SA DAY MONDAY DNESDAY THU Y SAT... BIG SPONSOR NBC EVERY NIGHT

SUNDAY: Goodyear Tire & Rubber — Goodyear Playhouse. Aluminum Company of America — The Alcoa Hour. Hall Bros. — Hallmark Hall of Fame. Chevrolet — The Chevy Show.

MONDAY: RCA, Whirlpool, Buick, John Hancock — Producers' Showcase. Johnson's Wax, Schick — Robert Montgomery Presents.

TUESDAY: Speidel, Purex — The Big Surprise. Liggett & Myers—Noah's Ark.

Y MONDAY T ESDAY THURS ATURDAY SUN TUESDAY WE RSDAY FRIDA ADVERTISERS BIG COLOR TV OF THE WEEK!

WEDNESDAY: Kraft Foods — Kraft Television Theatre.
THURSDAY: Chevrolet — The Dinah Shore Show. Lever Brothers — Lux Video Theatre.
FRIDAY: Toni, P. Lorillard — The Walter Winchell Show. Chevrolet — The Chevy Show.
SATURDAY: Gold Seal, RCA, Sunbeam, Kleenex, Noxema, S & H Green Stamps — The Perry Como Show. RCA, Whirlpool, Oldsmobile — The Saturday Spectaculars.

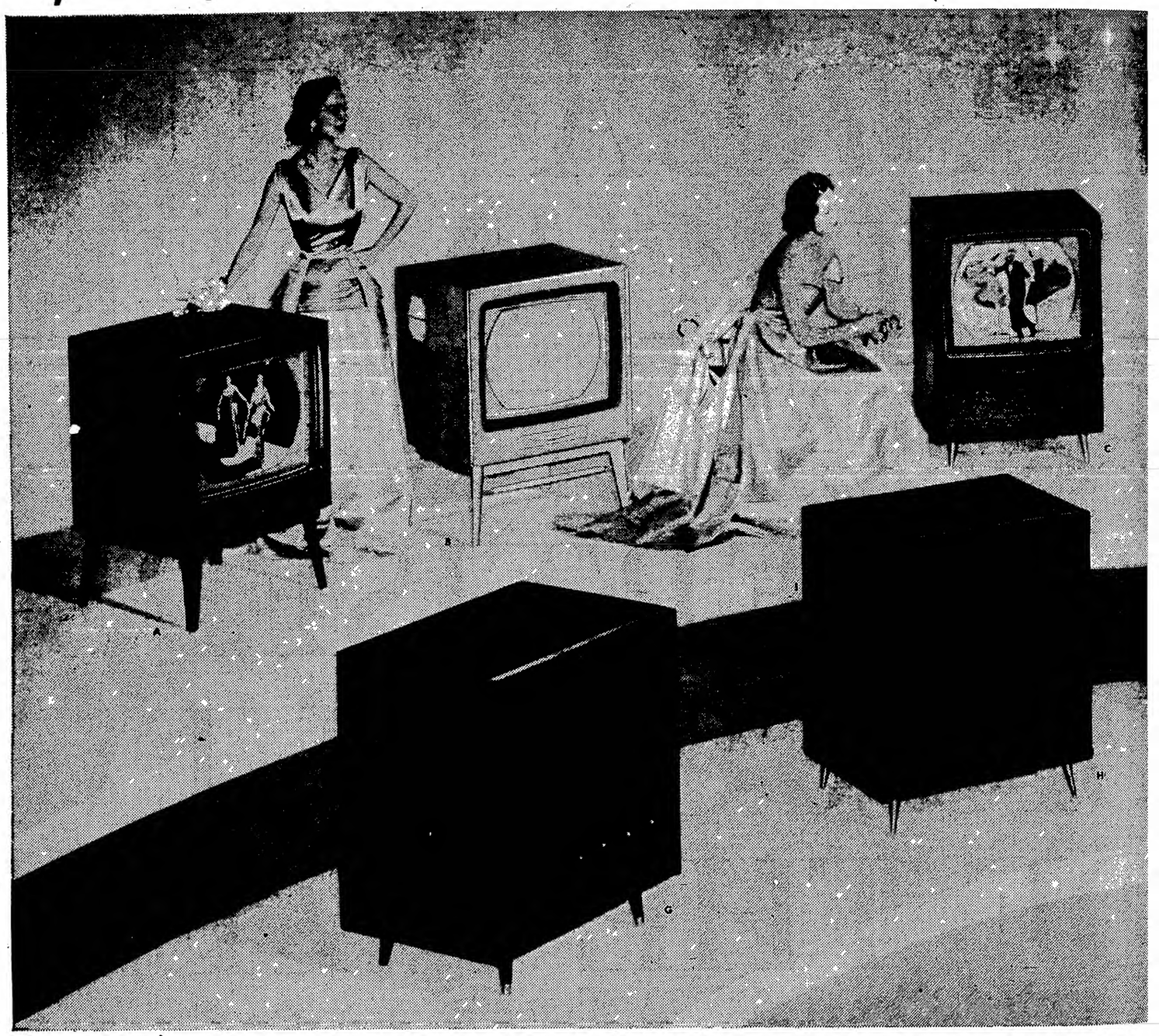
Last year NBC's great Spectaculars paved the way for color's commercial maturity. Now the 1956-57 season provides the pay-off with big name sponsors, big name shows *night after night.* This is the year when exciting things are happening, in color, on the

NBC TELEVISION NETWORK
a service of RCA

RCA Victor celebrates with Big Color TV

SEPTEMBER 23-29
NATIONAL TELEVISION WEEK
celebrating the finest home entertainment in sight

See it at your RCA Victor dealer's—See



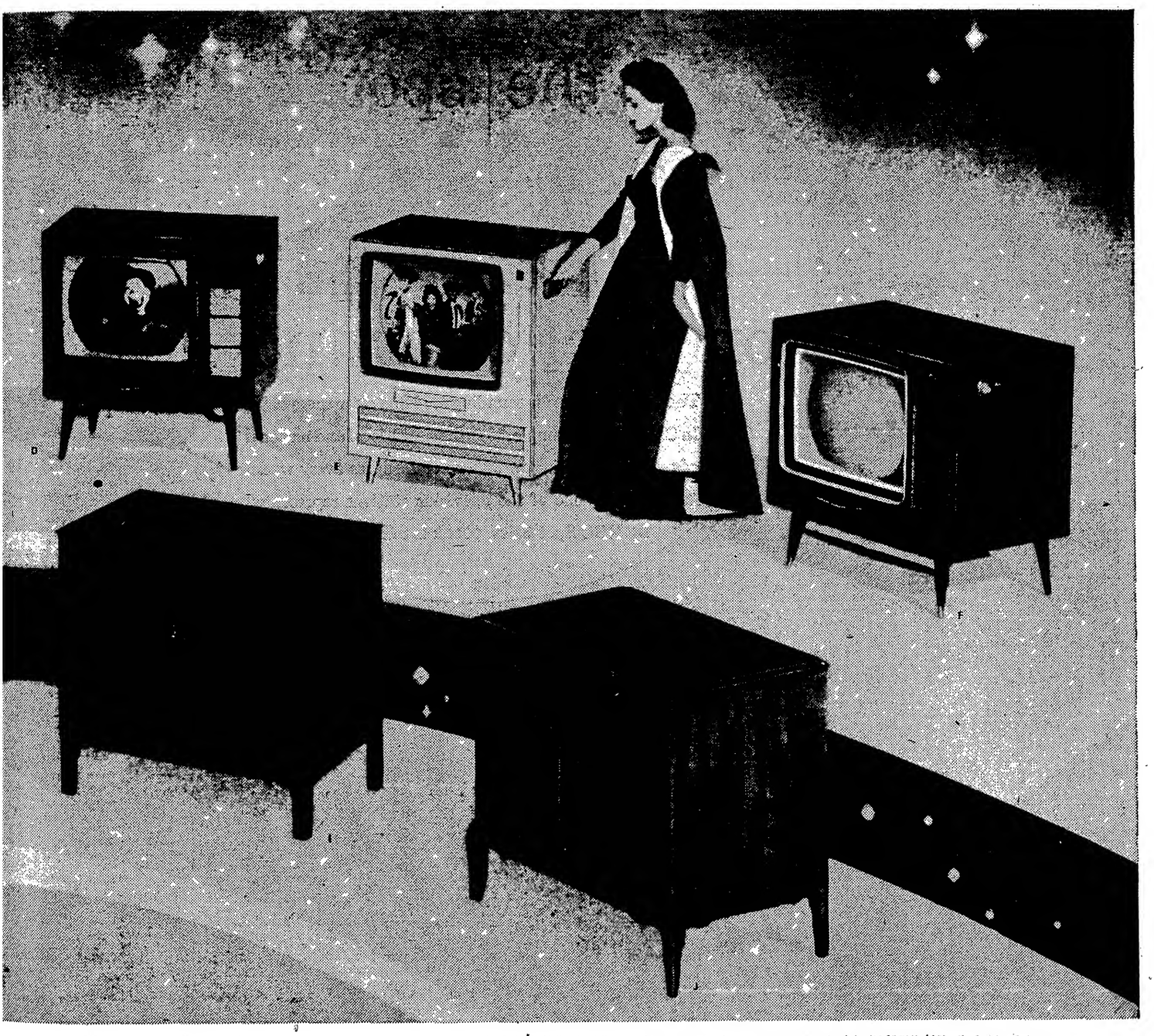
(A) **Aldrich.** Mahogany-, limed oak-grained finishes. (21CS781) $495. Stand, opt., ex. (B) **Stanwyck.** Limed oak-, mahogany-grained finishes. (21CT783) $550. (C) **Westcott.** Mahogany-, limed oak-grained finishes. (21CT785) $595. (D) **Dartmouth.** Walnut-, mahogany-, limed oak-grained finishes. (21CT786) $650. **Deluxe models:** (E) **Whitby.** Blond tropical hardwood, mahogany veneers and solids. (21CD789) $695. (F) **Asbury.** Natural walnut-, mahogany-, blond tropical hardwood finishes. (21CD791) $750. (G) **Strathmore.** French walnut or bleached birch veneers and solids. (21CD795) $795. (H) **Chandler.** Natural walnut

BIG COLOR IS HERE! Now RCA Victor brings you Big Color TV—at the lowest price in RCA Victor history. And just in time to see Color every night starting this fall! NBC-TV has planned a schedule of Spectaculars, comedies, dramas. See them all in "Living Color"... the most natural tones you've ever seen—on a big-as-life screen. With "Color-Quick" tuning . . . cabinetry that rivals fine furniture . . . 3-speaker Panoramic Sound in Deluxe models, Balanced Fidelity Sound in all others—finest sound to go with the finest picture in Color TV. Make it your business to see show business on RCA Victor Big Color TV —at this new low price.

National TV Week (Sept. 23-29)

as low as $495!

black-and-white TV Originals as low as $125, too!



or mahogany veneers and solids. (21CD793) $795. (I) **Arliss.** Mahogany veneers and solids. (21CD797) $850. (J) **Wingate.** Maple or French walnut veneers and solids. (21CD799) $850. **Each Big Color set has 21-inch tube (overall diameter), 254 sq. in. viewable picture.** Special 90-day Big Color RCA Victor Factory Service Contract available in most areas to RCA Victor owners, only $39.95.

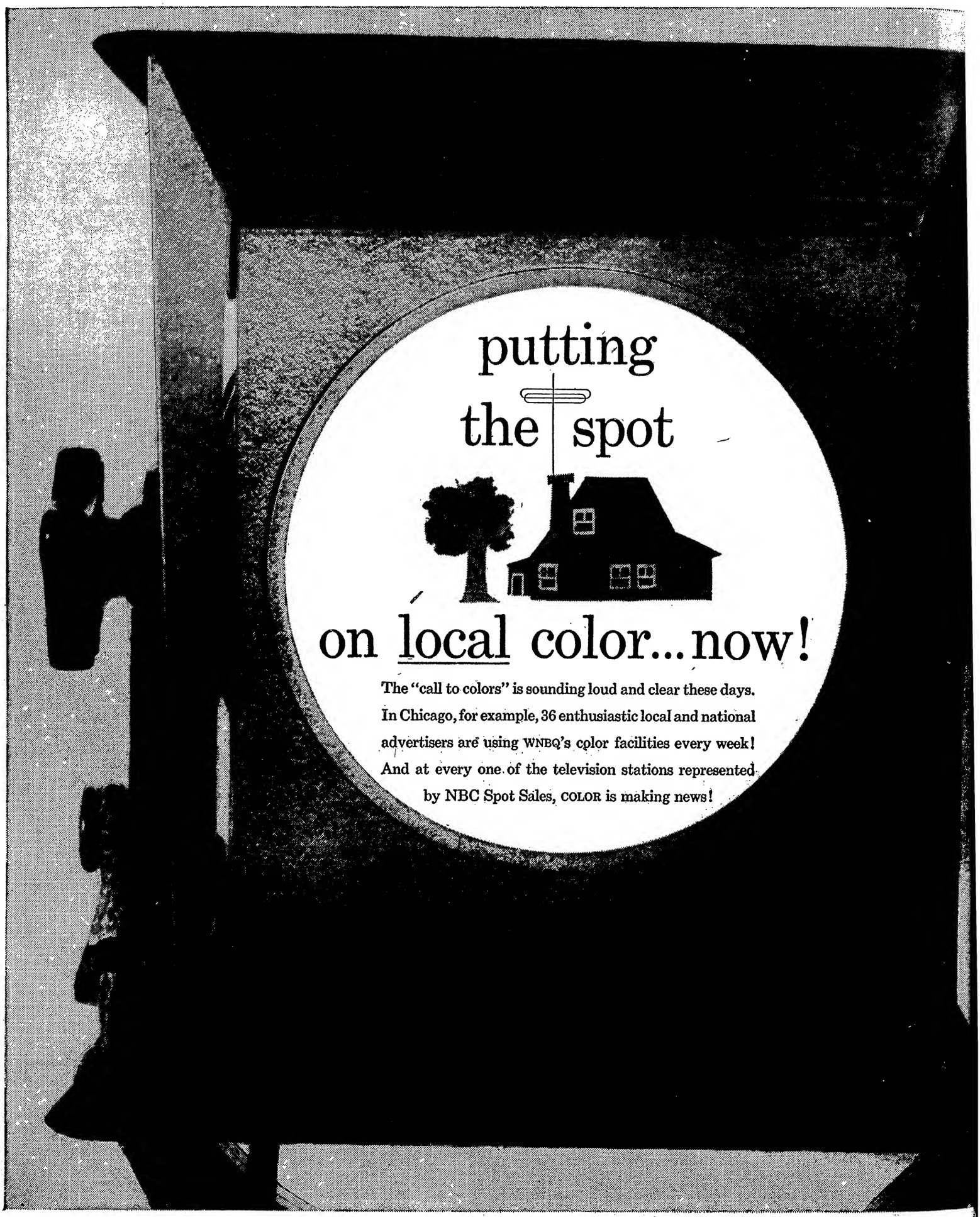
LIKE HAVING 2 SETS IN 1! RCA Victor Big Color TV brings you Color shows in "Living Color"—all regular programs in crisp, clear black-and-white—and at a price once paid for black-and-white alone!

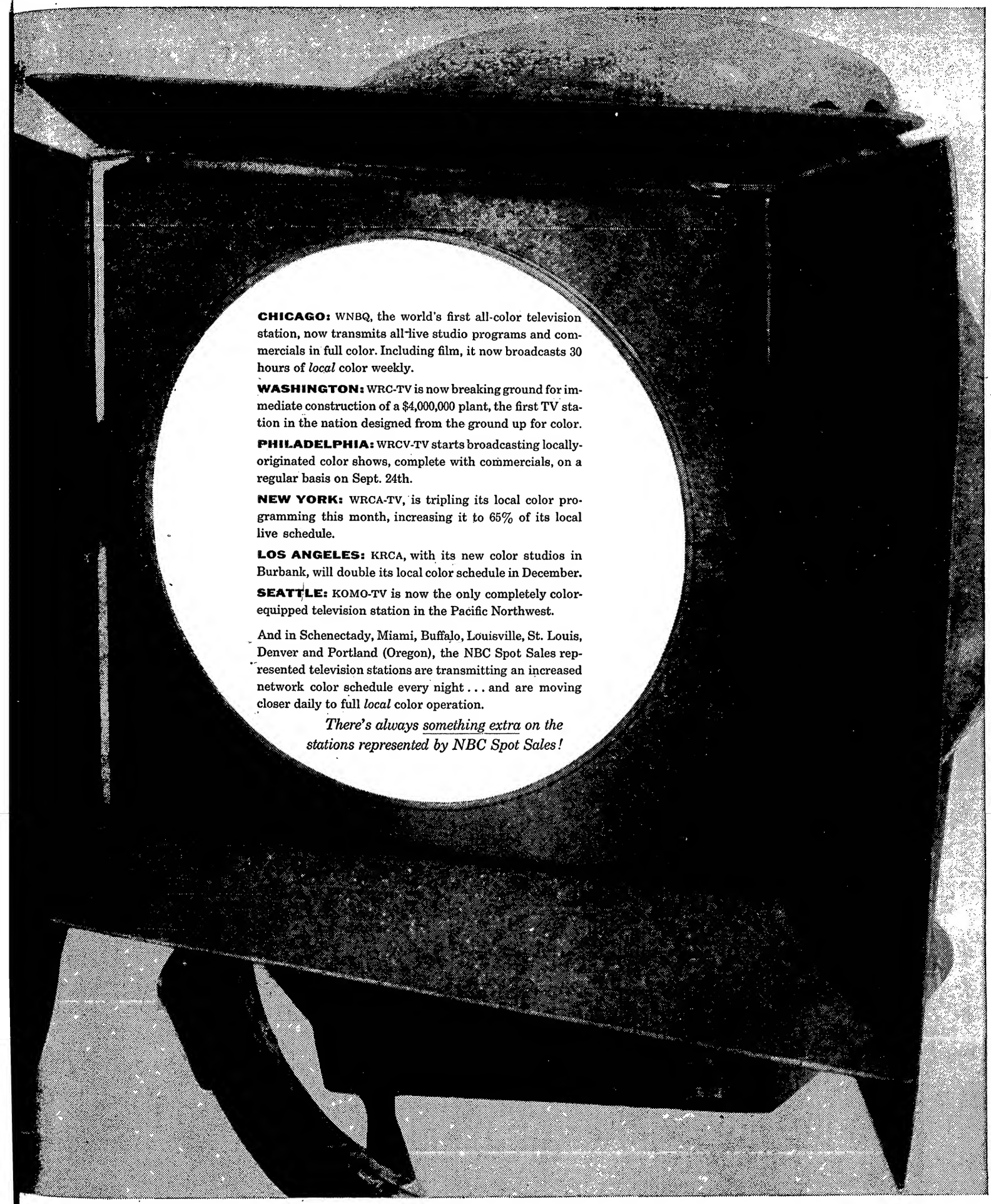
Manufacturer's nationally advertised VHF list prices shown. Prices and specifications subject to change. Some models slightly higher in far West and South. Most models available in Canada. UHF optional, extra.

RCA VICTOR Tmks® RADIO CORPORATION OF AMERICA

"HIS MASTER'S VOICE"

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION


putting
the spot
on local color...now!
The "call to colors" is sounding loud and clear these days.
In Chicago, for example, 36 enthusiastic local and national
advertisers are using WNBQ's color facilities every week!
And at every one of the television stations represented
by NBC Spot Sales, COLOR is making news!
NBC



CHICAGO: WNBQ, the world's first all-color television station, now transmits all-live studio programs and commercials in full color. Including film, it now broadcasts 30 hours of *local* color weekly.

WASHINGTON: WRC-TV is now breaking ground for immediate construction of a $4,000,000 plant, the first TV station in the nation designed from the ground up for color.

PHILADELPHIA: WRCV-TV starts broadcasting locally-originated color shows, complete with commercials, on a regular basis on Sept. 24th.

NEW YORK: WRCA-TV, is tripling its local color programming this month, increasing it to 65% of its local live schedule.

LOS ANGELES: KRCA, with its new color studios in Burbank, will double its local color schedule in December.

SEATTLE: KOMO-TV is now the only completely color-equipped television station in the Pacific Northwest.

And in Schenectady, Miami, Buffalo, Louisville, St. Louis, Denver and Portland (Oregon), the NBC Spot Sales represented television stations are transmitting an increased network color schedule every night . . . and are moving closer daily to full *local* color operation.

There's always something extra on the stations represented by NBC Spot Sales!

SPOT SALES

REPRESENTS THESE LEADERSHIP STATIONS:

NEW YORK **WRCA, WRCA-TV**	BUFFALO **WBUF**	SEATTLE-TACOMA **KOMO, KOMO-TV**
SCHENECTADY-ALBANY-TROY **WRGB**	LOUISVILLE **WAVE, WAVE-TV**	LOS ANGELES **KRCA**
PHILADELPHIA **WRCV, WRCV-TV**	CHICAGO **WMAQ, WNBQ**	PORTLAND **KPTV**
WASHINGTON **WRC, WRC-TV**	ST. LOUIS **KSD, KSD-TV**	SAN FRANCISCO **KNBC**
MIAMI **WCKT**	DENVER **KOA, KOA-TV**	HONOLULU **KGU, KONA-TV**

program for profit with these RCA syndicated

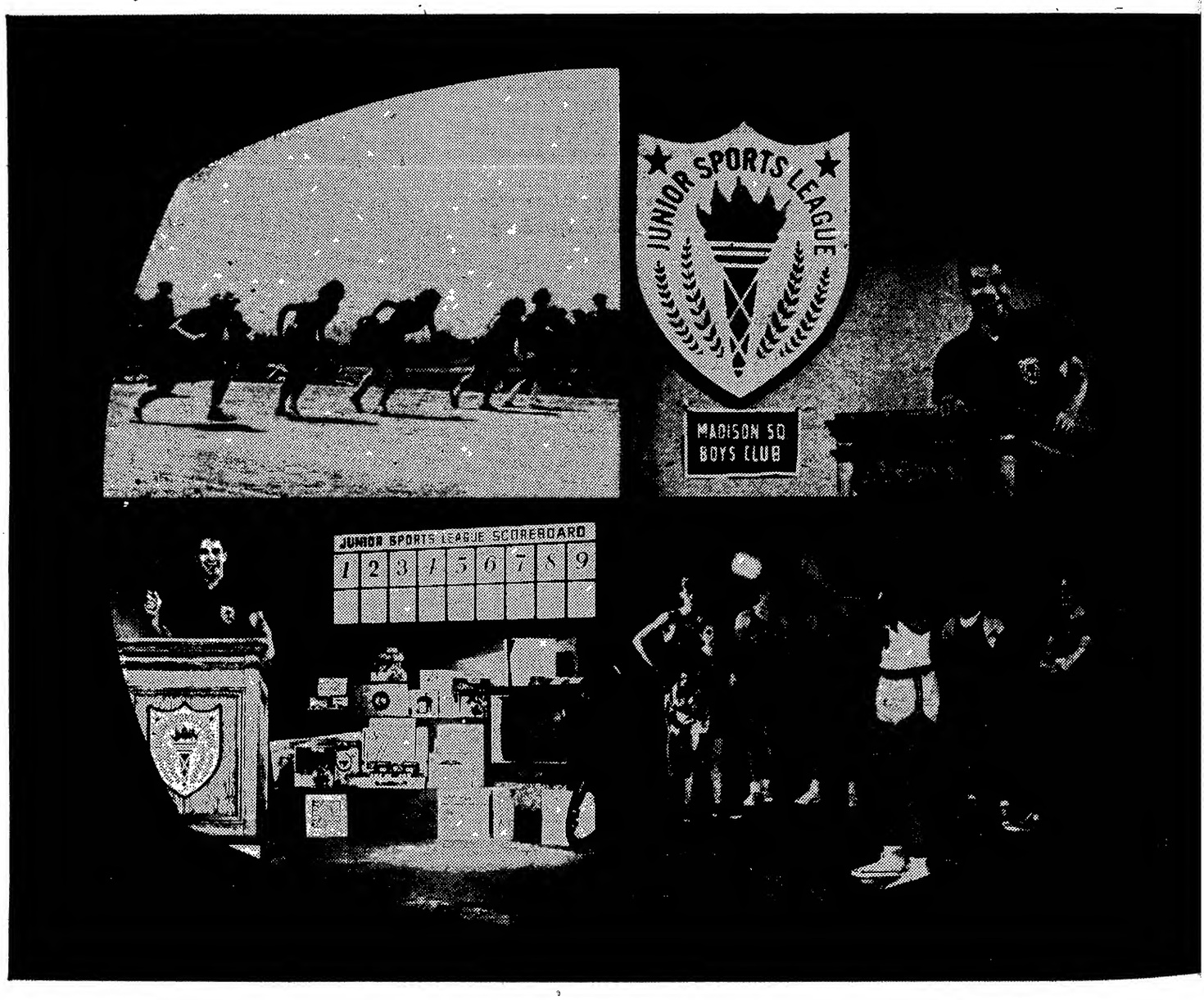
JUNIOR SPORTS LEAGUE is an exciting new departure in TV entertainment for sports-minded Young America, now available in color and black and white for local sponsorship. These weekly half-hour television "club-meetings" with baseball star Phil Rizzuto as National Sportsmaster offer these action-packed attractions:

- *Sports lessons by such champions as Bob Cousy, Frankie Frisch, Tom Gola, Jesse Owens.*
- *Biographies of America's sports idols — for instance, Babe Ruth . . . Knute Rockne . . . Connie Mack.*
- *Quiz games — viewers match wits with the experts.*
- *Youth sees itself in action in a Weekly Newsreel of Sports Events.*
- *A complete package of fun and weekly surprises!*

Once they see JUNIOR SPORTS LEAGUE, boys and girls will return to it week after week, to follow every type of sport and game. And if they're enrolled in a recognized national or local club, they can become JSL members — complete with valuable membership card.

JUNIOR SPORTS LEAGUE puts sponsors in direct touch with the juvenile market. And JSL sponsorship provides unique merchandising and public relations opportunities.

JUNIOR SPORTS LEAGUE



TV-film shows—available in color and black & white

Here are other RCA Recorded Program Services series, specially produced in color and black and white for maximum audience appeal:

THE WORLD AROUND US 26 dramatic quarter-hours of nature's most startling adventures. They capture the imagination of young and old with rare, spectacularly filmed scenes of animals, birds, tornadoes, forest fires and other exciting phenomena of nature.

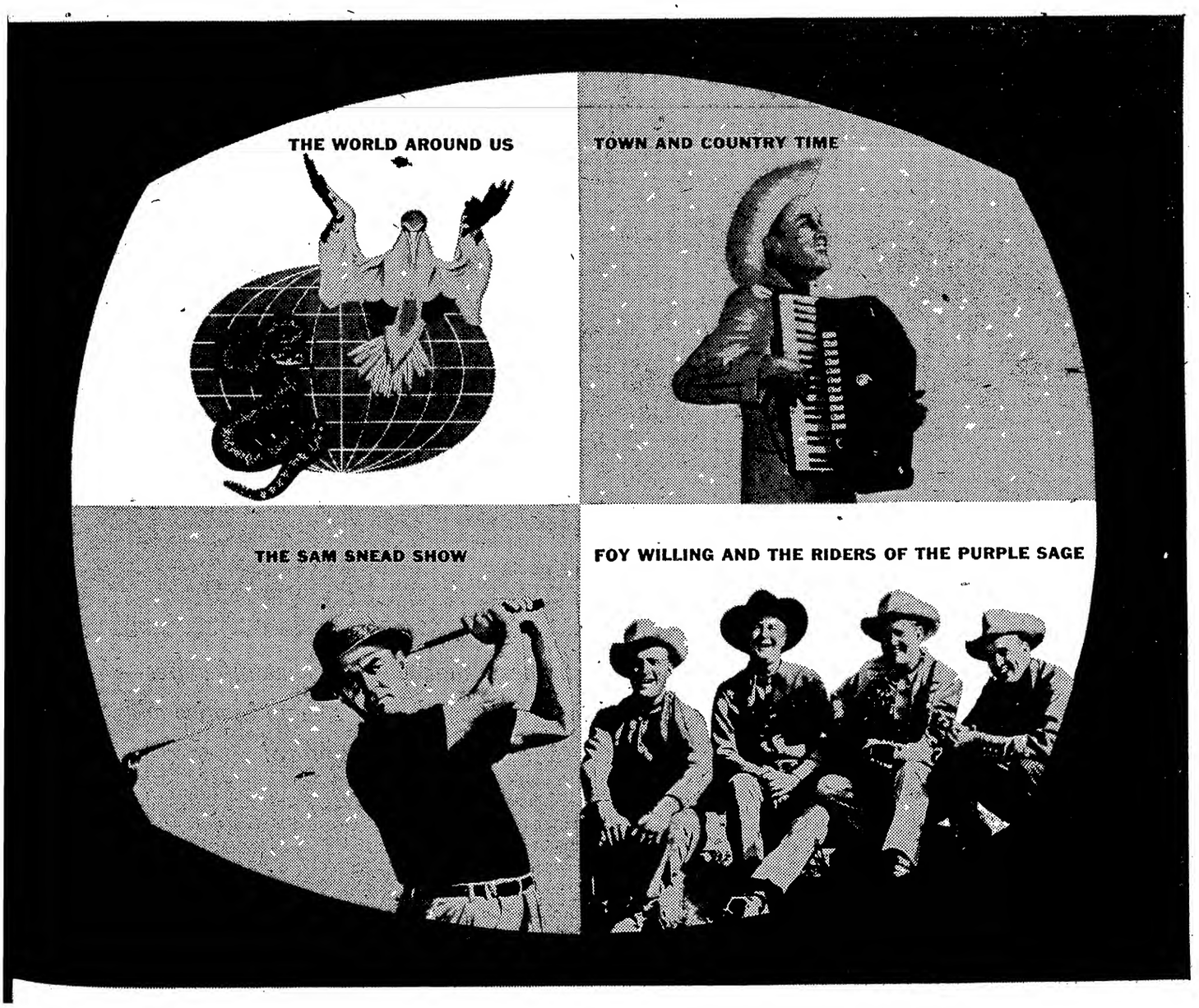
TOWN AND COUNTRY TIME 52 fast-moving quarter-hours featuring Jimmy Dean, The Texas Wildcats and other great, great country-style stars. Your opportunity to cash in on the mushrooming popularity of Country-and-Western music. Also 26 half-hours available in black-and-white only.

THE SAM SNEAD SHOW 39 five-minute golf shows with one of the great pros of all time, "Slammin' " Sammy Snead, dramatically demonstrating the do's and don't's of the game.

FOY WILLING AND THE RIDERS OF THE PURPLE SAGE 100 short musical features, adaptable to five, fifteen and thirty-minute shows, starring Foy and the Riders of the Purple Sage in Western songs.

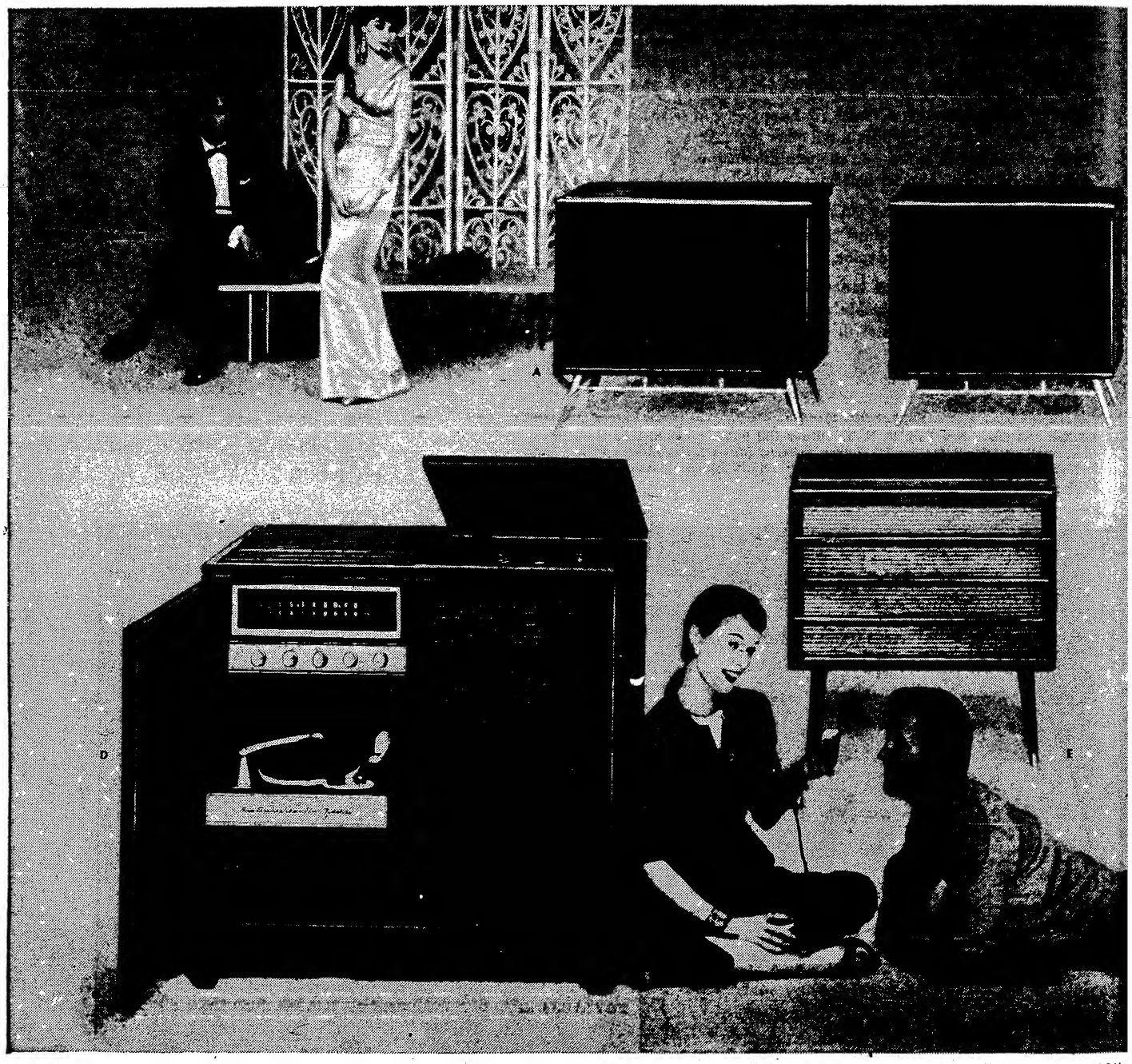
RCA recorded program services

For complete information on all these RCA Syndicated film programs, contact these offices today:
155 East 24th Street, New York 10, N. Y., MUrray Hill 9-2700 • 445 N. Lake Shore Drive, Chicago, Ill., WHitehall 4-3530 • 522 Forsyth Building, Atlanta 3, Ga., JAckson 4-7703 • 1907 McKinney Avenue, Dallas 1, Texas, RIverside 1371 • 1016 N. Sycamore Avenue, Hollywood 38, Calif., OLdfield 4-1660.



New sensations in sound by

complete line of New Orthophonic High with more new features—more new styles



(A) **The Mark I.** Twin-console 3-speed phonograph-AM-FM radio-tape recorder. Natural walnut or mahogany finish (6HF1) $1600. (B) **The Mark II.** 4-speed phonograph-AM-FM radio console. Provincial styling in cherry finish. Also Modern styling in light rift oak finish or natural walnut; Traditional styling in mahogany finish (7HF2) $750. (C) **The Mark III.** 4-speed phonograph-AM-FM radio. Maple (shown), mahogany or light rift oak finishes, (7HF3) $325. (D) **The Mark VIII.** 4-speed phonograph-AM-FM radio-tape recorder.

RCA Victor—now selling more High Fidelity instruments than any other manufacturer—brings you 8 new models—priced from $79.95 to $1600. And every step-up in price adds extra features you can demonstrate—extra value you can prove!

Now—whatever your prospects want—the finest in sound, the most beautiful cabinets, the most reliable name—they get them all in an RCA Victor New Orthophonic High Fidelity "Victrola."®

If they're looking for fine furniture—show your prospects the rich new cabinet designs—Traditionals, Moderns, a luxurious Provincial. They've never seen such exciting finishes, either. They can choose from cherry, walnut, light rift oak, maple, mahogany, new black mink!

If they're feature-conscious—demonstrate the features shown at the right, and the many others included with every model. But most important of all, let them hear—let them *feel*—the rich realistic sound that pours out of every model! Every set shown in the photograph above has the great Panoramic Speaker System that no other High Fidelity phonographs offer! The *Mark VIII* has a new, balanced multiple speaker system which also gives a response through 20,000 cycles per second.

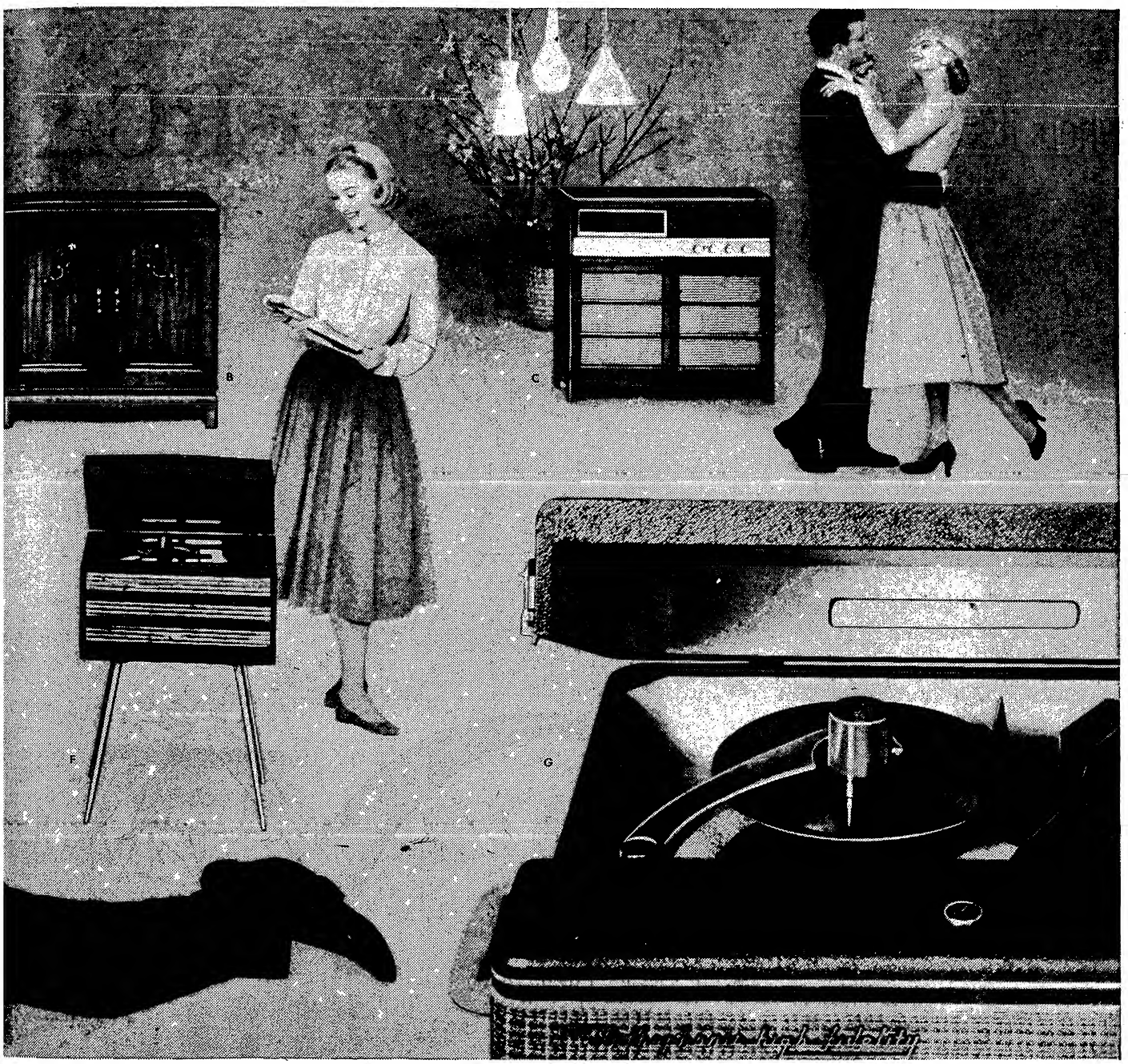
All these features—all these styles and finishes and the name RCA Victor add up to just one thing—your biggest sales year ever, in High Fidelity!

Manufacturer's nationally advertised list prices shown, subject to change. Slightly higher in far West and South.

RCA VICTOR
Trade ® RADIO CORPORATION OF AMERICA

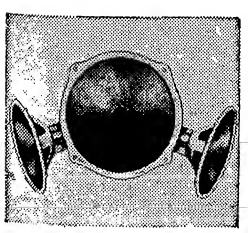
®RCA Trademark for record players. CAMDEN 8, NEW JERSEY

RCA Victor! Announcing the most Fidelity "Victrolas" in history— and finishes—more sell-up than ever before.

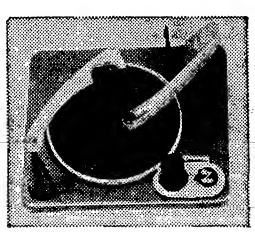


Mahogany (shown) or light rift oak finishes (7HF11). $595. (E) **The Mark IV.** 4-speed phonograph. Maple (shown). Also Mahogany or light rift oak finishes (7HF4) $179.95. (F) **The Mark VI.** 4-speed phonograph consolette. Black mink (shown). Also mahogany, light rift oak or maple finishes. Complete with striking brass legs (7HF5) $139.95. (G) **The Mark VII.** Portable 4-speed phonograph. Tan simulated leather (8HFP1) $129.95. All prices quoted are for mahogany finish only. Other finishes slightly higher except for the Mark I.

Never before features like these in a ready-to-plug-in-and-play High Fidelity line!

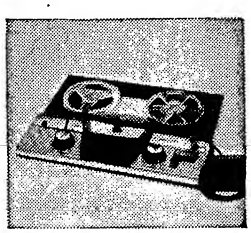


Panoramic Speaker System has a minimum of 3 speakers to diffuse lifelike sound throughout the room. Full tone range is heard wherever you sit.

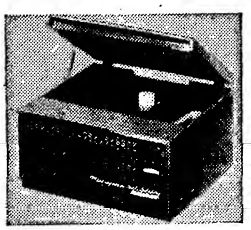


New "Victrola"® High Fidelity record changer. Plays all speeds. *Slip-On* "45" spindle. Tone arm has finger lift to permit easy manipulation for manual play.

Stereophonic Sound. Plug master unit of a "Victrola"® Stereotape Player into stereo-jack of the *Mark IV*, *Mark VI* or the *Mark VII*. It's an RCA Victor first!



New High Fidelity Tape Recorder in Mark IIID. Push-button controls. "Magic Eye" visual tuning for selection of proper tape recording level.

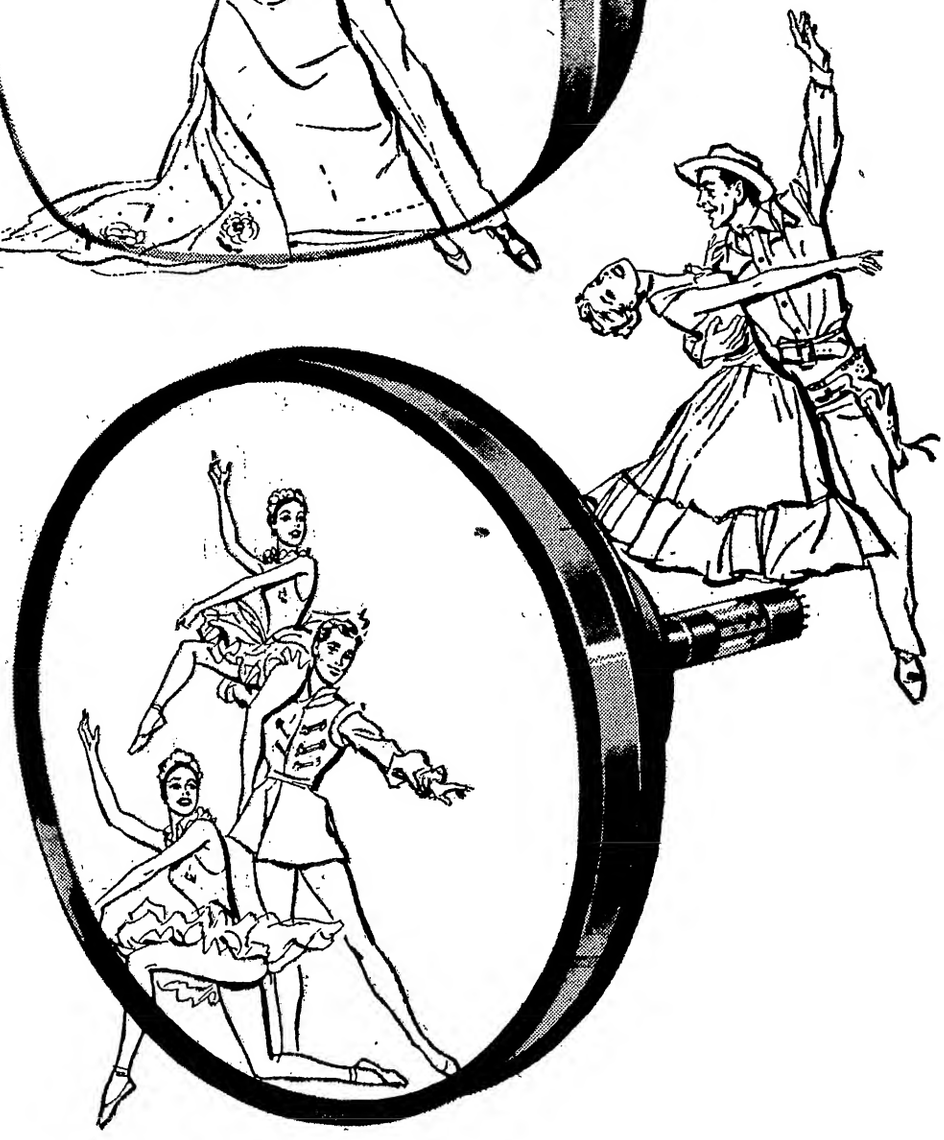


High Fidelity for $79.95. The *Mark VIII*. New Automatic "45" "Victrola"®. Mahogany finish (maple or light rift oak finishes slightly higher). Model 7HF45.

when it's Picture Tubes...it's RCA

Silverama

Super-Aluminized
for Black and White TV
at its sparkling best!



Colorama

the color tube
that made Color TV
a brilliant reality today!

RCA PICTURE TUBES
RADIO CORPORATION OF AMERICA, HARRISON, N. J.

Whenever you turn on your television set, chances are good that you'll see an RCA Victor Records artist performing for you.

With the largest family of recording stars anywhere, it's only natural that RCA Victor should have the largest family of recording stars appearing on television.

Tune in a musical, variety or dramatic show and you'll see them—on their own programs, or as guest stars!

That's the reason we feel so close to television, and why—

RCA VICTOR RECORDS SALUTES NATIONAL TELEVISION WEEK

THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR

Perry Como Kicks Off NBC-TV's 'Colorful Year' In Ziegfeld Bow

By GEORGE ROSEN

This is the season when NBC is shooting the works in a determined bid to upgrade the nation's "color consciousness" and to get those tint receivers moving. And now that the kleig lights, the police barricades, the limousines and the rest of the "authentic first night" whoopdedoo is out of the way, it might not be a bad idea if NBC-TV and Perry Como got down to serious business next Saturday night. They better had, for the 8 to 9 stakes will be high and the competition rough this semester with Jackie Gleason returning to his full live hour competing showcase in what has all the earmarks of a hot and heavy slugfest for the coveted Nielsens.

PERRY COMO SHOW
With guests Irene Dunne, Sal Mineo, Patience & Prudence, Robert W. Sarnoff; Ray Charles Singers, narrator Frank Gallop; Mitchell Ayres orch
Producer: Robert S. Finkel
Director: Gray Lockwood
Writers: Goodman Ace, Jay Burton, Mort Green, George Foster
60 Mins.; Sat. 8 p.m.
GOLD SEAL, KLEENEX, NOXZEMA, S & H GREEN STAMPS, SUNBEAM
NBC-TV, from New York (color)
(North Adv., FC&B, SSC&B, Perrin-Paus)

Perhaps it was the behind-the-scenes and off-camera excitement attending the gala double preem of the refurbished Ziegfeld Theatre in N.Y. as NBC's newest color origination point, with the Como show as the first of the major displays of the '56-'57 tint sprint in NBC's "colorful year" calendar of events. Whatever the reason, last Saturday's (15) preem was an uninspired, jerky show, far off the high batting average and entertainment voltage that was generally maintained through Como's first season romp. Even the technical aspects (noises, camera switches and fades, etc.) were sloppy.

Certainly last Saturday's prismatic overtures could have been more alluring and arresting. For despite the Ziegfeld hoopla, with the attendant on-camera appearance of NBC prexy Robert W. Sarnoff for the well-wishes and the promotional teaser, there was hardly anything distinctive about the show itself to generate untoward enthusiasm for color. Even as a milestone in a tradition-happy theatre, it was a rare opportunity for at least one standout production number commemorative of both the Ziegfeld tag and the legit-to-tint-tv transition. The only nostalgia they settled for was to guest-star Irene Dunne to recreate some of the top tunes from "Show Boat" which she understudied back in '28. Miss Dunne's gown was fetching in compatible tint, but the NBC big and expensive push rated a better display than this.

Otherwise the show translated into a lowercase vaudeo and too many commercials for the hour (eight including the two station-break cutins.) Even with Como knocking off the better part of a dozen tunes spanning a wide range from "Somebody Loves Me," "Tangerine," "On the Street Where You Live," "Whatever Will Be Will Be" to the "Somebody Up There Likes Me" closer, and even with Miss Dunne encountering surprisingly little difficulty hurdling those Jerome Kern octaves, the show unfortunately was devoid of any spark, The "name's the same" bit on Rainier-Grace Kelly and the move outdoors for a Como vocal and the milling crowd slow-tempoed the display, as did much of the Como byplay with Sal Mineo. (Mineo's bit on the drums got lost in a production number.)

Como brought on the Patience & Prudence sister team (in their first pro appearance) to reprise their bestselling disk "Tonight You Belong To Me." As for the standbys, they're all back in action—Mitchell Ayres, the Ray Charles Singers, the dancing group, narrator Frank Gallop, chief scripter Goodman Ace with his Jay Burton-Mort Green-George Foster trio of assists. Only thing missing was the quality of refreshing entertain-

THE LORD DON'T PLAY FAVORITES
(Producers' Showcase)
With Kay Starr, Robert Stack, Dick Haymes, Buster Keaton, Louis Armstrong, Mike Ross, Oliver Blake, Barry Kelly, Jerry Maren, others
Stager: Bretaigne Windust
Producer: Hal Stanley
Director: Clark Jones
Writers: Jo Swerling, Hal Stanley
Music & Lyrics: Stanley, Irving Taylor
Musical Director: Charles Sanford
90 Mins., Mon., 8 p.m.
RCA-WHIRLPOOL
NBC-TV, from Hollywood (color)
(Kenyon & Eckhardt)

Monday night's (17) "The Lord Don't Play Favorites," which ushered in the new "Producers' Showcase" spec season, proved anew that creating original musical comedies for video is, at best, a thankless assignment. The ideal blending of book, music and lyrics has yet to be conceived. This one, in fact, was lower register.

On the other hand, NBC-RCA scored one of its major triumphs in the "let's get tint rolling" department as this circus-motifed musical blazoned up the spectrum in a multi-hued carnival of color. Save for some erratic camera moments, the 90-minute spec originating from the Coast, with its spangled costuming of brilliant tones and subdued prairie shadings, advanced the cause of "rainbow tv" as few other attractions before it. Under the RCA sponsorship imprint, the Radio Corp. demonstrated that it is its own best salesman.

As entertainment, "Lord" was pretty dismal, but wasn't without its winning moments. But these came "between the dialog" when either Kay Starr, Dick Haymes, Louis (Satchmo) Armstrong or Robert Stack, either solo or in concert, took over the Hal Stanley-Irving Taylor score and refused to let the Jo Swerling-Stanley book get them down.

The tunes for the most part were serviceable and, in such instances as "Rain Rain," "For Better Or Worse" or "Things I Never Had," of durable quality. Thanks to the combined efforts of the singing leads they were projected in a manner that gave the show its few satisfying moments. Fortunately there was a sufficiency of excuses for the dialog to cue in the tunes, and the show got humming at those intervals when Miss Starr and some kids cavorted with "Rain Rain," Satchmo Armstrong mugged his "Never Saw A Better Day," the circus people shilled their "Come One, Come All" or Haymes soloed his tribute to the prairie in "This Land." And when the entire cast

(Continued on page 41)

It's 'Six Up' on Tint Sprint

By CHARLES R. DENNY
(Executive Vice-President, Operations, NBC)

The overall pattern of color television having been sketched by RCA and the NBC network in recent years, the NBC Owned Television Stations are now filling in their part of the picture

By deliberate strategy, they waited until major network programs of the magnitude of "Peter Pan," other spectaculars, and regular color programs had created a national demand for color television.

Now the stations owned by NBC in six cities of the U.S. are leading the way in local color broadcasting and igniting an excitement of their own. WNBQ, Chicago, became the world's first al-color television station last April. That dramatic step already has paid off handsomely in terms of acceptance by viewers and advertisers.

After only four months of color operation WNBQ had 36 local and national spot advertisers on the station in an average week. Dozens of clients and potential clients color tested their products on WNBQ's "laboratory" facilities, and a special color television sales development unit was just recently set up to merchandise the advantages of color television to clients.

Color television is on an accelerated schedule in the other markets served by NBC Owned Television Stations.

Take WRCA-TV, New York, for example. For a number of months this station operated with a single color camera, which by skillful manipulation broadcast 18% of the station's Monday-through-Friday local schedule.

On Sept. 10, WRCA-TV put a second color camera into operation, soon to be followed by the addition of a color film chain. With this increase in facilities, the station is able to transmit 65% of its weekday schedule in color. All-color broadcasting appears just around the corner for the New York station, with the other NBC Owned Television Stations soon following suit.

In Philadelphia, WRCA-TV, the NBC Owned Station, will launch Color Television Week in appropriate fashion—by broadcasting 15 hours a week in local color. The station's equipment will include two color cameras and a color film chain.

Similar equipment is being installed at KRCA, Los Angeles, and around Dec. 1 local color programming will begin.

At WRC-TV, Washington, local color television required the construction of a new studio building. That step is underway, and the nation's first television station designed and constructed from the ground up specifically for local and network color programming will be ready in the fall of 1957.

WBUF, Buffalo, NBC's UHF station, has plans for color, too. At the moment, only network color programs are transmitted in color, but the future for WBUF, as with every NBC Owned Television Station, will be in color.

now the largest • • •
TV Facility in KANSAS

WITH FULL COLOR!

LIVE • • NETWORK • • FILM • •

LOOK ☆
ARB RATINGS
• Led in 91 — ¼ hours!
• Second in 117 — ¼ hours!
— after only 29 days on the network!

LOOK ☆
FACILITIES
• Tower height, 1070
• Maximum power, 100,000
• Live Color
• Largest TV studios in Kansas

LOOK ☆
WICHITA'S MARKET
• Fifth state in oil production
• ½ billion dollar annual wheat crop
• ¼ billion dollar yearly cattle production
• Air manufacturing capital of the world
• Total retail sales: $1,542,358,000.00

NBC
Channel 3
KARD-TV
WICHITA • KANSAS

YOUR COLOR STATION
FOR THE CENTER
OF THE NATION...

Q & A on Tint TV

Q—What is "Compatibility" in Color Television?

A—Compatibility means that color telecasts can be received in black-and-white on all existing sets, at no additional cost to set owners, and without any changes or added devices. It means that color television sets can receive black-and-white programs in black-and-white, with equal ease. It's just like owning two sets in one!

Q—Does a color set receive black-and-white program as well as color telecasts?

A—Yes. Your color set will receive black-and-white telecasts in black-and-white pictures on your screen. Only programs transmitted in color will be received in color.

Q—Why is color television more expensive than a black-and-white set?

A—Because color sets have more parts and require more man-hours of labor to build them. The color set functions as a black-and-white set; it also receives color broadcast signals and "translates" them into color pictures. In addition, the tri-color picture tube, a vital part of the color set, is more complicated than the black-and-white picture tube. This adds substantially to the cost of the color television set.

Q—Can an antenna that was used for black-and-white reception also be used for color set reception?

A—Yes. Tests have shown that antennas for black-and-white sets may usually be used for color sets.

Q—Will color sets receive just as well in UHF areas as in VHF?

A—Yes. Wherever a black-and-white set receives a picture, UHF or VHF, a color set will function just as well.

'Full Tint Ahead' Miami Keynote

Miami, Sept. 18.

With major emphasis on tint tv, the annual convention of NBC, will be staged the week of Dec. 11 at the new Americana Hotel in Bal Harbour, just north of Miami Beach. It will be featuring week-long telecasts by the "Today," "Home," "Tonight" shows topped by the Perry Como program. It will mark the earliest tv exposure for the resort since inauguration of network emanations from the area two winters ago.

There'll be a total of 16 emanations from the Americana beginning Dec. 10, with the hotel home base for all. The Perry Como show, in color, will serve to premiere the posh new Club Carnivale of the hotel on the 15th, which spot incidentally, will feature a number of video names this winter, such as Red Buttons, Patti Page, with George Gobel and Jimmy Durante also being paged for dates. In former winters, the network's shows were displayed during January, with weather conditions not too conducive to the promotional scheme of things. December is a more steady sun-month.

The housing of all units in one spot is expected to make the going smoother; the Americana is completely wired for tv originations with special conduits built into the hotel's public rooms and outdoor cabana-pool areas, thus eliminating cable and equipment hazards that cropped up before, when telecasts were spread around several locations.

Although the Americana will get the big play, the entire area is expected to reap benefits of the pre-season exposures. Despite fact that its location is officially Bal Harbour township, the Miami Beach address is applied. Thus, the new hotel is paying for a buildup which, before, had been charged to the Beach publicity department and and hotels participating on a split-basis.

The schedule of telecasts, expected to be tied in with NBC's 30th anniversary, will also serve as an official dedication of new WCKT, a basic affiliate which went on the air in July and is headed by the network's former board chairman, Niles Trammel. Entire hotel is being turned over to NBC (450 rooms) for the conclave. With it, it's a cinch that the Beach, Miami and other communities in the sector will be going all out to make the week a big one in all ways.

$1,000,000 CARTOON TINT SALE TO TRIANGLE

One of the largest cartoon purchases on record was made last week by the Triangle stations. Its five tv outlets paid $1,000,000 for "Popeye" and the entire selection of Warner Bros. animations. Most of the cartoons in both packages are in color.

Negotiations were made with Associated Artists Productions. Triangle stations involved were WFIL, Philadelphia; WNHC, New Haven; WNBF, Binghamton, N. Y.; WFBG, Altoona, Pa., and WHGB, Harrisburg, Pa. Additional sales of the two cartoon groups were made to KFSD, San Diego, and KOAT, Alburquerque.

Color TV Review

Continued from page 40

counterpointed "Rain Rain" with "Cry, Oh Sky" it was an effective bit of staging.

Robert Stack wasn't particularly persuasive as a carnival barker, but whatever his shortcomings in this respect they were more than compensated by his singing as the romantic lead opposite Miss Starr. Buster Keaton unfortunately was wasted as a clown.

Miss Starr played the owner of a small and bankrupt circus that hits a Kansas town that needs rain. Somewhere along the line a circus horse, who happens to be a sure bet in the seventh, gets involved in the plot. Idea is to keep the track dry for the horse yet invite rain in time for the crops. That's where the Lord comes in with his impartiality and where the spec gets hung up.

But with a nice assist from Bretaigne Windust's staging (latter also doubled into a minor role due to a last-minute casting illness) and Clark Jones' direction, there were a few pleasant musical interludes. *Rose.*

Color TV Followup

Kaiser Aluminum Hour (Color)

"Antigone," as adapted for tv by Lewis Galantiere, and played by Claude Rains and Marisa Pavan, proved to be provocative, lyrical and gripping. "The Kaiser Aluminum Hour," under the aegis of exec producer Worthington Miner, if continuing in this bold, experimental course could well become the "spec aura" bellwether sought for drama this season.

This was not an easy play to put over within the allotted 60 minutes. The tragedy of the tyrannical king Creon and his rebellious future daughter-in-law has its basis in Sophocles' classic Greek drama and is replete with complicated plot structure. Playwright Jean Anouilh wrote the French adaptation, which in 1946 was translated for Broadway by the same Galantiere who did Wednesday's (12) tv adaptation. In essence, it's an idea play, dealing with the inhuman corruption of power and the spirit of man to resist tyranny. Marisa Pavan's rendition of Antigone, the symbolic character of resistance, was more the outcry of a wronged child than an eloquent espousal of humanity. But it was warm and moving, for all she wanted to do was to bury her brother, an act forbidden under penalty of death by King Creon. Claude Rains, the royal devil's advocate, was far more convincing in his arguments, yet all his words could not sweep aside the justice of the girl's simple desire to do right by her brother.

Rains' performance was excellent. It had authority, sweep and insight. Alexander Scourby serving as the "Greek chorus" adeptly provided the story links and tied the plot threads. Mildred Natwick was competent as the nurse, Paul Stevens convincing as Antigone's fiance, while Felicia Montealegre could have been more effective by underplaying her hysterical grief as Antigone's sister.

Rouben TerArutunian, as costume and set designer, made a big contribution with imaginative sets, conveying the timelessness of the situation portrayed. *Horo.*

COLOR-FULL

WBAL-TV

E-X-P-A-N-D-S

TO PROVIDE EVEN GREATER COLOR FACILITIES
ENABLING US TO PRESENT HALF OF OUR
LIVE LOCAL PROGRAMS IN COLOR

WBAL-TV Color Facilities Include:

2 live color cameras
1 color slide projector
1 color film chain
1 color effects unit
1 "Color-Telop"

Over 600 individual colorcasts on WBAL-TV in the past 18 months. Soon—over 20 hours of color will be seen each week in Maryland through WBAL-TV

An exciting season coming up... on Maryland's COLOR-FULL channel

WBAL-TV channel 11 NBC BALTIMORE

Get all the latest facts your nearest Petry office, or write to us in Baltimore

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

Tint's Unlimited Horizons

Houston.

Color television stands at the same threshold today that black and white tv did in 1947—on the verge of breathtaking expansion from a novelty enjoyed by a few to a medium of limited impact on the American public.

In programming, set manufacture and servicing color tv this year will make its surge to become a significant part of, and eventually dominate the mass medium which is television, Joseph P. Bannon, RCA Victor Division general sales manager, told the Texas Electronics Association members at the Rice Hotel here.

In 1947, "the industry turned out approximately 180,000 black-and-white receivers," Bannon said. "Remember what happened the next year—1948? Almost 1,000,000 sets were sold in 1948. It's pretty generally believed that color set production will reach, and exceed, that figure next year."

Bannon said that NBC would telecast at least one program in color every night this fall and that on nights when spectaculars are broadcast there will be as much as two and a half hours of color from NBC.

"Also, by the end of the next four years we expect that all network programs will be telecast in compatible color as well as many, many local shows," he said. "In fact, by the end of 1960, the black and white only programs will seem very odd, indeed, in most areas."

CBS also will have on increased number of color shows this fall, Bannon said, and ABC, which so far has not entered the field, will begin color telecasting next season.

Bannon said that the NBC shows scheduled for color will be the ones with top ratings, giving as examples the Perry Como Show, Kraft Television Theatre, Lux Video Theatre and Alcoa Hour.

"The policy is to present entire series in color rather than skip around the schedule on a rotating basis," he declared. "The aim with this scheduling policy is to establish color as a national viewing habit during the coming season."

Though only about one-fifth of the American public has seen color tv so far, Bannon stated, even this is a 50% increase over last fall.

To telecast color shows NBC alone has three studios in New York, is converting a fourth to color and constructing a fifth. In Color City in California, NBC has one large color studio completed and is constructing another. The NBC owned station in Chicago has been completely converted to color and a $4,000,000 color studio will be constructed in Washington, D.C.

Bannon said that NBC affiliated stations equipped to transmit color television already reached 93% of the nation's tv homes.

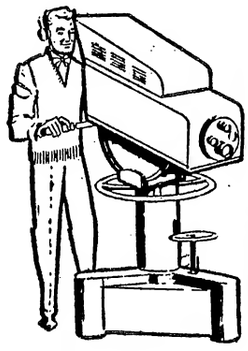
In manufacturing, Bannon said that RCA is now marketing a 21-inch set for $495 when only two years ago a 15-inch set cost $1,000. Early this year RCA expected to manufacture and sell around 200,000 color sets in 1956, he said.

It is estimated that 300,000 color sets will be in circulation by the end of 1956, Bannon said, 1,000,000 by the end of 1957, 3,000,00 by the end of 1958 and 12,500,000 by the end of 1960.

"While the price of color receivers will probably continue to go down as volume increases, we must not expect a repetition of the drastic declines which occurred in black and white," he added.

Bannon said that servicing skill and costs are keeping pace with programming and manufacture, with around half of the 175,000 RCA trained servicemen already instructed in the installation and service of color receivers. The cost of a year's service contract has been cut more than a third.

Bannon's talk, "The Future of Color Television" was a feature of the second day of the Texas Electronics Association fourth annual clinic and fair.



First in the West with

COLOR·TV

...KRON-TV, San Francisco's Pioneer Color Station

KRON-TV now maintains its leadership

...with a series of hard hitting color clinics where local advertisers can see their packages, products and display material on closed circuit color TV.

FIRST IN THE WEST with...
NETWORK COLOR PROGRAMS
LOCAL LIVE PROGRAMS
COLOR FILM PROGRAMS
COLOR SLIDES

San Francisco
KRON-TV

Affiliated with the S.F. Chronicle and the NBC-TV Network on Channel 4

Represented Nationally by Peters, Griffin, Woodward, Inc.

When color television began in the southeast . . .

WSJS-TV
WINSTON-SALEM, N. C.
began it!

North Carolina's WSJS-TV, Winston-Salem, in cooperation with NBC, was the first station in the progressive, growing Southeast to offer color television programs to its audiences. A continuing public relations and promotional program has introduced WSJS-TV color to viewers and advertisers in its 4 state coverage area.

- Biggest N. C. Buy—over 500,000 TV Homes.
- Top Coverage—75 counties in 4 states.
- Rich Market Potential—over 4 billion dollars buying power.
- Maximum Power—316,000 watts.
- Mountaintop Tower—2,000 feet above average terrain.

WSJS
television
CHANNEL 12
WINSTON-SALEM N. C.

NBC Affiliate

HEADLEY-REED Representative

POWERFUL 10
Brings NBC Color TV
to Southeastern New England

Plus colorful local programming including:

"First Night"—Presenting the best of the Selznick and 20th Century-Fox features—Sundays at 11:00 PM, beginning October 7!

"Super Cartoon" Show—Highest rating 5-5:30 PM Monday thru Friday!

Contact your WEED Television man or WJAR-TV, Providence

NBC Basic
ABC Supplementary

WJAR-TV CHANNEL 10 PROVIDENCE RHODE ISLAND

TV'S NO. 1 GUESSING GAME

Lux in Flux on Flicker Dickers

Emergence of major studios' backlogs as a major facet of television programming this season throws "Lux Video Theatre" into a peculiar state of flux. It may well spell the doom in what, for more than a score of years, was one of the most basic and successful staples in radio and has since continued as one of the more costly and high-rated entries in television.

The whole principle of the hour Lux segment was predicated on wrapping up the major studios' big boxoffice attractions of yesteryear for live adaptation on tv. During its long and successful radio career, when it jet-propelled Monday nights 9 to 10 on CBS into No. 1 rating prominence over many years, Lux succeeded in recreating the stories with the original pic pasts. But "Lux Video Theatre," while still managing to grab off valuable properties, has been settling for other than the original stars.

Now along comes the "real thing"—the selfsame films, original stars 'n' all, put at tv's disposal, which more or less destroys the whole premise of the "Lux Video" stanzas.

Slated for Lux presentation later this month, for example, is James Cain's "Mildred Pierce." The original "Mildred Pierce" pic is already allocated for the tv channels as part of the studios' backlogs.

All of which is one of the reasons why the Thursday night NBC Lux attractions will, for the first time in nearly a quarter-of-a-century, deviate from its pix-for-tv-adaptation concept inaugurated years back by the late Danny Danker and move more and more this season into musical formats and legit properties, with Gordon MacRae, among others, down for five musical comedies.

M-G Okays 'WWW' Tour Of Lot

First Time Since 1940; IA Nixes Kine On 'Raintree' Shooting

Hollywood, Sept. 18.

TV cameras will invade the Metro lot Sept. 30, as part of NBC-TV "Wide Wide World," first time video has been permitted on such lots in recent years. (In 1940, KHJ-TV set up two cameras to transmit the shooting of a Lum 'n' Abner pic at RKO, last recorded invasion of a major lot by tv.)

However, union difficulties nixed one part of NBC-TV's proposed agenda, the kineing of shooting on Metro's "Raintree County." IATSE Cameramen's Local 659 rejected the web's pitch for such a sequence, although the cameramen raised no objection to allowing the video cameras on studio property on Sundays.

Said 659 biz agent Herb Aller, "We will not allow any tv cameras to go on studio sets during the week when shooting is in progress, but have no objection to their being on a studio on a Sunday, which isn't a working day. When the NBC cameras go to Metro, there won't be any of our cameras there. They'll just have to pretend they're shooting," he added.

Clearance for the net's cameras to pass the studio gates was arranged by Dore Schary, MGM's production topper, with George Murphy to take the televiewers on

(Continued on page 66)

'Odyssey' Series Set For CBS-TV

CBS-TV moved this week to fill another gap in its Sunday afternoon public affairs schedule with the 4 to 5 p.m. slotting of "Odyssey," a new weekly hourlong venture to be produced in cooperation with the American Assn. of Museums. Series, which will start after the pro football season in January, will be produced by Charles Romine and will have the production team used over the past few years by the network's "Adventure" show, which was produced in cooperation with the Museum of Natural History in N. Y.

New series won't resemble "Adventure," however. Described as covering the story of man's adventure through the ages, the show will originate from all over the country, in part from museums and in part from actual historical locations. Other segments will involve the use of film and studio facilities. Romine will operate as producer only on the show, though he's done narration work in the past, with a narrator still to be set. Final details on the series will be announced at a joint press conference at the Smithsonian Institute in Washington in mid-October.

Gypsy Rose's 'Goose'

"U.S. Steel Hour" on Oct. 10 will do a Robert Emmett comedy, "Sauce For the Goose." Stripteuse Gypsy Rose Lee, whose tv performances have been limited, will play the lead.

Gig Young will co-star on the CBS showcase.

K&E Axes 4 In Economy Cutback; More Seen on Tap

Kenyon & Eckhardt has lopped four men, including the associate director of promotion, in an economy move. There will probably be other axings, a company spokesman said, describing the diminution in personnel as part of a "continuing attempt for more efficiency."

Axings were also considered part of the sweeping realignment that took place at the ad agency last spring, when Wick Crider left as head of radio and tv and five senior vicepresidents were named in a move to diversify top management.

Dick Bellamy is leaving as associate director of promotion, under promotion-publicity boss Hal Davis. At the moment, three others are going from Davis' department.

How many other men will be cut from promotion and other departments was not divulged. Promotion is classed as one of the activities under the sr. veep of marketing services. There are also senior vice-presidents of creative services, financial and corporate services and two over accounts.

Even with the cuts, it was said that the K&E flack-promotion setup has more people than last year. Agency's total billings are slightly over $75,000,000, with a little under half that to radio-tv.

Schnoz Dickers Video 'Hotel for Pets' Series

Jimmy Durante may star in "Hotel for Pets," the radio show by Beth Brown which played over NBC for two years, and is now being packaged for tv.

Schnozzola would play the part of a postman who retires to open a swank hotel for pets only to find it rains cats and dogs for free.

FUTURE STATUS OF PAT WEAVER

By GEORGE ROSEN

Perhaps not in a decade of big-time television has so much second-guessing revolved around the status of a single personality as applied to Sylvester L. (Pat) Weaver over the past week in the wake of his checkout from the board chairmanship at NBC. It was Madison Avenue's No. 1 item on the "Conversation Piece Hit Parade" and the ink wasn't dry from the Weaver agreement with Gen. David Sarnoff to abdicate than the "where do we go from here?" rumors cast a pall of oblivion over practically everything else, including the vastly more significant Foley Square (N. Y.) industry hearings presided over by Rep. Emanuel Celler.

Wherever two or more people congregated from within the huckster-network precincts, inevitably the Weaver story came up, and to hear them talk about it, the ex-NBC factotum was (1) negotiating a deal to take over the presidency of Metro from Arthur Loew in the wake of reports that Loew wants out; (2) Weaver was to get an Ambassadorship (name your own country); (3) he was headed for (a) McCann-Erickson agency; (b) J. Walter Thompson agency; (4) he was still being wooed by England to (a) head up the BBC programming operation; (b) head up the new commercial tv operation in Britain; (5) he's going to Zenith to head up its Phonevision operation (a report that prompted a "no comment" from Zenith spokesmen); (6) Weaver was going into the packaging – creative consultancy business.

Oddly enough, perhaps because it didn't sound quite dramatic enough, a minimum of second guessing was directed toward the latter category, yet indications (and Weaver's own words) point to the fact that it's precisely in this area where Weaver plans to stake his future claims in the medium.

As a natural and historic sequence to the Weaver career in tv, there would seem to be more than a casual affinity to the reported linking of Weaver's name to the Showcase Productions operation helmed by Jaffe & Jaffe (which branched out during the NBC-Weaver alliance from a strictly legal firm to one of the most successful packaging firms in tv). Lending credence to the report is the Henry Jaffe identity as Weaver's lawyer; plus the fact that Showcase Productions' claim to major distinction is predicated on the perpetuation of "Producers Showcase," the most successful and prestige-laden of all the Weaver excursions into the spec area of programming.

For another thing, it's known that Showcase Productions has on tap some of the most ambitious projects yet conceived in the extended form of programming that transcends its heretofore exclusive

(Continued on page 64)

P & G CUTBACK ON CBS-TV SOAPER COIN

Procter & Gamble, which has been sponsoring the half-hour CBS-TV soaper, "As the World Turns," on a five-times-weekly basis for more than a year, is cancelling Tuesdays and Thursdays effective Oct. 1 through to the next 13-week cycle. Axing was due to budgetary problems, and it's hoped that P&G will resume the Tuesday-Thursday sponsorship after the expiration of the 13 weeks. Web will sustain the two days meanwhile.

On another daytime front, network came up with a big order for its "Good Morning With Will Rogers" segment, signing Bon Ami for 22 participations through mid-November. Bon Ami's campaign for its jet-spray cleanser, via Ruthrauff & Ryan, has largely been restricted to spot tv till now.

Demos' Whopping 23.5 Payoff On Stevenson Saturation TV 'Sell'

Quicktacular

Last Thursday night's (13) three-network tv campaign kickoff for Adlai Stevenson from Harrisburg was a pooled origination with NBC winning the toss on providing the equipment, etc.

CBS-TV's own resources were required for only 30 seconds of opening and closing. Yet into this half-minute assignment were poured the combined talents of Dr. George Crothers, executive producer; Shelby Gordon, producer, and Helen Sioussat, supervisor.

How does an advertising agency "sell" a political candidate against the tendency of people to "tune out" oratory? Walter Craig of the Norman, Craig & Kummel shop came up with a saturation scheme on Sept. 13 using 354 television stations on three networks and 1,230 radio stations on four networks. Payoff developed in the form of a 23.5 Trendex rating or a 15-city sample which trade dopesters figure can be projected to the equivalency of a 40 coast-to-coast Neilsen rating.

Democrats are now debating the implications. Those who are trained to Ad Row ways of reasoning see the strategy of saturation (minimizing choice of programs so that listeners may less easily tune out political discourse) as a cheap buy something like $10 per thousand families. It's asserted that during his 1952 campaign Adlai Stevenson never drew an air audience of better than 4,000,000 but the Sept 13 tally projects, plausibly, to 14,000,000.

Many percentage angles figure in political buys. Too often the political network reaches only those already partisan to the particular candidate. Although the three tv webs typically, depending on the season of year, divide from 50 to 70 rating points, a politician on one network may score a skimpy 7 or 8. This reflects the law of least exertion—the listener going for "entertainment" rather than "heavy duty thinking." But if all the networks in a two or three-station market are carrying the same talk, the law of least exertion favors the volume of those passively accepting the speaker.

Craig argues that it's vital that any candidate have "exposure" so that he has at least a gambler's chance to make some conversions. Hence the importance of breaking the "tune out" habit, or at least minimizing the audience loss.

Adlai Stevenson was heard Sept. 13 at 9:30-10:00 on the saturation test. The time costs ran, radio and video, around $180,000 with some $16,000 added for tv facilities plus $3,000 for tv production items. From the viewpoint of an adman the resultant audience came inexpensive. Most impressive of all, and now being mulled by the Democratic high command, was the Stevenson talk ranking No. 4 for the week of Sept. 9—to wit: "$64,000 Question" (34.7), "$64,000 Challenge" (26.2, "What's My Line" (24.2), and Stevenson (23.5).

Thus far in the 1956 campaign the Republicans have purchased all-network saturation only for the election eve finale. Whether they, and the Democrats, will try to clear further loops on the premise worked out by Craig is likely to be decided in next couple of weeks. Democrats' fighting spirit has been considerably hypoed by its win in Maine and campaign funds have rolled in much more plentifully since then.

Coast Nod Seen For Nat Wolff In NBC Shuffle

With Fred Wile Jr.'s exit as Coast NBC program veepee in the reorganization of the network, it is expected that Nat Wolff, who was brought in for "program development," will eventually take on that spot. He is reportedly leasing his New York apartment although the reason given that the health of his wife, Edna Best, which has caused the actress to cancel out several legit and video engagements, necessitates the move.

Also in the NBC-TV scheme of things, under the new team set up by prexy Robert W. Sarnoff, with four executive veepees reporting to him, William H. (Billy) Goodheart Jr., the new tv sales manager, has been making rapid strides in the few months since he was brought into the organization by Manie Sacks, RCA staff vicepresidents and NBC veep. Sacks is one of "the big seven" in the new NBC management and operation. His loyalties to Goodheart and appreciation of the latter's salesmanship prowess go back to their old Music Corp. of America days. Goodheart co-founded MCA, with Jules C. Stein, present board chairman, and the late William H. (Billy) Stein, and

(Continued on page 70)

'AMATEUR HOUR'S' GLOBAL AUDITIONS

The Ted Mack Original Amateur Show will aim for an international flavor with its projected importation of talent from various parts of the world. Lou Goldberg, prexy of Remack Corp., producers of the show, will hold auditions in such diverse points as Dublin, London, Scotland, Madrid and Tel Aviv.

Goldberg left for Europe last weekend with Dublin auditions opening this week and telecast slated for Oct. 7. London airings will start Sept. 20; Madrid, Sept. 25. There will be a one-day stopover in Rome while enroute to Tel Aviv where hearings of the simonpures start Oct. 1. Show airing the Israeli talent will take place over ABC-TV, Oct. 28.

ABC-WLS Come to Terms

Chicago, Sept. 18.

Just when it appeared that negotiations had reached a stalemate, ABC last week came to terms with WLS on a new affiliation contract that will be formalized when a few relatively minor details are worked out.

Network and the indie which it jointly owns with the Prairie Farmer publishing interests had been sparring since last spring over a new ticket, during which time the station signed on as a parttime outlet for Mutual.

NBC Radio Signs WNAC Hub Affil

NBC Radio has now found substitutes for three of the four Westinghouse Broadcasting Co. stations to ankle the network. The web inked an affiliation contract late last week with Mutual's owned-operated WNAC, in Boston.

Contract in Boston commences Sept. 24, though WNAC still remains a Mutual basic affiliate. Deal replaces the old NBC basic with WBZ. Pittsburgh is the only former WBC city where NBC has not found a new affiliate. Affils were signed in two other cities to replace the WBC stations. Substitute outlets in Fort Wayne and Cleveland were signed roughly six weeks ago, shortly after Westinghouse's four went indie. As in the case of Boston, Mutual affiliates were also involved in these two deals.

Writers Guild's $1,000,000 Suit Vs. NBC Claims 'Coercive Tactics'

A precedental law suit was brought by Writers Guild of America East against NBC for damages estimated in excess of $1,000,000. Suit, filed in Federal Court in N. Y., is the outgrowth of alleged infractions of contract against three WGAE scribes while they were in Chicago last month to work on the National Democratic Convention.

Guild also filed a complaint with the National Labor Relations Board last Thursday (14).

If the outcome of litigation favors the Guild, it could conceivably set a pattern for other unions in seeking financial compensation via the courts for alleged infractions of contract by management.

A contract with the networks was established in 1950 by the Authors League and Screen Writers Guild in behalf of news writers who were hired in N. Y., or who worked on shows planned in N.Y. according to WGA. Last April, WGA, which succeeded the other two unions as bargaining agent for tv scripters, renegotiated the contract under similar terms.

Three of the writers assigned by NBC to convention coverage suddenly found that they had been signed up as members of the National Assn. of Broadcast Employees & Technicians, which controls newswriters in Chicago. The Guild explained that it has cause to believe the network paid up their dues with NABET. It was done without the knowledge and consent of the three writers.

The claim for damages by the union is based on three premises. In the suit placed before the Federal Court,WGA declared that the scribes were placed in the position of having to remove their names from the NABET membership roster, "even though they took no part in putting them on." Unless the situation can be straighhtened out, NABET can place the men in bad standing when dues run out.

The second point was based on the belief that the split allegiance contrived by NBC can deprive the writers Guild protection when they travel for the network. The third point, the union maintains, is that the network manuever "undermines the validity of all contractual agreements."

Suit was filed at the Southern District Court of the U. S. yesterday (Tues.).

The NLRB complaint declared that NBC had interfered with employees' rights to designate their bargaining agent. "It's also a coercive tactic," the union alleged.

NBC sent 9 or 10 WGAE writers to Chicago as part of the convention team, the union said. However, only the Guild's shop steward and a member of the WGA council were signed up as members of NABET by the network, according to the most recent information the N.Y. union has. The union offered no reason why the three were singled out. Two of the men, it was reported, were handed paid-

(Continued on page 66)

Welk Matches Caesar

Trendex surprise of the week was the way ABC's "Lawrence Welk Show" Saturday (15) fared against the preem telecast of Sid Caesar on NBC. The batoner, who has been on all along for Dodge, beat the comedian by a rating score of 22.2 to 22 in the 9 to 9:30 zone, losing out on the hour-long average by only one-tenth of a point, 21.9 for Caesar to his 21.8.

Also on the latest Trendex: Sunday (16) Ed Sullivan's CBS'er thumped the 8 to 9 Steve Allen competition on NBC 31.5 to 14.2 and ABC's ("Famous Film Festival" repeat) 7.7. The columnist did it behind the combined pitching of the Dodgers, Redlegs, Braves baseball teams, with a film assist by Ernest Borgnine and Dan Dailey. Allen's chief support was Sammy Davis Jr.

Though not competing against the shows it will face as the season gets fully started, Edward R. Murrow's "Person to Person" drew its highest for a preem in the four years it's been on for CBS-TV. Last Friday (14) it had a 28.6.

'Omnibus' Gets Feature Pix Bug, Too—Slotting Some Festival Winners

"Omnibus" is making a stab at feature films. Trying to maintain its offbeat rep, the ABC-TV stanza this season is scheduling two films which won foreign film awards recently.

The Ford Foundation 9 to 10:30 p.m. program is going to turn over a good part of one show to "Bowery," documentary winner at the latest Venice Film Festival. The culture-cast will use the remainder of the 90 minutes for a live o.o. of that same sociological phenomenon.

Program will also divvy the Cannes winner, "The Silent World," into a three or four-part presentation. The film was made by Jacques Yves Cousteau, inventor of the aqualung. ("Omni" takes credit for the skindiving boom that resulted after a couple of Cousteau appearances on the program a few seasons back).

DAVIDSON GETS NOD AS NEW WRCA BOSS

William N. Davidson, station manager of WRCA-TV, has been given the nod as successor to Tom McFadden as general manager of WRCA and WRCA-TV, the twin New York flagships of NBC-TV. McFadden was upped to v.p. in charge of o&o's and spot sales. Davidson will probably be elected to a vicepresidency shortly as well.

Until just a few weeks ago assistant general manager of both stations under McFadden, Davidson became WRCA-TV station manager in a reshuffle which provided separate management for the radio and tv flags under McFadden's overall supervision. Pior to his stint as McFadden's right arm, Davidson was with NBC Spot Sales, Benton & Bowles, J. Walter Thompson and ABC. He started with NBC as a messenger 18 years ago.

U.S. Rubber Joins In 'Navy Log' Sponsorship

U. S. Rubber will join "Navy Log," the ABC-TV Wednesday nighter, as alternate sponsor in January. From the preem on Oct. 17 until then, American Tobacco alone will carry the full weight of the show.

Latest sponsorship on the former CBS film stanza was made through Fletcher D. Richards agency. It will be presented on ABC from 8:30 to 9 p.m.

SAMMY KAYE
Currently
NBC BAND STAND
10-11 a.m. Daily, Both Radio and TV
Columbia Records - current release,
"The Rich People of Brooklyn"
b/w "Dreamy River"
New Album Release:
"WHAT MAKES SAMMY SWING"
The Greatest of Swing Classics
Featuring the Swing & Sway
Strings. Still Going Strong.
"MY FAIR LADY (For DANCING)"

NABET, NBC In Jurisdiction Row

Hollywood, Sept. 18.

A hastily-called meeting last week shifted final adjudication of a jurisdictional dispute between NBC-TV and the National Assn. of Broadcast Employes and Engineers to N. Y., after a NABET walkout which put the net on an emergency basis for four hours last week. At one point, non-affiliated supervisory personnel was called in to take over union engineer duties.

The NABET walkout began shortly before the Wednesday Tennessee Ernie Ford Show, and only the sound portion was sent out. Following "Matinee Theatre" teleplay was cancelled out completely and a feature subbed. By that time, the net rounded up enough supervisors to put "Queen For a Day" on the air. After the hasty net-and-union talks, NABET ended its walkout in time to get the Eddie Fisher Show on the web. "Queen" was performed for kineing, permitted by NABET.

Point of contention is three recording department clerks who have joined NABET, and which the union is using to claim jurisdiction over all clerks, according to NBC. A net statement said that NABET had requested recognition as the clerks' rep, but that NBC had turned it down as not "an appropriate bargaining unit under the National Labor Relations Act."

In turn, the union denied that the walkout was in violation of its contract with NBC. A spokesman termed it "simply supporting an organizing picket line, and our members refused to cross it under their right by law." NABET also counter-claimed that the net was guilty of a contractual violation, by suspending NABET personnel who refused to cross the picket line and by manning the "Queen" show with supervisory personnel.

The walkout ended when both NBC and NABET agreed to transfer the talks to N. Y. for negotiation between top level execs of both orgs. The union spokesman added that NBC had given assurance that there would be no reprisals against the union or its members over the walkout.

Belding Quits F-C-B To Run for L. A. Mayor

Hollywood, Sept. 18.

Don Belding, who wears no hat to toss, has proclaimed his candidacy for mayor of Los Angeles. He'll end his 33-year association with Foote, Cone & Belding agency at board meeting here Nov. 27 by tendering his resignation as chairman of the firm's executive committee.

Belding, long an independent until he went over to Ike's side, will cross file to woo votes from both Republicans and Democrats. This week he leaves for nine-week tour of South America to visit the FCB offices.

Will Betty Furness Spoil Success?

Do Republicans buy the same things Democrats do? Are the G.O.P.'s partial to steam and dry irons or is the trend among the New Dealers for the electric fry pan?

Even Big Business doesn't seem to know, according to Broadcast Advertisers Reports, Inc., in a study that breaks down the commercials televised at the recent political conventions.

For instance, Betty Furness, at the Democratic convention, gave ice slice trays three times as many commercials. And while she sold Republicans steam and dry irons, nary a word did she say about them at the other convention.

As for washers, the report leaves her entirely bewildered. Miss Furness was twice as long demonstrating them to Republicans, but her competition figured that washers needed three times more sell to Democrats. And while only the Democratic convention heard about flash bulbs, headlamps and heaters, Micarta table tops were reserved exclusively for the Republicans.

But the study's most startling figure: Which party is more partial to big business? Democrats ran their convention to allow 346 ¾ minutes of television commercials; the Republicans—228.

What Network Censors Talk About

NBC's Continuity Acceptance Boys Met To Dissect 'Public Attitude Shifts'

The rules are always changing for radio and television "umpires" the continuity acceptance men—according to Stockton Helfrich, NBC's top man in that area. Last week, the NBC continuity acceptance department held a two-day annual meeting in which commercials and "broad public relations issues" were scrutinized.

"The areas of continuity acceptance responsibility are not new," Helfrich said, "but public attitudes shift." Helfrich, of the public relations angles, said that "Common sense approaches to political gags in an election year, for instance, were discussed. Also our experience during the past year revealed general acceptance of good judgment shown in program content, in costuming, etc. Attention was directed to maintaining family audience acceptance, being sure that in so doing we do not do it at the expense of radio and television maturity as media of artistic stature."

Helfrich & Co. reviewed "commercial areas of concern," as he put it, i.e., "long established and regularly 'modernized' clearance procedures for products ad copy thereon." The group also discussed "controversial areas of advertising." Helfrich listed a couple: "Use of such words as 'safe' in medical copy and 'guaranteed' (so favored by copy writers, so warily viewed by the Federal Trade Commission); competitive claims of a derogatory nature."

One session was addressed by Edward Bronson and Charles Cady of the NARTB Television Code Affairs office. They talked about the controls used to assure compliance with commerical copy limitations, as well as the NARTB monitoring system. Latter, Helfrich thought, "supplied the substantiation needed for the increasingly successful compliance on length of commercial copy." Thirdly, group o.o.'d latest trends in handling billboards and commerical credits.

Canada's Arthur Hailey Gets Big TV Drama Play

In one fell swoop, Arthur Hailey Canadian scripter heretofore unheard from in U. S. television, is suddenly getting multiple exposure. "Flight Into Danger," given on the NBC-TV "Alcoa Hour" Sunday (16), was only the first of a threesome of teleplays being gobbled up in this country via his U. S. representative, Blanche M. Gaines. Two others of his works have been bought by Kraft for its "Television Theatre" this season.

"Flight Into Danger" was originally done by Canadian Broadcasting Corp; last spring in Hailey's first play for the homescreens.

Morgan Beatty's Miles Gab to Come Out of Chi; Takes on Local Strip

Chicago, Sept. 18.

Morgan Beatty is to anchor his NBC "News of the World" nightly stint for Miles Labs at the web's Windy City headquarters as of Oct. 1. Newscaster is making the shift to Chicago from his traditional Washington pivot to also take over a local assignment on WNBQ, the NBC-TV o&o.

Beatty is being brought in to lend "big name" values to WNBQ's weeknight 10 to 10:30 strip which is being revamped the first of the month. Clint Youle continues his 10-minute weather show at 10 p.m. with Beatty following with a 10-minute newscast. He replaces Jack Angell who's continuing his early evening news spot.

Norm Barry's five-minute sports squib moves up to 10:25 with Dorsey Connors, currently holding down the 10:10 to 10:15 slot, winding up the half hour with her household hints. Beatty's localer is already sold cross the board to a cluster of sponsors. Youle, of course, continues his SRO pace and the two five-minute capsules are nearing a sellout for the fall.

Veepee Jules Herbuveaux and his new program chief Harry Trigg are also blueprinting some changes in WNBQ's 5 to 6:30 weekday block.

NEW SCOTTSDALE INDIE ON AIR AHEAD OF SKED

Scottsdale, Ariz., Sept. 18.

KPOK, new 1,000-watter, went on the air yesterday (17) two weeks ahead of schedule with a disk jockey format of middle-road pop platters and news.

Dick Gilbert, president of KPOK, managed at the last moment to obtain a release from KTYL, where he has been for nine years and was contracted to September, 1957, and moved into the 9 a.m. to noon niche.

Saxie Dowell, exec vice-prexy, still is with WGN, Chicago, under a long-termer but is due for amicable release Sept. 28, when Eddie Hubbard replaces. Meanwhile, his 3-6 p.m. slot on KPOK is being filled by rotating guest jocks until he starts Nov. 1.

Despite premature start, KPOK is well-stacked commercially.

BBC 3d Program To Mark 10th Anni

London, Sept. 18.

BBC Sound's Third Program, first of its kind in the world to be directed specifically at intelligentsia audiences, is 10 years old on Sept. 29, and a week of special broadcast celebrations are lined-up to mark the event. The program, which operates daily from 6 p.m. to midnight, officially aims at "the highest standard of selection and performance in all departments of broadcasting." Present listening audience is around 40,000 a week, indicating a 5,000 drop-off since a 1952 estimate.

Before the end of the last war, the BBC recognized the need for another program in addition to the two existing home services, in which they could make bold experiments in form and subject matter, unfettered by time limits. A shortage of transmitters delayed the project until mid-1945, when the BBC announced that a third program was on the way which would draw as fully as possible on

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WPIX's 42% Hike On Spot Biz In '56

A 42% increase in gross business from spot sales in the first eight months of 1956, as compared to the same period in 1955, was chalked up by New York indie WPIX.

During the eight months, 60 new orders for spot advertising from national accounts were signed.

For the second year now, the New York Daily News station is putting its accent on telefilm programming, which currently accounts for 40% of the station's total programming. In 1955, the first year of the station's "New Look" accenting syndication films, WPIX showed a substantial profit for the first time in its history, dating to 1948.

There are now approximately 60 telefilm shows on the air. In launching the second year of the telefilm accent, WPIX has allotted a budget of $200,000 for advertising. Pitch will be keyed to the growing number of Hollywood stars in skeins.

TV STORM WARNINGS POSTED

Keating & His Cutups

Lighter side of the hearings of the Celler subcommitte investigating the networks in New York was provided by Rep. Kenneth Keating (R., N.Y.), who, admitting that all this was pretty new to him, came up with some observations that all but convulsed the hearing rooms.

During one discussion of longterm talent deals by the networks, witness Ralph Cohn of Screen Gems was explaining that the networks had an edge over the independent producers because they could sign stars to long contracts while indies couldn't. Rep. Keating asked just what the networks do with this talent over a long run—how do they use a man like Milton Berle? Do they spot him on shows occasionally like the Ed Sullivan show?"

During the same discussion, Cohn explained that if a format with a top star doesn't click, the networks try to change the formula, try to change the format, they change the writers, and so on. Keating asked: "Do they change the vice-president too?"

But, despite his self-acknowledged unfamiliarity with the industry, Rep. Keating surprised everybody in a reference to Pat Weaver. This came when a statement of Weaver's was being read, an observation to the effect that because of the great volume of advertising by the major manufacturers, smaller companies might eventually be forced out of business. "Now he's out of business," Keating observed.

Craven Wants FCC to Clarify Its Position on Program Balance

Minneapolis, Sept. 18.

FCC Commissioner T. A. M. Craven expressed hope here yesterday (Mon.) that the Commission will clarify its position regarding program balance and adopt a policy "which will remove once and for all any industry fear of reprisal for what is or what is not broadcast."

Addressing a regional conference of the NARTB, Craven said that if such a clarification is promulgated, the broadcasting industry will have one of its "older" problems solved. However, he suggested, the solution of this problem "will in all probability put life into another one."

Despite a "significant difference" from the Commission policy of 12 years ago with regard to "censorship," Craven said "we will hear allegations that the Commission's attitude with respect to programs which have been broadcast, its attitude as to what it considers to be a proper program balance, and its attitude with respect to the broadcasting of horse race news is dangerously close to censorship in fact."

Turning to tv allocation problems, Craven expressed confidence the industry will take "a broadly constructive position" and follow the example of the Senate Interstate Commerce Committee "by refusing to make hasty and ill-considered decisions in this highly complex field."

Referring to the UHF situation, he said the Commission "cannot and will not embark blindly into the unknown" although "some alleviations" can be made now. "The stakes are too high," he asserted, "to take unwarranted risks. This time, it is essential that we all know where we are going and that we have some idea of what we may reasonably expect when we get there. In other words . . . all of us should be able reasonably to anticipate what technological developments, both in transmission and reception, will be compatible with the allocation of the radio spectrum space to tv broadcasting."

ABC Radio Segmented Selling Brings Year's Gross of $7,000,000

ABC Radio's segmented selling plan during the ayem block proved a big financial hit in its first year, according to the network. Sales to 52 national advertisers resulted in over $7,000,000 in gross billings during the period.

Twenty-four of the advertisers were new to network radio. Morning shows on ABC were put up for sale in five-minute segments. Web sked begins with "Don McNeill's Breakfast Club" at 9 and ended at 11:35 with five minutes of news, until the recent addition of "You and Your Marriage."

Plan was augmented in September of 1955.

Longines Holiday 1-Shot

Longines-Wittnauer has signed once again for a one-hour special Thanksgiving Day musical show via CBS-TV. One-shot, following the pattern of past years, will be telecast in the 5-6 p.m. period on Nov. 22.

Deal was set via Victor A. Bennett agency.

Pitchmen's Heave Figured as 575G Rap for WGN-TV

Chicago, Sept. 18.

WGN-TV's heaveho to the pitchmen clientele as a prelude to its subscription to the NARTB tv code figures to cost the station $575,000 in revenue over a year's span. However, the protests and actual defections by local accounts and agencies expected in some competitive quarters to arise from WGN-TV's "letter of intent" announcing its determination to operate strictly by the code's standards has failed to materialize.

These points were made by Ward Quaal, new general manager of WGN Inc., at his introductory session with the local press last week. In a fortright rundown, Quaal sketched in some of the longrange plans in the works at the Chicago Tribune stations and outlined the philosophy of "responsibility" that prompted the elimination of mail order biz on WGN, the pitcheroos and hard sell blurbs on WGN-TV and the decision to join the NARTB code family.

Quaal disclosed that only one local advertiser threatened to pull out when notified his blurbs would have to be cut down to code size by Nov. 15. Client renewed, however, after an explanatory meeting.

Turning to radio, Quaal said he can't see WGN as a 50,000-watt clear channel juke box and pointed out that program chief Bruce Den-

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Ernie Kovacs on Prowl For a Femme Lead

Ernie Kovacs, starting his new NBC-TV latenight program without the services of his wife, Edie Adams, who will be doing a Broadway musical this fall, is flying to the Coast today (Wed.) on the prowl for a femme lead. Stanza, replacing "Tonight" on Mondays and Tuesdays, begins Oct. 1.

Kovacs will be accompanied by director-associate producer Barry Shear. Two have been holding N. Y. auditions for the past several days. Miss Adams will star as Daisy Mae in "Li'l Abner."

JUSTICE DEPT. TO GET TOUGH

By BOB CHANDLER

Dept. of Justice's antitrust division has apparently decided on a "get-tough" policy with the networks, and, indeed, the official view in that there may be grounds with which to proceed with court action against the webs. This was the gist of testimony last week by Victor Hansen, assistant attorney general and head of the Department's antitrust division, before the Rep. Emanuel Celler's House Judiciary subcommittee in New York's Foley Square.

Hansen, in office only two months as successor to Stanley Barnes, now a judge in California, went far beyond disclosing a sweeping investigation of the networks on three counts and 10 specific fields of action. He observed a "striking similarity" between the "tv industry structure and that movie pattern" condemned in the Paramount case.

He said that the investigation of network control over talent and program production, "though not yet complete, suggests that the principle networks beyond doubt have power to dominate if not control major aspects of television." The inquiry, he said, "now focuses on whether that power has been, or will likely be, used to exclude competition.

He said that he "presently feels" that "must-buy" practices are in violation of Section 1 of the Sherman Act, but that he is continuing his investigation of this aspect of network operations to make sure "we have a basis" on which to proceed.

Threat To O&O Stations

He said that the Dept. of Justice "has never hesitated" to seek divestiture if that is "the only relief that will suffice," and that if such proves to be the case, he would press for divestiture of o&o stations from the network and of production facilities from the webs.

He said he is opposed to any liberalization of the multiple-ownership rules, such as the proposed 25%-of-population amendment, and stated that if anything, "maybe it (the rules) ought to be tightened."

He indicated the possibility that complaints of hidden rebates to favored advertisers by the networks might fall within the scope of the Robinson-Patman Act, were

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McConnaughey Deplores Too Many Investigations Into TV Practices, Voices Pro-Industry Sentiments

FCC's Work Load

FCC chairman McConnaughey has brought out, on a note of unhappiness, the amount of labor the commission has put into Federal investigations of broadcasting:

FCC spent 7,432 man hours on hearings; 929 days, and 3.6 "man years." In the chairman's own case, he spent 287 hours or more than 35 work days to hearings.

When FCC Chairman George C. McConnaughey reviewed last Wednesday (12) the past several months of Commission activity, he displayed strong dissatisfaction with the "tremendous duplication" of Federal investigations into broadcasting. The administrator was perturbed by the amount of work the investigations added to, what he described as, an already "overburdened" FCC staff.

But the matter seems to go deeper than that. From the implications of McConnaughey's talk before newsmen, and in a speech before a large group of Radio-TV Executive Society members, the industry has a strong ally in the chairman of the FCC. The investigations, tradesters infer, threaten more governmental regulation. McConnaughey, on the other hand, has continually nixed increasing Federal involvement in broadcasting.

His policy of laissez faire was clear throughout his RTES speech, many present thought.

His approach was broadly explained in this statement: "A problem uppermost in my mind for the past year involves the subject of stricter controls and regulations. There have been many investigations conducted by Congressional committees and a great deal of talk about the necessity of stricter control over this enterprise.

"Congress and the Communications Act," he felt, "had rather clearly defined this business as being one to be conducted free of censorship and as an open competitive enterprise . . . I have trouble in understanding the attitudes of so many people in continuously wanting to apply stricter regulatory controls by legislative proposals in the field of broadcasting. Fundamentally, I am opposed to any more control by Government than is absolutely essential in any line of enterprise."

Pitches 5-Year Licenses

The first specific he noted in delineating his pro-industry, anti-control attitude was that of the practice of reviewing station li-

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'Horse & Buggy' Regulations Gotta Go, Celler Warns

With the Foley Square (N.Y.) hearing of his House Judiciary Antitrust Subcommittee only at the half-way mark, Rep. Emanuel Celler already believes that the Chain Broadcasting Regulations "must be changed." He described them last week as "horse-and-buggy regulations for an atomic era." One purpose of the hearings is to determine not whether they should be changed, but how, he said.

Asked in an informal talk with reporters after Friday's hearing whether the subcommittee has jurisdiction over initiating amendments to the Communications Act, Celler replied, "Listen, there are a lot of tricks to this trade. We can initiate any kind of legislation we want to in our committee. Of course, we're primarily interested in antitrust aspects." Chief counsel Herbert Maletz pointed out that the chain regulations originally grew out of antitrust actions against the networks back in 1941.

Celler said the purpose of the hearings is twofold, to prod the agencies responsible for supervision of the indutry and to see what legislation might be initiated. As to specific legislation, he said that will have to await the outcome of the hearings. "We still have to

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Westinghouse-NBC Swap Inquiry May Invite Much Broader Probe

The possibility that the federal grand jury investigation to the NBC-Westinghouse station swap may be extended to include other relevant aspects of networks' operations and station ownership was posed last week by assistant attorney general Victor Hansen, who revealed that documents from CBS have been subpoenaed aside from those NBC and Westinghouse files relating directly to the case.

Hansen, testifying on the Dept. of Justice's antitrust division's monopoly investigations (see separate story) before the House Judiciary Antitrust subcommittee in N.Y., refused to comment further on the CBS subpoenas, stating that it wouldn't be "proper" for him to comment while the Philadelphia grand jury is in session. He did estimate, however, that the jury should have its findings by the end of the year.

Hansen disclosed that witnesses appearing before the grand jury this far have been Gen. David Sarnoff, RCA board chairman; Robert W. Sarnoff, NBC prexy; Charles R. Denny, now NBC exec v.p. for operations and then v.p. in charge of o&o's; Joseph V. Hefferman, NBC financial v.p.; E. V. Higgins, Westinghouse Electric v.p. and board chairman of Westinghouse Broadcasting; John W. Steen, Westinghouse Broadcasting counsel; Chris J. Witting, v.p. over Westinghouse Electric's consumer products division and former prez of Westinghoues Broadcasting; and Joseph E. Baudino, Washington v.p. for Westinghouse Broadcasting.

While withholding comment on specifics of the case, Hansen observed that "ownership and operation by television networks of their own stations gives them an opportunity—perhaps even a temptation—to indulge in tactics which pose serious antitrust questions. And finally, the roles of the parties to this exchange of broadcasting facilities have served to underline the desperate bargaining power of a station owner—even as large as Westinghouse—in its relations with the major television networks."

FCC Cooperation?

Hansen described the background of the case in a manner which threw some doubt as to the FCC's cooperation. In August of 1955, when NBC filed for FCC approval of the swap, three FCC staff members advised the antitrust division of the proceeding and said that "Westinghouse's application

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WOR-TV Wants Some Of That Travel Ad Coin, Sets Sat. Nite Series

In an effort to lasso a segment of the $100,000,000 spent annually by the travel-transportation industry, WOR-TV, N. Y., will launch the first in a series of contemplated travel programs on Oct. 6.

Titled "It's Fun to Travel," it will be telecast in prime Saturday evening time from 7 to 7:30. Echols Associates, Inc., a travel firm of N. Y., will produce the show, in addition to acting as special sales reps of WOR-TV.

The estimated $100,000,000 spent last year by the travel-transportation industry was mainly in newspapers and magazines, which give the travel - transportation field strong editorial support. WOR-TV believes television can give even greater editorial impact, scheduling "It's Fun to Travel" and planning other travel and resort programs.

ABC-TV TO CO-OP BISHOP SHEEN SHOW

Bishop Fulton J. Sheen's Monday night half-hour for ABC-TV has failed to find a network sponsor, forcing the web to place the show up for co-operative sale.

Sheen was close to a cigaret sponsor a few weeks ago, when Liggett & Myers reportedly made overtures to the network on the religioso tv'er. Dual eventually fell through.

CAESAR'S HOUR
With Sid Caesar, Janet Blair, Shirl Conway, Carl Reiner, Howard Morris, William Lewis
Producer: Leo Morgan
Director: Frank A. Bunetta
Musical Director: Bernard Green
Writers: Mel Tolkin, Larry Gelbart, Mel Brooks, Neil (Doc) Simon, Sheldon Keller, Mike Stewart, Gary Belkin
60 Mins.; Sat., 9 p.m.
PARTICIPATING
NBC-TV, from New York

Some new femme faces and a new time slotting are the difference in "Caesar's Hour" 1956-57 season. The time berth, following the powerhouse Perry Como stanza should give Sid Caesar a pre-set aud, but the impact of the new distaffers still remains moot since they didn't get too much opportunity to show their wares on the preem show Saturday (15).

Bowing as his skirt aides on the opener were Janet Blair and Shirl Conway. (Pat Carroll will join the ladies as soon as she winds up her post-pregnancy chores.) Miss Blair is a looker with a pleasant way with a song but didn't show too much comedy flair as Caesar's vis-a-vis in a Mr. & Mrs. squabble sketch which opened the show. It was a yelling bit that came to a punchless end. She showed up well, however, warbling "I Could Have Danced All Night" despite an unimaginative choreographic setting.

Miss Conway got her chance in "Barbara and the Barbarian," a spoof on "The King and I," but it never gave her the opportunity to display her frenetic comedic values. It was more of a "straight-man" role. The sketch was the big effort in the show's scheme. Opening with a hefty visual yock with Caesar coming on a la Yul Brynner, from bald pate down to bare feet, the sketch scored solidly in spots but for the most part drifted along aimlessly without any point of view. Caesar, of course, mugged it up to the hilt. He received some slick slap-happy assistance from his longtime cronies Carl Reiner and Howard Morris.

Windup sketch was "Ricky-Tick," an unsubtle takeoff on the Lawrence Welk Hour. It's packed with frantic barbs at the Welk musical style but for those who've seen the parody before, and Caesar used it last season, much of the hilarity was dissipated. Reiner, Morris and Miss Blair were the happy holligans working with maestro Caesar.

Sandwiched in between "Ricky-Tick" and "Barbara and the Barbarian" was William Lewis, who gave an adequate tenor treatment of "The Way You Look Tonight." Here again the scenic setup didn't help much.

It remains a lively hour that could use some sharpening around the script edges. And once Caesar can figure out how best to use his femme lineup, he should be riding along smoothly for the rest of the season. *Gros.*

MARTIN BLOCK SHOW
Producer: Bob Moss
Director: Roger Shope
30 Mins., Mon.-thru-Fri., 11:30 a.m.
WABC-TV, New York

Tipoff on deejay Martin Block's new video outing came from the host himself. In laying out the series' format on the opening show Monday morning (17), he said, "It's not designed for watching." There's no argument with that statement.

He qualified the crack, however, by adding that he'll call when there's something worth seeing and in the meantime told the housewives to go about their morning cleaning chores and listen to the disks. The gals at home don't have to turn on their tv sets for that.

Show's only visual appeal comes from the interviews with the daily disk guests. And after the first looksee at the stars, it again becomes a strictly audio bit. For the most part, the show is a straight platter spinning affair with nothing showing on the screen, as the record plays, except the title of the song and/or artist and its National Jukebox Standing.

He broke up the platter-spinning to read the day's headlines (from the N. Y. Daily News) and to show a potato peeling gadget. It's a folksy touch but hardly worth dropping the dish-washing to watch.

The guests on the kickoff stanza were Les Paul and Mary Ford. Block led them nicely into a discussion of how they met, married and worked. The host made 'em feel comfortable and the session came off pleasantly.

There are no sponsors for the series yet and Block explained that the boys who pick up the tab for his radio outings have assumed a wait-and-see attitude. Block will have to do more on the visual angles to expect any action in the sponsor department. *Gros.*

WIDE WIDE WORLD
With Dave Garroway, narrator; Bill Wendell, announcer, others
Exec Producer: Barry Wood
Producer: Herb Sussan
Director: Dick Schneider
Writer: Joseph Liss
90 Mins., Alt. Sun., 4 p.m.
GENERAL MOTORS
NBC-TV, from New York
(D. P. Brother, Campbell-Ewald)

"Wide Wide World" started its second year last Sunday with an enticing project that well befits the title, an attempt to pick up a television signal from London. That particular project didn't come off (although the shots of RCA engineers in Riverhead trying to get the signal were interesting in themselves), but the rest of the program more than made up for the anticipated-anyway failure to raise London.

Tabbed "Song of America," the show themed itself on music as a means of communication, and covered the gamut of American music —the Denver Symphony from the Red Rocks Amphitheatre; songs of a convict quartet from Holmesburg Prison outside Philadelphia; a children's ballet from the deserted New Lagoon Amusement Park near Salt Lake City; jazz from a monastery in Hillside, Ill.; whaling songs from New Bedford; a railroad song from Howell Junction, Wyo.; and street noises and music from New York's Hell's Kitchen.

At times just a wee bit pretentious, Joseph Liss' script nonetheless had a lyrical quality all its own, delivered in usual peerless fashion by Dave Garroway. And some of the pickups, though obviously staged, nonetheless set a definite mood—that of loneliness in the prison and railroad sequences, for example, and that of bursting life in the N.Y. street scenes. What didn't come off was the performance of Thomas Hornsby Ferril's "Words for Time" at Denver, which from the little the viewer got sounded like a lot of gibberish, and the amusement park sequence featuring the Virginia Tanner Dancers, a juvenile group of 100 who cluttered up the place. Actually, the latter sequence was most effective when there were only a few of the kiddies on camera—then it had a poignant quality—but when the place was mobbed, it was reduced to ostentation.

As to remaining sequences, the New Bedford pickup was limited in its visual material, though the musical portion was effective; and saxophonist-turned-monk Boyce Brown was offbeat and sincere enough to make his sequence at the Illinois monastery interesting. Flood of commercials, on behalf of what seemed like a dozen General Motors divisions, were handled mainly live by Nelson Case but also on film by Paul Winchell & Jerry Mahoney and Jonathan Winters.

As a note of passing history, it's interesting to observe that the show began its second season just a week after its creater and chief adherent, Pat Weaver, passed from the NBC scene. For the Weaver fans, it probably assumes the status of a memorial. *Chan.*

ZOO PARADE
With Marlin Perkins, Jim Hurlbut
Producer-Director: Don Meier
Assoc. Director: Tom Arend
30 Mins.; Sun., 3:30 p.m.
MUTUAL OF OMAHA
NBC-TV, from New York
(Bozell & Jacobs)

As a house gag, they've dubbed the junketing "Zoo Parade" the "Wide, Wide Zoo" since the animal display went on the road last season after being localed at the Windy City Lincoln Park Zoo since its network debut back in '50. The Chi animal park continues as the show's homebase but again this season there'll be visits to other zoos around the country plus the tinted film episodes shot during the summer.

Headman Marlin Perkins and Jim Hurlbut paid a call to New York's Bronx Zoo for the fall opener (16) and offered up an interesting discourse on the family tree of the primates. Half-hour packed in a lot of information with real life specimens ranging from the gorilla down to the loris, the low man on the anthropoid totem pole.

Again Perkins impressed with his knowledge and respect of the beasties that lend that special flavor of authenticity to the fur 'n' feathered "Parade." With its broadened horizons again this semester, the show should continue to win Sunday afternoon friends.

Mutual of Omaha is back as the skip-week sponsor with the other Sundays open. *Dave.*

ON TRIAL
(Trial of Edward Pritchard)
With Joseph Cotten, Jan Chaney, Henry Daniell, Ivan Triesault, Irene Tedrow, Jack Raine, Walter Kingsford, Lumsden Hare, others
Producer: Collier Young
Director: Robert Stevenson
Writer: Larry Marcus
30 Mins., Fri., 9 p.m.
CAMPBELL SOUPS, LEVER BROS. (alternating)
CBS-TV, from N.Y. (film)
(BBDO, J. Walter Thompson)

Most of the players were several notches above the play on the first of the new "On Trial" telefilm series. The NBC-TV stanza became the replacement last Friday (14) at 9 p.m. for "Star Stage," which held that post the preceding 52 weeks for Campbell.

The new show bears a broad resemblance to an old one called "Famous Jury Trials." Sponsored alternately by Campbell and Lever Bros., "On Trial" is a preachy affair, and, like many other half-hour programs, didn't surmount the restrictions of time. It left many weaknesses in the storyline.

The case made by the program in behalf of the system of trial by jury was as inconclusive as the evidence which convicted Dr. Edward Pritchard of murder. Joseph Cotten, who will be the program's regular narrator and sometime star, played the role.

A Junker-like Ivan Triesault, playing a junker-like friend of the doctor's, held the jury of commoners in contempt, not believing they were right in convicting Pritchard. Were it simply a matter of judgment instead of class superiority, he would have been correct. This jury of Victorian peddlers and bricklayers convicted the hero on the same evidence that could have convicted his serving maid. The dumb dozen didn't deserve the admiration of the repentant murderer, either.

Forgetting the miscarriage of justice, the careful direction by Robert Stevenson brought suspense to the Larry Marcus script. There were times when the Marcus dialog did help, too. But Stevenson drew the actors out to the fullest, it seemed. Cotten was the outstanding misfit; he was uneasy as the middle-aged doctor, and his liberal posturing showed it. But the rest —Triesault; Henry Daniell, as the defense attorney; Jan Chaney and Irene Tedrow, as servants; Walter Kingsford, as the prosecutor; Lumsden Hare, as the judge, and Jack Raine, briefly on as the inspector—submitted admirably to direction. *Art.*

SUSIE'S SHOW
With Susan Heinkel
Exec Producer: Frank Atlass
Producer: Barry McKinley
Director: Al Rudd
Writer: Paul Fromkin
30 Mins.; Mon.-thru-Fri., 4 p.m.
PARTICIPATING
WBBM-TV, from Chicago

WBBM-TV has hit upon a novel switch for the tricycle set in having 11-year-old Susan Heinkel front this daily afternoon half hour. The poised young miss rates as a find for the Columbia station and once all the kinks get ironed out of the strip's complicated live and film format "Susie's Show" should emerge as one of the big winners of the new local season.

Despite her youth, Miss Heinkel is no stranger to tv, having worked a span in St. Louis. She talks directly to the kids at home in a nice easy manner and takes her cues like a veteran. And the WBBM-TV lads have gone all out to give her the best possible showcasing in this vehicle. She works from a two-set layout, swinging from one to the other via a "magic stool" a la Peter Pan.

Her "work room" houses a Rube Goldbergian cartoon machine which she activates to bring on the films. On edition viewed (12) these were the weakest elements of the affair and the station is known to be shopping around for stronger reels.

During the live segments Miss Heinkel carries on a conversation with Mr. Pegasus, a magic talking, dancing table. (Staffer John Coughlin does the off-screen voice). Hostess weaves in nice little pitches about good manners, safety, thrift, etc. for the kiddies.

It's an imaginative package, and its quiet, good taste likely will find a welcome in a good many Chicago homes. *Dave.*

More TV Reviews on Page 50

TWENTY-ONE
With Jack Barry, emcee; Paul Taubman Orch, Bill McCord, announcer
Producer: Howard Merrill
Director: Charles Dubin
30 Mins.; Wed., 10:30 p.m.
PHARMACEUTICALS INC.
NBC, from N.Y.
(Edward Kletter)

Latest addition to the roster of big money video quiz shows, "Twenty One" shapes up as a highly promising entry. Aside from the attraction of five-figure coin giveaways, and possibly more, this show's format parlays several gambling angles calculated to stir audience interest. Only possible flaw is that the setup may be slightly too complicated, but only a little familiarity with the show is necessary to understand the rules.

Quiz game is played by two contestants who must reach a total of 21 points by answering questions from categories over which they have no control. They can, however, select questions in each category which are numbered from one to 11, the higher the number the harder the brainteaser. Contestant reaching 21 points gets $500 a point for the difference between his score and that of his opponent. The winner can then go on to compete against a new opponent. Previous to hitting 21 points, each of the contestants, who are isolated from each other in booths, can also halt the game if he thinks he's ahead after the second question is asked.

The opening show (12) got away strong with one of the contestants racking up $12,500 in winnings at the closing bell with the possibility that he may return for more. The winner, a retired cop, was moreover, a likeable character who seemed to stumble to victory over two opponents, one of them being an adult quiz kid who would have walked off with the money if he knew when Father's Day was celebrated. In any case, the retired cop won the audience's sympathy as well as the coin and the excitement certainly should mount proportionately if he decides to take on future opponents. Theoretically, there is no limit to the amount of money anybody can win.

As emcee, Jack Barry handled his assignment in competent, straightforward style. There was no attempt at gagging or phony excitement. He just kept the game going at a nice clip, also pitching in with the Geritol plugs. *Herm.*

FATHER KNOWS BEST
With Robert Young, Jane Wyatt, Elinor Donahue, Billy Gray, Lauren Chapin, Denise Alexander, Frank Puglia
Producer: Eugene B. Rodney
Director: Peter Tewksbury
Writer: Roswell Rogers
30 Mins., Wed., 8:30 p.m.
SCOTT PAPER
NBC-TV (film)
(J. Walter Thompson)

To maintain its reputation as one of the better situation comedies, "Father Knows Best" will have to come up with better material. There are moments of the warm and tender humor to be seen, but the overall situation too often strains for laughs which aren't there, in an overwrought script by Roswell Rogers.

Additionally, the net planted two commercials in the first five minutes of the show, a practice hardly calculated to win friends or to influence a favorable response.

Robert Young and Jane Wyatt continue their roles as the understanding parents of a lovable, but troublesome brood. In this case, their boy, Billy Gray, has come down with an acute case of puppy love. But the girl, Denise Alexander, has an overgrown inferiority complex which leads to impossible demands on young Gray, including that he take her out on his mother's birthday. However, her papa, Frank Puglia, gets together with the boy's family in time to show her the errors of her ways by the final footage.

A fair sample of the humor includes such dialog gems as "Pardon me for living," and Papa Puglia's Italianate rendition of "Polly, Wolly Doodle," both accompanied by loud sound track laughter.

With the ease of long practice, Young and Miss Wyatt slip comfortbably into their parental roles, to good effect. Gray and Miss Alexander make the agonies of adolescent love a poignant thing, within script limits. Puglia registers well as the girl's excitable but doting father. Elinor Donahue and Lauren Chapin, as the other members of the Young-Wyatt menage, haven't much to do in this one.

Peter Tewksbury's direction keeps things moving along briskly, even if the direction is uncertain. *Kove.*

PERSON TO PERSON
With Edward R. Murrow, Frank Sinatra, Joseph Welch
Producers: Murrow, John Aaron, Jesse Zousmer
Directors: Robert Sammon, Charles Hill, Franklin Schaffner
30 Mins.; Fri., 10:30 p.m.
LIFE MAGAZINE
CBS-TV, from New York
(Young & Rubicam)

Edward R. Murrow unlimbered a potent one-two punch with his first brace of house calls on the opener (14) of "Person to Person's" fourth cycle. First he dropped in on Frank Sinatra in his spanking new Beverly Hills manse and then made the electronic hop up to Walpole, Mass., for a chat with Joseph Welch. And it's taking nothing away from Sinatra to say that the barrister-philosopher stole the show.

The visit with Sinatra was one of those disjointed sessions that have marred P&P in the past, due chiefly to Murrow's determination to get in all the prepared questions even though that means abruptly shifting the conversation gears just when the guest nicely warmed up on a subject. Most of the quarter-hour was a roaming travelog through the singer-actor's scrumptious new diggings.

Sinatra finally plopped into a chair with the closeup camera catching his sincerity as he related how Bob Hope helped him escape the professional doldrums of only five years back. It was one of those insights that gives the show its wallop, but it was too brief as time ran out.

It was a different story at the 150-year-old Welch homestead. Except for a couple short excursions to show off his son's ship models and his weather gear, the lawyer just sat in his easy chair and chinned with Murrow. Although obviously somewhat subdued because of the serious illness of his wife, Welch nonetheless sparkled aplenty with that dry humor and unashamed faith in the decency of his fellow man that caught the fancy of the nation during the Army-McCarthy hearings. If this is the "Age of Anxiety," Welch offered some nice little antidotes without sounding like a stuffed shirt. This visit, too, went too fast.

Life magazine, a new P&P sponsor this year, had the honors on the first chapter. American Oil and Hamm's beer share regionally again on alternate weeks. *Dave.*

THE LONE RANGER
With Clayton Moore, Jay Silverheels, Rand Brooks, Barbara Knudson, others
Producer: Sherman Harris
Directors: Earl Bellamy, Oscar Rudolph
30 Mins., Thurs., 7:30 p.m.
GENERAL MILLS
ABC-TV, from New York (film)
(Dancer-Fitzgerald-Sample)

"Wyatt Earp," "Gunsmoke," "Cheyenne" and the other tv programs to successfully capture a mature audience by exposing their cowboy heroes to grime and Stanislavsky, gave Jack Wrather an idea. Wrather owns the production company that makes "The Lone Ranger," and it was reported that he wanted to grab off a part of that newly-found adult audience. But the masked rider of yesteryear lent himself strangely to the treatment.

First of the season's "LR" telefilms, didn't succumb to grime, but it seemed aware, to a small degree, of Stanislavsky. The chief protagonist smiled a little more than usual, otherwise remaining untouched by the technique, but a few of the minor characters gave it a stab.

Half-hour was called "The Wooden Rifle," in which a greatly intimidated family of nestors finally gained courage to reveal the identity of a murderer. Script permitted the saturnine father to display feelings and a type of reasoning that might conceivably have gone over the heads of the kiddies. And there was a hint of neurotic pride in the mother. These were brief dark clouds; mostly the sky was clear, the way the juves like it.

The preem was for the most part standard "Lone Ranger," from mask to never-shoot-to-kill taboo. It's not improbable that the suspicion of profounder things, insidiously dragged into the storyline, might alienate more children than it attracts in adults—unless the kids still find reason to idolize the insistent purity of Clayton Moore, as the Lone Ranger, and Jay Silverheels, as Tonto.

Only clearcut upgrading in the stanza was greater reliance on location shots of rugged western country. If it weren't that some of last year's "outdoor" scenes looked exactly as though they'd been done in a studio, the real thing wouldn't seem such an improvement. Cameras and technical staff did their work satisfactorily. *Art.*

RADIO'S 'BACK TO THE STARS'

NBC Cools Off On Ratings—Again

There'll be no press kickaround of the Trendex ratings on new shows this year, if NBC-TV has anything to do with it. The network has decided on a "no Trendex" publicity policy—no rating information on the overnight trail will emanate from the NBC press department. Understood the order came down from NBC prez Bob Sarnoff to public relations v.p. Ken Bilby, who passed it on to the press setup. Explanation is that "we're criticized when we do reveal the ratings and we're criticized when we don't, so we're going to try this policy and see what happens." Reference is to past charges that the nets tended to ballyhoo favorable ratings and muzzle the bad ones.

Move brings to mind situation last year and the year before, when the Trendex ratings made the NBC specs look bad but the Nielsen ratings later improved the picture. For a time, NBC cut off all info on the overnight Trendexes, but soon reversed itself. More recently, when the Sindlinger public opinion outfit released a downbeat poll on viewing levels for the political convention coverage, NBC refused to comment and said it would await the Nielsen data on the conventions.

Plight of the New TV Comic

Johnny Carson Deplores Tendency of Networks To Get Panicky Too Soon

Hollywood, Sept. 18.

With a different audience every week, he might still be on the air and going strong, comments CBS-TV Johnny Carson. The comedian is being bumped from his daytime net strip by reruns of "Our Miss Brooks" at the end of this month.

"I think that any comic who appears as a personality, week after week, has got to lose ground in two or three years. It's not his fault or his writers' fault. Look at (George) Gobel. He's as funny as he ever was, but he doesn't draw the audience of his first year," Carson declares.

The pace of nighttime comedy eats up material at a hectic rate, material in some cases it has taken years to develop, the CBS contractee observes. But the mechanics of comedy in daytime spots is different and more enduring. "You're being watched as a visitor to a home, and you don't have to try so hard. In prime times, you've got to slug it out, tooth and nail, with the blockbusters.

"In daytime, you can be relaxed and informal. But an easy, informal show won't go at night, because people aren't conditioned to it. Sure, Como does all right with that kind of a show at night. But he's also got a terrific budget for guest names to bolster him.

"Also, in day tv, your audience is more loyal." Carson remarks,

(Continued on page 70)

Politico Bonanza For Ga. Stations

Atlanta, Sept. 18.

Three television stations in Atlanta and just about all of the radio stations in Georgia cashed in on politico cash, which flowed like water prior to primary election held Wednesday (13).

With hard fought local races in Fulton (Atlanta) and adjacent DeKalb (Decatur) Counties video mills could peddle just about all the evening time they could make available. Radio stations reaped a veritable bonanza. Six of Georgia's 11 Congressmen had opposition.

Former Gov. Herman Talmadge, running for United States Senate for Sen. Walter S. George's seat, was opposed by another ex-governor, Melvin Thompson. Latter, in acknowledging his defeat by Talmadge election night, said he had spent $6,000 in his campaign. Talmadge shelled out a whole lot more than that because twice he spoke over a tv network which included every station in Georgia, plus one in South Carolina.

Political money bonanza is over, however, unless Republicans in state decide to buy radio and tv time and try to carry state for Ike, an unlikely procedure in view of Georgia's record of consistently going Democratic even if the Demos down here don't like the men who head the ticket.

Lead With Their Neck

West Springfield, Sept. 18.

WBZ, WBZA, Boston and Springfield, celebrating its 35th anni at Eastern States Exposition here, pulled off a zany race Saturday afternoon (15) with three WBZ disk jocks whipping around the fair track in sulkies pulled by ostriches.

Jack Loring, in plaid cap and white tennis shoes, won the event behind a 380-pound ostrich named Jug Head. Loring, who emcees a night disk show, took an early lead from Carl deSuze and Hank Lundquist.

The birds, which reach 30 miles an hour at times on the asphalt track, were steered by touches from the riders brooms. Lundquist took second and deSuze finished third after losing control of his mount.

Equipment Cost Puts Damper On Down Under TV

Sydney, Sept. 18.

Observers watching the television field here figure it will be at least 12 months from the initial debut on Sept. 16 before any impact of the new medium is felt at cinema boxoffices. Even then, debut this week before any imema intake will drop to any great extent.

Preem of TCN-TV here Sunday night (16) was watched by 100,000, the station estimates. There are some 3,000 sets in homes in the Sydney area, according to the station, and people gathered in homes, hotels, clubs and stores to view the show.

Station will proceed with four hours of daily "experimental" programming until the official dedication of TCN-TV and its Melbourne affiliate on Nov. 4.

The terrific cost of installing a television set to the average householder here is seen as a stopper to any quick tv upbeat on a general basis. The cheapest set is current-

(Continued on page 70)

Schwartz's WBZ Nod

Boston, Sept. 18.

Roy M. Schwartz was named advertising and sales promotion manager of WBZ-WBZA, Westinghouse outlet in Boston and Springfield, effective Monday (24), by Paul E. Mills, general manager.

Schwartz joined Boston's Westinghouse station in 1952 as a radio producer and later was assistant promotion manager. Since 1955 he has been assistant program manager and helped formulate the WBZ programming concept, "New Radio in New England."

BENNY & HOPE TO PACE '56-'57

Jack Benny is returning to radio for CBS and so is Bob Hope for NBC. What makes the return of the stars doubly significant is the general awareness on the part of the radio networks today that, give or take a million slide-rules and tricked-up sales concepts and patterns, the "show's the thing" credo still holds when it comes to pulling in an audience.

True, Benny won't be coming back live. These will be the best of the Benny tapes spanning the years and even though the American Tobacco longtime identity will be missing from the slot, it'll still be Sunday night at 7 for Benny just as in the days when the comic was pacing the Sabbath night program sweepstakes.

This week the AFTRA sanction came through in resolving the taped playback fee pattern for the performers. All that remains is the new sponsor come-on.

But Benny won't be playing on a CBS island. The "star system" will still be the backbone of the network program operation, as witness the showcasing of Bing Crosby, Amos & Andy, Arthur Godfrey, Robert Q. Lewis, Art Linkletter, Mitch Miller, Peter Lind Hayes, such band personalities as the Dorseys, Freddy Martin, Percy Faith, Eugene Ormandy, etc.

In some respects the "return to the stars" pattern suggests a more radical departure for NBC, where the major concentration over the past few years has been in revolving new sales approaches and the extended forms of programming ("Monitor," "Bandstand," etc.) rather than emphasis on personalities. True, the "Monitors" and the "you-name-it-we'll-sell-it" sales approaches will still get the top play, but the proposal to block out an entire Friday night comedy sequencing, with Bob Hope taking over the 8 to 8:30 slotting with an integration of both old and new tapes, suggests that NBC, too, will show a greater respect for the star system.

Gorman Gets Nod To Helm Hub WEEI

Boston, Sept. 18.

Tom Gorman was named general manager of WEEI, CBS outlet here, to replace Harvey J. Struthers, who ankled to WHCT-TV, Hartford, Conn., as manager. J. Kelly Smith, administrative veep of CBS, in making the appointment, said it was effective immediately.

Gorman, former account exec with CBS radio spot sales, New York, has been sales mgr. of WEEI for the past year. He broke into radio at WOR, New York, as account exec and later moved to WCBS, New York.

Who Else?

London, Sept. 18.

This is how Moore Raymond, Sunday Dispatch show-columnist and tv critic, reviewed a new act on commercial television.

"Never before has an individual performer made such an impact on the home screen. Though viewers had little more than a glimpse of this fascinating man there must have been tremendous, nationwide admiration for his glittering performance. Experienced performers appearing with him paled into insignificance before the glowing personality of this comparative newcomer to tv.

"He combined charm, wit, aplomb, fluency and erudition with an air of democratic nobility that surely must have made an impression on viewers that will last a lifetime—and may be even longer."

The performer? Moore Raymond himself.

ABC-TV Finds It Rough Going In Attaining SRO on Some Key Shows

REMCO, HARTZ INK ABC-TV'S 'CIRCUS'

Remco Industries became the second, and Hartz Mountain the Third, sponsor for ABC-TV's new Thursday 8 to 9 entry, "Circus." First account to sign was American Metal Specialties when the new format was announced a week ago.

Network is waiting for okays from American Character Doll for one of the remaining three participating openings in the Paul Winchell-starrer. Show will mix circus and nitery-vaude turns.

Plymouth Likes Mitch, But Can He Ride on ABC-TV?

The Mitch Miller video show on the CBS-TV program docket is being considered by Plymouth as its season entry. However, sponsor has not ironed out certain details with CBS-TV that might make the deal fizzle.

Meantime, sponsor pacted the Friday night 10 to 11 slot on ABC-TV to house whatever musical variety show comes of Plymouth's activities this week. ABC has had 10 to 10:30 as a hot offering for some time, and is getting the following half-hour back from affils.

Miller, who would be batoning an orch and overseeing audience participation stunts on the proposed program, is artists and repertoire chief of Columbia Records. Since Columbia is a corporate subsid of CBS, Inc, there it's possible the network won't permit Plymouth to switch the show to ABC-TV.

It's understood that N. W. Ayer agency execs are headed for Detroit this week to iron out show plans.

Jack Minor, who originally bought Welk for Dodge and later switched to Plymouth as a veep, is said to be the one who is pushing for an orchestral tv'er for Plymouth.

CINCY'S WCPO IN UNION WRANGLES

Cincinnati, Sept. 18.

Strike threats cloud bargaining talks of two unions with Scripps-Howard WCPO radio and television stations.

Involved are the American Guild of Radio and Television Artists, representing 20 announcers and artists, and the National Association of Broadcast Employes and Technicians, representing 18 floor men.

Mary Ellen Trottner, official of NABE, which recently won a bargaining representation election 17 to 1, seeks rehiring of three members who were discharged for "economic reasons." Greater Cincinnati CIO Union Council is supporting the reinstatement demand.

AGRTA group has continued on job during negotiations since Sept. 1 expiration of old pact, its bargaining committee vested with authority to call a walkout. One item in dispute concerns assignments and pay for announcers.

BRAGG SHIFTS TO QUINCY

Boston, Sept. 18.

Nelson Bragg, former WBZ radio personality and after that emcee of WBZ-TV's "Swan Boat Show" dropped by the station in favor of film shows, joined WJDA, Quincy, Mass., this week.

Disk jock, known as the "mayor of Milo, Me.," long a fixture on the Hub radio scene, will do his "Nelson Bragg Show" Mon. through Sat. at 8:30 a.m.

Three important sales in the last week helped considerably to alleviate the air of disappointment that permeates ABC-TV, because of the failure to sell full sponsorship on a number of key shows. But the network figures if it doesn't get any further action on such as "Omnibus," "Wire Service," "Ozark Jubilee" and "Mickey Mouse Club" by Oct. 1, the arbitrary fall sales deadline, the billings increase over last season won't be as substantial as could have been hoped.

Of the recent sales biggest was to Plymouth for the 10 to 11 p.m. Friday time, for which the sponsor is now seeking a format. Swift comes in for skip-week on the Thursday 7:30 "Lone Ranger" shortly, and U. S. Rubber is firmed to an alternating week.

Sellout on the costly "Disneyland," the Pabst ride on Wednesday night fights, the Dodge biz on both Lawrence Welk shows, the General Electric buys on "Warner Bros. Presents" (along with alternating Chesebrough) and on "Broken Arrow," "the General Mills-Procter & Gamble alternation on "Wyatt Earp," are forefront accounts, which spell a hefty return to network coffers.

But even with all these shows, many of the costly entries still haven't made the sellout grade.

Big rap is "Mickey," with 12 segs out of 20 a week sold. ABC-TV will make a tiny profit if things stay as they are; last year the show was instrumental in pushing billings upward via SRO. Three more quarter-hour segs are open on the network, with five going co-op. (Network claims that if it can sell out co-operatively it can make more money than via five more national sponsorships.)

"Omnibus," Sundays from 9 to 10:30 p. m., has two out of four sponsorships unfilled. Aluminum and Union Carbide and Carbon are in for a quarter each on the 26-week show, and are settling their clearances satisfactorily now. The network has been making little headway toward two other underwriters, and web sources are glum about the prospects of coming up with another brace to accept the limited time clearances. Show starts Oct. 7. Failure to go SRO means a slight margin of profit for ABC-TV on time, while producer, Ford Foundation, stands to lose on program cost.

'Wire Service' Half Open

A really tough blow is the failure to sell the other half of the Thursday night "Wire Service." If the network doesn't find a co-sponsor for R. J. Reynolds Tobacco on the 9 to 10er, it's understood it will suffer a loss for the time. And the network isn't banking on a sale at the moment.

Thursday is a rough night in

(Continued on page 64)

Treasure Hunts Move In on Chi

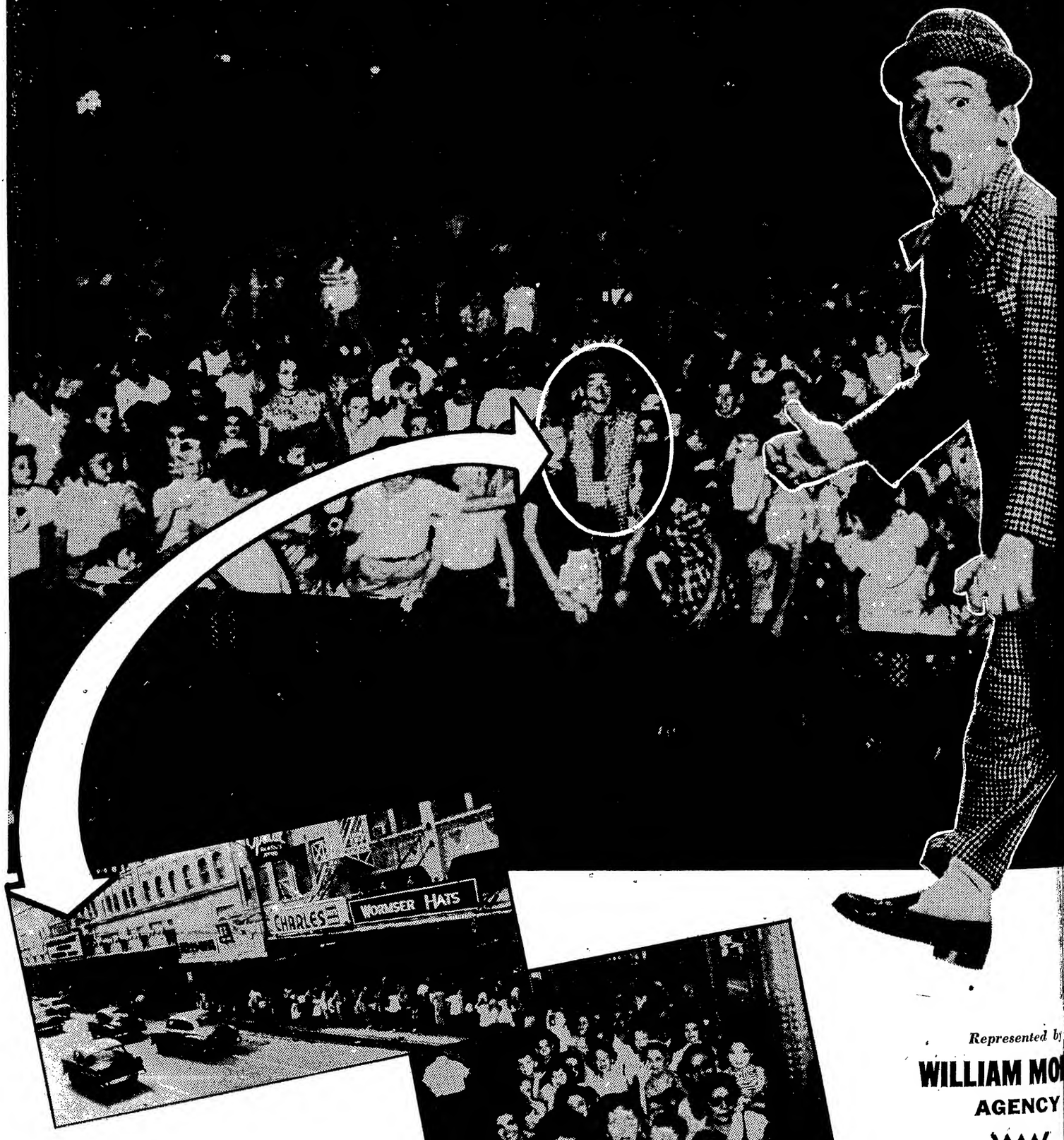
Chicago, Sept. 18.

The dialer bribery craze has hit Chicago radio and television. Two AM'ers launched their $1,000 "treasure hunts" this week, while a third is getting into the act by airing their competitors' clues.

Most unique giveaway wrinkle of all, however, bowed last night (Mon.) with WBKB's Griff Williams show. Sponsor Cole-Finder Motors is giving away the service of the Williams orchestra for a one-night stand to the viewer who pens the best letter of the week on why they want the band.

Radio stations teeing off the hidden dough gimmick are WMAQ and WCFL. Both are variations on the same theme with the $1,000 boodle stashed around town and the clues aired on specific shows. WAAF is hitchhiking the schemes by airing the clues on the new lunchhour Marty Faye show from the Black Orchid.

PINKY PACKS, JAMS, TURNS



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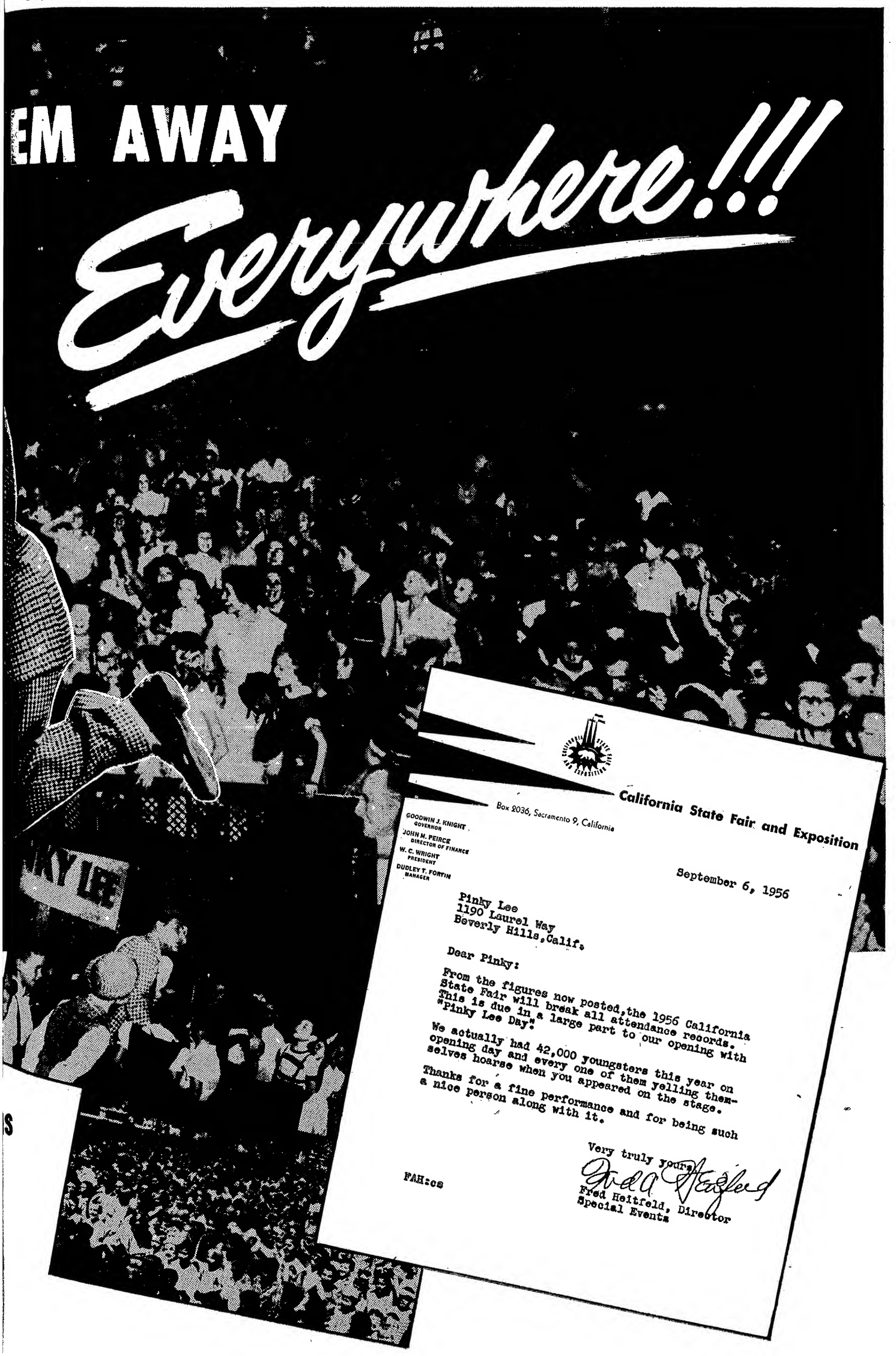

California State Fair and Exposition

Box 2036, Sacramento 9, California

GOODWIN J. KNIGHT
GOVERNOR
JOHN M. PEIRCE
DIRECTOR OF FINANCE
W. C. WRIGHT
PRESIDENT
DUDLEY T. FORTIN
MANAGER

September 6, 1956

Pinky Lee
1190 Laurel Way
Beverly Hills, Calif.

Dear Pinky:

From the figures now posted, the 1956 California State Fair will break all attendance records. This is due in a large part to our opening with "Pinky Lee Day".

We actually had 42,000 youngsters this year on opening day and every one of them yelling themselves hoarse when you appeared on the stage.

Thanks for a fine performance and for being such a nice person along with it.

Very truly yours,

Fred Heitfeld

FAH:cs

Fred Heitfeld, Director
Special Events

CAPT. GALLANT OF THE FOREIGN LEGION
With Buster Crabbe, Cullen "Cuffy" Crabbe, Fuzzy Knight, Jack Rossi, Peter Trent
Writer: Walter Daniels
Director: Leslie Martinson
Producer: Serge Glykson
30 Mins., Sun.; 5:30 p.m.
H. J. HEINZ CO.
NBC-TV (film)
(Maxon)

Fresh episodes marked the return of "Captain Gallant of the Foreign Legion" on Sunday (16) to NBC-TV under the H. J. Heinz banner. For during the summer the half-hour film serial filled a Saturday noon slot with reruns. New footage, incidentally, was lensed in Italy at Harry Sakzman's studio near Leghorn. Previously, shooting was done in North Africa.

Accent, of course, is still on the moppet audience with plenty of action and adventure calculated to hold youngsters' interest. Cast in the title role is Buster Crabbe who provides ample vigor and dash as an officer of the Foreign Legion. Other standard parts are that of Crabbe's ward, portrayed by the star's son, Cullen Crabbe; Jack Rossi as a typical sergeant and Peter Trent as an austere colonel while Fuzzy Knight makes with some comedy relief as Crabbe's orderly.

Sunday's installment, written by Walter Daniels, was no gem of originality but it served to dish up a fair amount of suspense as Crabbe tracked down a traitor in the ranks. Sandy backgrounds made an authentic North African setting. Direction of Leslie Martinson was par for the course as were the technical credits. Crabbe and his 12-year-old son collaborated in film plugs to make Heinz' tomato soup look inviting. *Gilb.*

KICKOFF—1956
With Fred Waring and Pennsylvanians, Lindsey Nelson, Amos Alonzo Stagg, U.S. Military Academy Glee Club; Don Pardo, announcer
Producer: Ed Pierce
Director: Craig Allen
Writers: Irvin Graham, William Welch, Barney Nagler
30 Mins., Sun. (16), 7:30 p.m.
GENERAL TIRE & RUBBER
NBC-TV, from New York
(D'Arcy)

Fred Waring and his Pennsylvanians headline a watered-down pep rally Sunday (16) on NBC-TV in behalf of General Tire & Rubber. The maestro was his slick self, but the one-shot wasn't as exciting as the sponsor might have wanted it, or a gang of eager undergraduates could have made it.

It was no more than an excuse for Waring to demonstrate his musical splendors, and, insofar as he's often associated with collegiate music, it was a college show.

Lindsey Nelson sandwiched in a couple of words about the teams to be seen on the NBC grid sked this fall. It was a strain to make it sound exciting. Moreover, Nelson, an excellent play-by-player and general gabster, evidently wasn't familiar with performing as part of a musical production. He ran his tongue nervously around his lips as he painfully awaited the foreign sounds of music to stop interrupting his narrative. A brief, not very noteworthy, interview was held with elder footballer Amos Alonzo Stagg, with the ex-coach on film and Nelson live from the studio at the network's Century Theatre in N. Y. *Art.*

ROSEMARY CLOONEY SHOW
With Hi-Lo's, Nelson Riddle, guests
Producer: Joseph S. Shribman
Director: Dik Darley
Writers: Tom Waldman, Tom Adair
30 Mins.; Sat., 11:15 p.m.
CLAIROL
WRCA-TV, N. Y. (film)
(FC&B)

This Music Corp. of America production, built around songstress Rosemary Clooney, is being presented twice weekly in New York over two different stations. The dual showcasing was launched last Saturday (15) night over WRCA-TV, with the same film to be repeated tonight (Wed.) over WPIX. Subsequent shows will follow in that order.

The half-hour syndicated entry stands a better chance of nabbing viewer attention on its Wednesday slot at 7:30 p.m. than on Saturday when it goes on at 11:15 p.m. in opposition to CBS-TV's "Late Show." That feature film competition is a toughie, especially since Miss Clooney's fans can pass up the chirp in favor of catching the early evening mid-week session.

On its own merits, though, Miss Clooney's show stacks up nicely. The singer has a pleasant manner in both her song-styling and program hostessing. For an able vocal assist, she's got the Hi-Lo's, a rhythmic male quartet, with songselling savvy. The film series also

(Continued on page 70)

DISNEYLAND
(Antarctica—Past and Present)
With Winston Hibler, narrator; Walt Disney, host
Producer-Director: Hibler
Writers: Ted Sears, Jack Speirs, Hibler
Cameramen: Elmo Jones, Lloyd Beebe
60 Mins., Wed., 7:30 p.m.
AMERICAN MOTORS, AMERICAN DAIRY; DERBY FOODS
ABC-TV (film)
(Geyer; Brooke, Smith, French & Dorrance; Campbell-Mithun; McCann-Erickson)

"Disneyland," which beyond a doubt was the prime mover in putting ABC-TV on the map a couple of seasons back, has in recent months shown some signs of slipping in the rating sweepstakes. A top 10 contender virtually from the start, it's been off the pace for nearly all this summer. There's no question, of course, that summer being what it is, much of that huge kiddie audience (which translates itself into a family audience) is out of doors at the early hour of 7:30; also, the 26 original and 26 repeat pattern of "Disneyland" doesn't lend itself to top 10 standing the year round, with the repeats taking it on the nose.

But with a new cycle of product, initiated with "Antarctica—Past and Present," the show should have no difficulty in climbing back to the top of the heap. There's an element of danger, of course, in that the old habit tradition is violated for more than just 13 weeks, but if "Antarctica" is any sample of the upcoming product, ABC-TV and Disney can rest easy.

Opener is the first of a series of "progress reports" on "Operation Deepfreeze," the U. S.'s Antarctic expedition and its part in the 1957-'58 Geophysical Year. Not only did the Navy train some of its cameramen on the Disney lot, but agreed to take two Disney men along with the expedition (other "civilians" also went along, notably NBC's Bill Hartigan). "Past and Present" served as an intro to the footage Elmo Jones and Lloyd Beebe will be serving up from time to time in the months to come.

But if it was an introduction, it was one of the most complete and fascinating documentaries in itself to hit the video screens. With Winston Hibler at the reins as producer-director, one of the three writers and as narrator, "Past and Present" really covered the ground, starting with a historical o.o. of the voyages of discovery, segueying into some valuable footage of the race to discover the South Pole between Scott and Amundsen, the backgrounding the present "Operation Deepfreeze" with footage of Admiral Richard E. Byrd's first and fourth Antarctic expeditions in 1928 and 1946.

The Scott-Amundsen footage, dated 1910-11, was superb and thrilling, a fascinating story unto itself. And the Byrd films themselves were topflight, giving an excellent foresight into the problems faced by the present expedition. In fact, they almost made the remainder of the program, which documented the preparations for "Deepfreeze" and the arrival of Task Force 43 at its appointed bases, anticlimactic—almost but not quite. For the vast preparations and the preliminary movements (even with a couple of mishaps, like a helicopter spinning into the water) made a fascinating yarn.

No, judging from the season's opener, "Disneyland" is the least of ABC's problems. . *Chan.*

PICK THE WINNER
With Walter Cronkite; Gov. Averell Harriman, Sen. William Knowland, guests
Producer: Ted Ayers
Director: Vern Diamond
30 Mins., Wed., 7:30 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. and Columbus
(Ketchum, MacLeod & Grove)

"Pick the Winner" may get to rate the third word in the title when and if the opposing politicos are of such stature as speakers and/or personalities as to excite viewers in advance and not disappoint them in the playout. And then only when the issues are large and, if basically complex to a mere layman whose votes are being courted in this Presidential year, made lucid. No doubletalk or prettified Alphonse & Gaston "distinguished-gentleman-from-so-and-so" pitches will suffice for the peculiar electronic eye.

This is a tall order, to be sure, but the order is inherent in the program to begin with. Thus it becomes a self-made challenge to CBS Public Affairs to make bookings pay off in terms of viewer interest, instead of merely a filler until Election Day that latches on to the campaign front as an expression of the American brand of democracy in action.

Neither Gov. Averell Harriman of New York nor Senate Minority Leader William Knowland of California, the first pair of Demo-GOP adversaries in this Wednesday series is especially noted in the delivery department. But since this skein is touted as a "debate" in the Lincoln-Douglas tradition, they showed themselves especially out of their element in that division. There may be a technical reason for that. The governor's platform stuff originated from a CBS studio in N.Y. and the senator's from WBNS-TV in Columbus, where that state's Republican convention was being held. This kind of hop-skip technique may furnish additional proof—which is hardly needed—of tv's wide-wide-world wallop, but it also tends to weaken the debate idea by robbing it of a principal ingredient, the single, up and at 'em platform. It may be, too, that for this reason both the governor and the senator carried on a polite "vis-a-vis" that very nearly made them look like members of the same party temporarily at odds in jousting for a primary nomination, with Walter Cronkite hardly more than a timekeeper handling the gavel—and an excessively large hammer at that.

Gov. Harriman started the proceedings with a two-minute opening, followed by Senator Knowland. From here the debate alternated between the two in various time clusters up to four minutes apiece. The governor did much of his stint from notes, a deadly approach in this type of attack; the senator appeared to be taking the T-Prompter route and spoke more relaxedly as result.

There is still plenty of time for CBS to come up with a click debate session as the campaign goes into higher gear and the issues come more into focus. But at this earliest of points, there's a good chance that the "great debate" will be of more benefit to political cartoonists. Each Wednesday some of the country's top artists will have their commissioned caricaturized versions of the Donkey and the Elephant flashed on the screen, with the Washington Star's Jim Berryman repped at opening show.

Trau.

Tele Follow-Up Comment

Alcoa Playhouse

"Alcoa Playhouse" on NBC-TV Sunday night (16) presented "Flight Into Danger" by a Canadian newcomer, Arthur Hailey. It was one of the most exciting, gripping suspense stories seen in many a week on tv, made all the more rewarding by a production that was trigger sharp and direction that transfused the drama with a frightening reality.

Hailey posed an awful but possible dilemma. The crew and some passengers on a chartered Winnipeg-to-Vancouver plane are stricken with food poisoning. Disaster is inevitable unless somebody can bring the ship in. One of the passengers (Macdonald Carey), a wartime pilot of one-engine Mustangs who hasn't flown in 10 years, plus the stewardess, who is just as poorly qualified, take over. From then on it's a tense, tingling run over the Canadian course with guts and chance in control as the commandeered emergency pilot receives instructions by radio from the air control base on how to handle the four-engine job.

The dialog was terse and convincing. The emotional play was controlled and never melodramatic. The camera work was at its very best with the infinite changes from the occasional film sequences to the ground control and back to the ship's crew and passengers handled with sureness and deft touches that were uncanny in timing.

Along with Carey, everybody concerned tackled their assignments in topflight style, particularly Liam Redmond as a doctor aboard the plane, Patricia Barry as the stewardness and Geoffrey Toone as the experienced captain confronted with the 100-to-1 chance of bringing down the ship via remote control.

Measuring fully up to Hailey's scripting contribution was Herbert Hirschman's direction and Philip Barry Jr.'s helming of the production reins. *Rose.*

Ed Sullivan Show

Ed Sullivan returned Sunday (16) to his CBS video wars and wares looking a bit wan and somewhat less chipper in stance and style, but that was to be expected from weeks of hospitalization following that early August auto mis-

(Continued on page 68)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jimmy Durante set for **Walter Winchell** tv showcase Oct. 12. **Lou Rosen** named asst. to Harry Kalcheim at Wm. Morris agency . . . **Ralph Harmon,** Westinghouse Broadcasting v.p. in charge of engineering, appointed to the Broadcast Advisory Committee of the U. S. Information Agency . . . **Lawrence Tibbett** will star in a half-hour special, "Gallery of Great Voices," on WRCA Sunday (23) on behalf of the Jewish Chronic Diseases Hospital . . **Russ Clancy** has resigned from the sales staff of Ziv Television Programs to join the N.Y. sales staff of Television Programs of America . . **Sam Levenson** tees off a "Show Business—Work in Progress" course at the New School for Social Research next Monday (24) with a "How to Start in Show Business" lecture. Course is being supervised by **Sidney Kaufman** and **Bill Smith** . . . **Donald Daigh,** vet agency commercial producer and writer, named exec producer in the tv commercials department of the William Esty agency . . . **Norton Bloom,** director-CBS-TV "Air Power," back from shooting at Wright-Patterson Air Force Base, Dayton . . . **John W. McGuire,** lately syndicated sales manager for MPTV, joins George W. Fotis and Associates, marketing-management consultants, as marketing veep . . . **Casey Allen** into announcerial chores on Tuesday (25), "Kaiser Aluminum Hour" . . . **Clair Mann's** WABC-TV seasonal return Monday (24), has author **Stuart Cloete** as guest . . . Nelle Fisher staging next two editions "Arthur Murray Party" and appearing on "Captain Kangaroo" this week . . . WCBS-TV topper **Sam Cook Digges** was named greater N.Y. chairman for the third annual campaign of National Retarded Children, charity having its "week" from Dec. 11 to 22.

CBS newsman **Ned Calmer** addresses the N. Y. State Teachers Assn. at Massapequa, L.I. this week on the upcoming elections . . . Sportscaster-coach **Herman Hickman** receives the Banshees award for sportsmanship next Thursday (27) at the Waldorf-Astoria . . . **Violet Platto Young,** exec secretary to NBC press veep **Syd Eiges,** married Sept. 8 to **Raymond Glendon,** NBC engineer . . . **Staats Cotsworth** appears opposite **Claudette Colbert** on "Robert Montgomery Presents" Monday (24) . . . **Art Hamilton** and **George Stevens,** manager and sales director of WRCA, attended the Regional Management Conference at Skytop, Pa., last week . . . **Mary Linn Beller** set for cast of "Sauce for the Goose" on "U.S. Steel Hour" Oct. 10 . . . **Raymond Bramley** doing a film for the American Medical Assn. at Dynamic Films . . . **Ralph Robertson** and **Kerry Joels** into the cast of CBS Radio's "My Son, Jeep" . . . **Paul McGrath** of same show spending his days on location with the cast of Elia Kazan's "Face in the Crowd" . . . **Mercer McCleod** and **Claudia Morgan,** stars in a parcel of CBS soapoperas, set for featured roles in the upcoming Broadway production of Shaw's "The Apple Cart" . . . **Al Perlmutter** of WRCA and WRCA-TV news and special events back at his desk after a bout with hepatitis . . . **Robert Q. Lewis** visits the U. of Indiana in Bloomington Thursday 20) and originates his CBS Radio show there using campus talent, with his regular cast working out of the N.Y. studios . . . **Lee Smith** replacing **Ron Kweskin** in WRCA-WRCA-TV traffic department, with the latter moving into traffic operations at the stations . . . Gommi-TV completed shooting on commercials for General Foods for Young & Rubican . . . **Sylvia Spurlock,** secretary to WCBS press chief Milton Rich, to marry Alvin E. Dore in Westfield, N.J. on Sept. 29 . . . **Nick Castle** took a short leave from the Eddie Fisher show and **Robert Wells** dittoed from the Dinah Shore segment to plane to N.Y. to stage **Lisa Kirk's** current N.Y. appearance at the Persian Room . . . **Douglas Clarke** winds a 20-week stint as featured Copacabana production dancer tonight (Wed.) and then returns for a second season on the Perry Como show Saturday (22) . . . **Joyce Holden** is in from Hollywood for tv appearances . . . **Raymond Falk,** foreign news correspondent in Tokyo, appointed Far Eastern sales rep for ABC Film Syndication. Falk, who has been in Tokyo since 1946, is currently a news correspondent for ABC radio and tv nets . . . **John Thomas,** currently seen as an actor-announcer for Ballantine, makes his debut as dancer on new Maxwell House commercial which will be utilized via CBS-TV with the "West Point Story" . . . **Hugh Downs,** host of the NBC "Home" show doing the host chores on "Sid Caesar's Hour" this season . . . **Merrill Heatter** is new producer of "Big Surprise," which began season yesterday (18) . . . **Mert Koplin** has taken over as producer of "$64,000 Question" . . . **Norman Frank's** activities during coming season have moved from "Wide Wide World" to new **Jonathan Winters** NBC-TV show as producer-director . . . **Joe Boland** will join Mutual sports corps for Notre Dame Football schedule, which starts Sat. (22) . . . **Phil Rizzuto** and **Tommy Henrich,** ex-stars of New York Yankees, have moved into the Polo Grounds for the remainder of the season as alternate emcees of WPIX's "Frankie Frisch Show," a post-game feature of all Giant home games.

On guest roster for the Lambs Club's 1956 World Series Nite (Oct.) 6): **Ward Wilson, Vince Scully, Mel Allen, Red Barber, Spike Briggs, Leo Durocher, Happy Felton** . . . **Dorothy Dunbar Bromley's** "Report To The People" enters fifth WMCA year Monday (24) . . . **Dr. Herman Neuman,** WNYC longtime music director, received from King Frederick IX of Denmark the Knight of the Order of Dannebrog decoration. Given by Danish Consul General last week for Neuman's "longtime interest and assistance to Danish music and musicians . . . **Pauline Bowie,** of the American Women of Radio and TV, organized special showing of an exclusive film about Russia at the WQXR radio studios Monday (17) . . . **Bob Rich,** Associated Artists general sales manager, on seven-day swing of distributor's western and southwestern branches; will confer with **Robert Kronenberg,** western division manager, and his southwest counterpart, **Norman (Buck) Long** . . . **Jon Gnagy,** the videogenic artist, is back in a new Sunday stanza on WABD, and with Arthur Brown Bros. (art supplies) as bankroller . . . **Suzy Ginsberg** of WCBS-TV publicity appointed to board of Henry St. Settlement Friends Committee; will do sparetime flack for them, too . . . **Jack Singer** to ABC as presentation writer.

Gillette, in connection with its sponsorship of the 1956 World Series, is packaging soft-cover editions of "Encyclopedia of Baseball" with its razor kits. Mutual will broadcast the series starting Oct. 3 . . . **Frank Singiser,** one of Mutual's "Kraft Five-Star News" casters, has added the post of public relations for Skidmore College, Saratoga Springs, N.Y., to his activities. Beginning Monday (24), the MBS newsman begins dividing his time between broadcast and school assignments . . . "Lament for the Night People," an original composition credited to Dr. Astral Kezlegar, was played on Long John's allnight WOR program Sunday (16), immediately following the **Jean Shepherd** Sunday show . . . The story of broadcaster **David V. Hayes,** owner-operator of WACE, Chicopee, Mass., will provide one of the major highlights in Mutual's special "Spirit of Notre Dame" broadcast Friday (21). His campus experience at Notre Dame is considered reflective of the many legends about the "Irish."

IN CHICAGO . . .

Dick Ricker has moved over to the NBC-TV network sales staff from the WNBQ local sales crew, replacing **Chuck Dresser** who's now with WRCA-TV, New York . . . **Milt Golin,** former chief of the City News Bureau's radio-tv service, signed on as assistant to the editor of the **American Medical Assn.'s Journal** . . . MCA's **Jim Stirton** and Wilding's **Norman Lindquist** are co-chairing the radio-tv clinic sponsored by the **Chicago Federated** Ad Clubs and the Women's Ad Club which kicks off next Tuesday (25) . . . **George Haller,** ex-media supervisor at Blow-

(Continued on page 66)

the golden era of television is here

M·G·M PROUDLY ANNOUNCES A GOLDEN TREASURY OF

HERE IS A BRIEF SELECTION OF STARS AND TITLES

ANCHORS AWEIGH
Gene Kelly • Frank Sinatra
Kathryn Grayson

ANNA CHRISTIE
Greta Garbo • Marie Dressler

BABES IN ARMS
Judy Garland • Mickey Rooney

THE BARKLEYS OF BROADWAY
Fred Astaire • Ginger Rogers

THE BIG HOUSE
Wallace Beery • Robert Montgomery

BLONDE BOMBSHELL
Jean Harlow

BOOM TOWN
Clark Gable • Spencer Tracy
Claudette Colbert • Hedy Lamarr

BOYS TOWN
Spencer Tracy • Mickey Rooney

BROADWAY MELODY
Fred Astaire • Eleanor Powell

CAMILLE
Greta Garbo • Robert Taylor

CAPTAINS COURAGEOUS
Spencer Tracy • Lionel Barrymore
Freddie Bartholomew • Mickey Rooney

THE CITADEL
Robert Donat • Rosalind Russell

DANCING LADY
Joan Crawford • Clark Gable
Franchot Tone • Fred Astaire

DAVID COPPERFIELD
W. C. Fields • Lionel Barrymore

DINNER AT EIGHT
John and Lionel Barrymore
Wallace Beery • Marie Dressler

EASTER PARADE
Judy Garland • Fred Astaire

FOR ME AND MY GAL
Judy Garland • Gene Kelly

A FREE SOUL
Norma Shearer • Clark Gable

GASLIGHT
Charles Boyer • Ingrid Bergman

GOODBYE, MR. CHIPS
Robert Donat • Greer Garson

THE GOOD EARTH
Paul Muni • Luise Rainer

GRAND HOTEL
Greta Garbo • John Barrymore

GREEN DOLPHIN STREET
Lana Turner • Van Heflin

THE GUARDSMAN
Alfred Lunt • Lynn Fontanne

THE HARVEY GIRLS
Judy Garland • Ray Bolger

THE HUCKSTERS
Clark Gable • Deborah Kerr
Ava Gardner

MOTION PICTURES NOW AVAILABLE FOR TV PRESENTATION

For more than thirty years, M-G-M has produced the lion's share of fine screen entertainment.

Now, for the first time, a golden treasury of hits comprising over 700 M-G-M feature films has been made available for television presentation.

This program of unparalleled entertainment will be offered on the basis of an exclusive affiliation with a single television station in every important market in the United States.

These stations will acquire full rights to be known as MGM-TV affiliates, with all the advantages that such recognition implies.

Special promotional co-operation will be extended by MGM-TV to the management of these stations to further enhance this golden opportunity for prestige and profits.

In cities where programming time is limited and this complete plan cannot therefore be implemented, a limited affiliation arrangement may be considered.

For the nation's stations great and small, and for their viewers, the golden era of television is here!

FROM MGM-TV'S GOLDEN TREASURY OF FEATURE FILMS:

IDIOT'S DELIGHT
Clark Gable • Norma Shearer

DR. JEKYLL & MR. HYDE
Spencer Tracy • Ingrid Bergman
Lana Turner

LIBELED LADY
Jean Harlow • Spencer Tracy
Myrna Loy • William Powell

MAYTIME
Jeanette MacDonald • Nelson Eddy

MEET ME IN ST. LOUIS
Judy Garland

MEN IN WHITE
Clark Gable • Myrna Loy

MIN AND BILL
Marie Dressler • Wallace Beery

THE MORTAL STORM
James Stewart • Margaret Sullavan

MRS. MINIVER
Greer Garson • Walter Pidgeon

MUTINY ON THE BOUNTY
Clark Gable • Charles Laughton

NATIONAL VELVET
Elizabeth Taylor • Mickey Rooney

A NIGHT AT THE OPERA
Marx Brothers • Allan Jones

NINOTCHKA
Greta Garbo

NORTHWEST PASSAGE
Spencer Tracy

THE PIRATE
Judy Garland • Gene Kelly

THE POSTMAN
ALWAYS RINGS TWICE
Lana Turner • John Garfield

PRIDE AND PREJUDICE
Greer Garson • Laurence Olivier

RANDOM HARVEST
Greer Garson • Ronald Colman

SAN FRANCISCO
Clark Gable • Spencer Tracy
Jeanette MacDonald

TEST PILOT
Clark Gable • Spencer Tracy
Myrna Loy

THE THIN MAN
William Powell • Myrna Loy

THIRTY SECONDS OVER TOKYO
Spencer Tracy • Van Johnson

THE THREE MUSKETEERS
Gene Kelly • Lana Turner
June Allyson

WEEKEND AT THE WALDORF
Lana Turner • Ginger Rogers
Van Johnson

THE YEARLING
Gregory Peck • Jane Wyman

"STATION OF THE STARS" SHOWMANSHIP

A golden treasury of M-G-M creative showmanship is available to all stations which become MGM-TV affiliates.

These stations will have the right to use the most famous trade-mark in the entire field of entertainment—the Lion of M-G-M.

Vast promotional potentialities will result from the identity which will be established between M-G-M's famous array of stellar personalities and the stations which will present them. Each affiliate will become known among its viewers as "the station of the stars," by virtue of the great names which will appear week after week on its film programs.

Finally, MGM-TV offers its affiliated stations complete and continuing locally-slanted promotion campaigns, including newspaper mats, brochures, posters, premiums, fan photos and trailers, developed through the showmanship experience of Hollywood's greatest motion picture studio.

For further information—write, wire or phone
Charles C. Barry, Vice-president,
MGM-TV, a service of Loew's Incorporated,
1540 Broadway, New York, N. Y.

FCC BALKED ON NUMBERS GAME

Inside Stuff—Radio-TV

A public offering of 200,000 shares of $1 per common stock of Storer Broadcasting Co. was proposed last week in a registration statement filed with the Securities and Exchange Commission. Shares are to be offered through an underwriting group headed by Reynolds & Co., Inc. Offering price will be announced. Stock is currently quoted at around $28.

Of the stock to be offered, 14,640 shares are now owned by George B. Storer, president of the firm, and the remainder are shares of which a like number owned by Storer are to be converted by the underwriters.

According to the prospectus, the shares are being sold at the recommendation of Storer's estate planning consultants "to provide for payment of his estimated inheritance taxes." Disposition of the shares will leave Storer with 1,092,890 shares of the Class B common stock and will retain for his lifetime the right to vote 206,250 shares of Class B common held in trust.

Rep house of Peters, Griffin, Woodward Inc. is going to use additional promotional funds over and above an initial $100,000 investment to keep "Project Information" up to date and in ready supply for agencies and advertisers. Three weeks ago, the reppery revealed a study on conditions in 26 tv and 32 radio markets where it has stations.

One hundred and fourteen separate information pieces were published on all the stations in each market; on the other media, such as newspapers; on the estimated buying power of the markets; the number and type of retail buying outlets, etc. It was the first comprehensive study of this kind released by a station rep. Due to the demand, 80% of the first 250,000 pieces have been issued. As each new printing comes out, PGW will revise its data.

Sportscaster Bob Wolff, currently working out of WWDC, Washington, but slated in October to take on sportscasting chores at WPIX, New York, has plenty of variety facing him. Next Saturday (22), for example, he's set for the ABC Radio coverage of the Maryland-Syracuse football game at College Park, Md. That same evening, he covers the Senators-Orioles baseball game in Washington via WWDC.

As if that weren't enough, his WPIX stint will be the coverage of the station's Madison Sq. Garden schedule, which embraces hockey, basketball, the horse show, the dog show, etc.

Westinghouse Broadcasting Co. is making its "register-and-vote" radio jingles available to all stations through the American Heritage Foundation. Disks, which feature the Three Beaus & a Peep and the Roy Ross orch, were created originally by WBC program manager Bill Kaland for the Westinghouse stations but are being shipped out to all stations this week. They're for use in conjunction with live announcements giving local registration and voting information.

Donald H. McGannon, prez of Westinghouse Broadcasting Co. has been named honorary special chairman for the communications field for the 16th annual National Bible Week on Oct. 15-21 Other members of the committee, named by the Laymen's National Committee Inc., are Geraldine B. Zorbaugh, ABC v.p.; Edward L. Saxe, CBS-TV operations v.p.; Robert Manby, General Teleradio v.p. and Edward Stanley, manager of public service programs at NBC.

Efforts to give tv equal access with other media in covering the forthcoming Australian Olympics games will be made by NARTB as a result of plans of the Olympic Organizing Committee to charge video film and motion picture newsreels fees.

Trade organization's Freedom of Information Committee, headed by Robert D. Swezey, voted unanimously last week to oppose the proposed restrictions. A subcommittee, headed by Sig Mickelson of CBS, was appointed to serve as a watchdog group and follow up on any other Olympics developments concerning broadcasting.

WOR SETS WINGATE, NEW SHEPHERD SLOT

As the new afternoon "Bob Smith Show" on WOR, N. Y., corralled about $15,000 in fresh biz, Mutual's New York flagship inked newscaster John Wingate for a 15-minute show at 6:15 p.m. and gave gabber Jean Shepherd a new setting.

Wingate's deal with WOR is exclusive as far as radio is concerned, but he is free for tv commitments with NBC, with whom he has been associated.

Shepherd in his weekly Sunday night stint, beginning Sunday (23) will broadcast from the Greenwich Village Limelight Coffee House, which is going to slap on a $2 cover charge for Sunday nights with Shepherd, making the Limelight the only coffee house in the U. S. to command a cover charge. The locale and setting is considered ideal for Shepherd's talents.

In addition to the new billings in the Smith afternoon slot, WOR has signed Caravan Rugs as a participating sponsor on "Music From Studio X." Caravan Rugs joins Budweiser on the show.

Peter Mordo Due in N. Y.

Vienna, Sept. 18.

Peter Mordo, radio and television program producer, will arrive Nov. 8 via the S.S. United States in New York on an extended businests trip. He has lately been directing the "Week of Light Music" on the Stuttgart (Germany) Station.

He's son of the late Renate Mordo, who was a pioneer in Europe's radio business before the war.

'Woolworth Hour's' Gershwin Memorial

CBS Radio's "Woolworth Hour" will devote its entire show Sunday (23) to a memorial to George Gershwin, celebrating the 58th anni of his birth (Sept. 26, 1898), in a departure from its usual format. Guesting on the show will be Herman Levin, "My Fair Lady" producer and prez of the League of New York Theatres, and Robert Breen, coproducer of the recent revival of Gershwin's "Porgy & Bess." Also invited to appear, but not yet set, are Ira Gershwin and Fred Astaire via Hollywood cutins.

Levin will discuss Gershwin's contribution to the musical stage, Breen the impact of "Porgy" on the world during its last tour and particularly its impact on Russian audiences. Breen's stint will cue in Percy Faith orch with "Porgy" highlights. Earl Wrightson and Carmen MacRae will handle the vocals. Also set are Gershwin's first and last works, "Rialto Ripples," a piano rag cleffed in collaboration with Will Donaldson and published in 1916 by Remick, and "Love Walked Right In," last number written by Gershwin for a film musical, "The Goldwyn Follies."

Producer Paul Roberts is also dickering with Paul Whiteman to come on for the spot preceding the finale, performance by Faith of "Rhapsody In Blue."

GAY TO Mc-E

Hollywood, Sept. 18.

New production director of McCann-Erickson ad agency here is William Gay, vet radio-tv producer-director.

Gay will supervise script and production over CBS-TV "Climax"

25% FORMULA ON MONOPOLY DEAD

By JACK LEVY

Washington, Sept. 18.

What was described as an effort of a majority of members of the FCC to "bull through" a change in the agency's multiple ownership rules—through which monopoly in the broadcasting industry has been controlled—has apparently been successfully resisted by firm opposition of a minority.

The agency, it was learned, has been discussing a change for some weeks and some Commissioners are known to have been highly indignant that the subject has been brought up and that the staff has been instructed to prepare material for discussion. The agency's Broadcast Bureau is criticized in certain quarters for failing to oppose a change.

Just how the subject came up at Commission meetings isn't clear, since there is no formal proposal pending for a change in the rules. However, as one Commissioner noted, there are bills in Congress by Sen. John W. Bricker (R.-O.) and Rep. Joseph P. O'Hara (R.-Minn.) which would do away with the station ceilings and substitute a formula which would establish the ceiling at 25% of the nation's population. Conceivably this could allow one operator to own 25 stations in the state of Texas alone.

Talk Up 'Case-To-Case' Plan

While none of the Commissioners appear to be in favor of any relaxation of the anti-monopoly policy, some of them now talk in terms of "case-to-case" consideration of applications for stations. Ostensibly, this could take the form of allowing an operator to exceed the seven-station ceiling on tv licenses conditional on disposition of existing properties to comply with the ceilings. Storer Broadcasting is seeking to purchase additional stations in Manchester, N.H., and Salem, Ore., on this basis.

The Commission, it's suggested, could get around its own rules and avoid proposed rule-making by granting Storer — and any other favored applicant—a waiver.

While one Commissioner indicated he would be more inclined to a tightening rather than a relaxation of the rules, it's feared that the case-to-case approach could result in a "tightening" against some operators and a "loosening" for the benefit of others, depending on the composition of the Commission.

Previous Commissions have wrestled with the idea of finding a better formula for control of monopoly in broadcasting than the "number system" for limiting ownership of stations. While realizing that one strategically located station might have greater monopoly implications than 10 scattered outlets, they determined that the ceilings, though arbitrary, provided the only practical administrative method of controlling monopoly.

The practicality of the ceilings was defended by the present Commission last year before the Supreme Court after Storer successfully challenged the multiple ownership rules in the Court of Appeals of the D.C. Circuit. The high tribunal unanimously supported the Commission.

Robt. Nathan, Jazz Ballet, Oedipus & Rejection Slips For 'Workshop'

CBS Radio Workshop, under the two-coast producership of Paul Roberts and William Froug, is on the prowl for offbeat, original material for Friday evening broadcasting. Froug, Hollywood veep in charge of CBS programming who maintains close reins on movieland origination of the show, reveals that novelist Robert Nathan ("Portrait of Jennie," "Bishop's Wife," et al,) has submitted a radio original to be aired on the series in October. Vehicle is tagged "The Us'ns" and, says Froug, is "the fantasticated story of an archeological expedition in the year 7,000 as it travels across the mounds of a lost civilization, meaning the second half of the Twentieth Century."

Froug also announces the series will present an original jazz ballad tagged "Legend of Annie Xmas," sometime in December. Edmund Brophy did the libretto. Workshop last year aired "Jimmy Blue Eyes," a New Orleans jazz opera originally cleffed by bandsmen Ray Noble and Brophy. This time, Brophy has essayed both music and book.

Froug has also had talks with Hollywood film scenarist Ernest Lehman who did screenplays on "King and I" and "Somebody Up There Likes Me." Lehman, a former freelance mag writer, has a notion on a half-hour radio original dealing with rejection slips and how they have affected him. Froug hopes to project this idea in November with Lehman narrating.

On the N.Y. end, producer Paul Roberts has scheduled for Oct. 26 broadcast a documentary tagged "The Stock Market Story." Says Roberts: "What we plan to do is to go out right on the Exchange floor and tape the first six stock sales of one given day. We will talk to the six buyers and the six sellers to get an idea of why they sold or bought. It's a kind of 'Bridge of San Luis Rey' idea depicting how actions of people who are complete strangers, one to the other, can affect all their lives."

Another upcoming Columbia Workshop stanza will explore in detail the truth and meaning of the Oedipus Complex. Rober's is negotiating with Ernest K. Jones to do the narration. Jones authored recent difinitive bios on Freud.

TV 'Lone Ranger' Rides With New Sponsor Coin

ABC-TV is getting off the hook on its Thursday night "Lone Ranger" skein. General Mills has half and Swift is coming in for an every-other-week ride.

GenMills owned alternate weeks of the half-hour film stanza, which began its season last Thursday (13). The network, which had purchased the other half, was unable to sell it until late last week. Actually, Dancer - Fitzgerald-Sample was as much in on lining up the Swift order (via J. Walter Thompson) as the network.

American Dairy was last season's alternate sponsor.

CBS Moves in On Hartford UHF'er

Hartford, Sept. 18.

With the acquisition of Hartford's UHF station, WGTH-TV, Sunday (16) CBS acquired its second UHF'er and became the first network to own two ultra high stations. Immediately on acquiring the station, CBS changed its call letters to WHCT-TV, and enlarged its programming schedule. The net also owns UHF station WXIX in Milwaukee, Wis.

Station was sold to CBS by the General-Times Television Corp. for $650,000. Operating on Channel 18, UHF'er had been on the air for three years. Sale of another local UHF'er, WKNB-TV, to NBC has been held up for over a year.

Sale of the station to CBS had been earlier approved by FCC. Appeals of WNHC-TV, New Haven VHF'er, held up the finalizing of the sale. Recently sold to Triangle Publications, WNMC-TV last week withdrew objections to the sale and the path was cleared for CBS takeover.

Harvey Struthers takes over post of general manager of new CBS outlet, moving to his Hartford post after five years as g.m. of the CBS radio station in Boston, WEEI.

ROBT. HOAG RESIGNS BLAIR REP OUTFIT

Robert Hoag has broken with the John Blair station representation interes s. Hoag, prexy of Hoag-Blair and owner of a small interest in the firm, handed in his resignation Friday (16). Blair said that the former partner's interest in the company was bought up.

Hoag-Blair, handling 16 secondary market tv stations, is one of the three organizations under the Blair umbrella. It formed by the two men less than three years ago. There is also Blair-TV, with 20 larger video stations, and John Blair & Co., repping in excess of 40 outlets.

Hoag, formerly with CBS Spot and Don Lee, has not announced his plans.

Pharma-Craft's 500G 3-Web Radio Splash; ABC Gets Chunk, Too

Chicago, Sept. 18.

With the finalization of its order on ABC last week, Pharma-Craft wrapped up a three-network radio splash representing a $500,000 investment. The winter-long saturation on ABC, CBS and NBC is rigged to give its Coldene cold remedy daily AM exposure.

Purchase on ABC involves two weekly five-minute segments on "My True Story" and three weekly on "When A Girl Marries" for a 2-week span. Web's "Breakfast Club" gets cut in for two spots a week. Ride starts first week in October.

Previously disclosed Pharma-Craft buy on NBC includes 10 30-second blurbs weekly on "Bandstand" and Fred Waring's daytimer for 20 weeks. CBS grabbed off 100 nighttime participations over the same period to be lodged in the Bob Crosby and Mitch Miller shows and "Amos 'n' Andy."

Campaign is being handled by J. Walter Thompson.

Phillips Exits Crosley

Cincinnati, Sept. 18.

Walter Phillips, zany comic, has exited unexpectedly from the Crosley fold and is said to be heading for Chicago.

Phillips was a disk jockey for WSAI and WCPO for several years before becoming a Crosley staffer in 1953.

New Top 10 on the Trendex

(Week of Sept. 1-7)

$64,000 Question	32.7	CBS
$64,000 Challenge	26.2	CBS
What's My Line	24.2	CBS
Do You Trust Your Wife	22.0	CBS
I've Got A Secret	21.9	CBS
Climax	21.2	CBS
Lux Video Theatre	21.1	NBC
Ed Sullivan	20.1	CBS
20th-Fox Hour	19.8	CBS
Honeymooners	19.7	CBS

Thru SCREEN GEMS portals

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IN THE MIDWEST
Henry Gillespie
Franklyn 2-3696
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Frank Browne
National 3-6566
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IN THE FAR WEST
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reat action and adventure . . .
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ismuller, "Tales of the Texas
ngers", starring Willard Parker,
t Jackson", starring Richard
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TOP PLAYS!

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• COMEDY • DRAMA
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• ROMANCE

Superb quality programs from top rated big star series such as "Ford Theatre" . . . "Celebrity Playhouse" . . . . . and "Fireside Theatre."

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"THE PATTI PAGE SHOW"

Patti stars with the "Page 5 Singers" and Jack Reel's 18 pc. orchestra.

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TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 FIFTH AVENUE, NEW YORK, N. Y.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	18.4	54.6	33.7	Early Show; Rain or Shine	WCBS	8.0
							CBS News D. Ed	WCBS	5.7
2. Doug. Fairbanks Presents (Dr)	WRCA	ABC	Mon. 10:30-11:00	10.8	25.4	42.5	Summer Theatre	WCBS	12.0
2. Guy Lombardo (Mu)	WRCA	MCA	Thurs. 7:00-7:30	10.8	48.0	22.5	Early Show; Rain or Shine	WCBS	6.8
							CBS News D. Ed	WCBS	5.7
4. Ellery Queen (Myst)	WPIX	TPA	Sun. 9:00-9:30	9.6	16.4	58.5	Alcoa Hour	WRCA	21.2
4. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	9.6	46.1	20.8	Secretary of State Dulles	WCBS	6.0
							CBS News D. Ed	WCBS	6.0
6. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	9.3	36.6	25.4	Early Show; Rain or Shine	WCBS	10.2
							D. Ed. CBS News	WCBS	4.5
7. Great Gildersleeve (Com)	WRCA	NBC	Tues. 7:00-7:30	7.6	35.7	21.3	Early Show; Rain or Shine	WCBS	8.8
							CBS News D. Ed	WCBS	5.7
8. Racket Squad (Myst)	WABC	ABC	Thurs. 10:30-11:00	7.4	15.9	46.6	Lux Video	WRCA	22.6
9. City Detective (Myst)	WPIX	MCA	Sun. 9:30-10:00	7.1	12.2	58.3	A. Hitchcock Presents	WCBS	21.3
10. The Falcon (Myst)	WABC	NBC	Fri. 10:30-11:00	7.1	14.8	47.9	Baseball	WOR	23.8

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Great Gildersleeve (Com)	WNBQ	NBC	Mon. 9:30-10:00	19.8	32.9	60.3	What's My Line	WBBM	31.2
2. Highway Patrol (Adv)	WBKB	Ziv	Thur. 9:00-9:30	17.8	29.7	60.0	Lux Video Theatre	WNBQ	18.6
3. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	17.7	47.6	37.2	Waterfront	WBBM	8.1
4. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	14.2	38.1	37.3	TV Playhouse	WBBM	11.4
5. Susie (Com)	WBKB	TPA	Sat. 9:30-10:00	13.9	35.9	38.8	Adventure Theatre	WNBQ	11.4
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	13.9	34.1	40.8	Sneak Preview	WNBQ	14.1
7. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	13.2	23.1	57.2	Polka Time	WBKB	16.4
8. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	12.6	29.0	43.4	Circle Theatre	WNBQ	12.5
9. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	10.6	17.9	59.1	$64,000 Question	WBBM	40.9
10. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 10:00-10:30	10.4	20.9	49.7	Community Theatre	WGN	20.9

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	18.9	29.6	63.8	Medic	KRCA	12.8
2. Code 3 (Adv)	KTTV	ABC	Mon. 9:30-10:00	18.5	31.6	58.5	Robt. Montgomery Presents	KRCA	11.4
3. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	17.7	45.2	39.2	High Finance	KNXT	7.5
4. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	17.0	30.4	56.0	Burns & Allen	KNXT	19.2
5. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	15.8	25.1	63.0	Man Called X	KHJ	10.7
6. I Led 3 Lives (Adv)	KTTV	Ziv	Sat. 8:30-9:00	14.8	32.1	46.0	Stage Show	KNXT	9.8
7. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	14.1	23.0	61.4	A. Hitchcock Presents	KNXT	22.2
8. Search for Adventure (Adv)	KCOP	Bagnell	Thurs 7:00-7:30	13.5	29.3	45.9	Lone Ranger	KABC	11.5
							Studio 57	KABC	8.3
9. Susie (Com)	KTTV	TPA	Sat. 8:00-8:30	13.2	26.4	50.0	Honeymooners	KNXT	17.0
10. My Little Margie (Com)	KTTV	Official	Mon. 7:30-8:00	13.0	25.4	51.1	Summer Theatre	KNXT	15.6

CLEVELAND

Apprpx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	26.1	51.0	51.1	Big Town	KYW	17.0
2. Man Behind the Badge (Myst)	KYW	MCA	Wed. 10:30-11:00	16.3	33.8	48.2	U. S. Steel Hour	WJW	22.5
3. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	15.7	44.3	33.9	Topper	KYW	15.3
4. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	13.9	61.3	22.7	Cowboy G-Men	WEWS	5.5
5. 6 O'Clock Adventure (Adv)	KYW	ABC	Wed. 6:00-6:30	13.1	66.1	19.8	Dinner Theatre	WEWS	4.5
							News Highlights	WEWS	4.0
							CBS News D. Edwards	WJW	4.0
6. Looney Tunes (Ch)	WJW	Guild	Sat. 11:00-11:30 A.M.	12.2	46.2	26.4	Fury	KYW	13.5
7. Captured (Doc)	WJW	NBC	Sat. 10:30-11:00	11.7	31.7	36.9	Adventure, The	KYW	16.8
8. I Led 3 Lives (Adv)	WEWS	Ziv	Fri. 9:00-9:30	11.5	28.7	40.0	Best in Mystery	KYW	19.7
9. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	11.3	50.8	22.0	Gene Autry	WEWS	6.9
10. Captain Gallant (Adv)	KYW	TPA	Sat. 12:00-12:30 Noon	11.2	43.8	25.6	Bandstand	WEWS	8.6
10. Foreign Intrigue (Adv)	WEWS	Official	Sun. 10:00-10:30	11.2	19.7	56.8	Man Against Crime	KYW	23.0

ATLANTA

Approx. Set Count—565,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. City Detective (Myst)	WSB	MCA	Sat. 10:00-10:30	21.8	69.8	31.3	Dixie Jubilee	WLW-A	4.9
2. I Led 3 Lives (Adv)	WSB	Ziv	Mon. 9:30-10:00	18.0	43.7	41.3	Summer Theatre	WAGA	14.4
3. Superman (Adv)	WSB	Flamingo	Fri. 7:00-7:30	17.4	65.4	26.6	Hollywood Summer Theatre	WAGA	6.8
4. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	16.2	46.1	35.1	Truth or Consequences	WSB	16.3
5. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	15.7	32.7	48.0	Big Town	WSB	16.5
6. Man Behind the Badge (Myst)	WSB	MCA	Sun. 2:30-3:00	14.9	83.2	17.9	Hall of Faith	WLW-A	1.9
6. Racket Squad (Myst)	WSB	NBC	Sun. 10:00-10:30	14.9	50.5	29.5	Man Called X	WAGA	10.8
8. Secret Journal (Dr)	WSB	MCA	Sun. 10:30-11:00	14.2	86.0	16.5	News; Sky Theatre	WLW-A	2.5
9. Celebrity Playhouse (Dr)	WSB	Screen Gems	Sun. 2:00-2:30	14.1	69.2	20.4	Sky Theatre	WLW-A	0.3
							Kit Carson	WLW-A	6.0
10. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 6:00-6:30	13.8	68.3	20.2	Telenews	WSB	3.5
							Telenews; Weather	WSB	2.8

VIDPIXERS' CELLER-ITY DISPLAY

Breakdown on Profit Participations

One key target of the House Judiciary Antitrust Committee in its Foley Sq. (New York) hearings on network practices has been the matter of profit participations by the networks in independently producer series. Subcommittee, in attempting to determine whether the network is using its control over the peak viewing hours as a means of cutting itself in on program profits by making participation a condition to allowing the show on the air, questioned four key telefilm producers-distributors on the matter quite closely last week, and came up with the information that of 18 shows on the networks from these four companies, only five and one-half were sold directly to the webs and of these only three have a profit participation arrangement with the nets. (The "half" show is "Robin Hood," of which Johnson & Johnson bought alternate weeks and CBS-TV the other half, selling that in turn to Wildroot.) A breakdown of the direct network sales and the amounts of participation follows:

Company	No. of Net Shows	Shows Sold Directly to Networks	Amount of Network Profit
Screen Gems	10	Playhouse 90 (CBS)†	Participation
		George Sanders Mystery Theatre (NBC)	50% 25%
		Circus Boy	none*
		Cowboy Theatre	none
Official Films	3	Sir Launcelot (NBC)	25%*
		Robin Hood (½) (CBS)	none
TPA	4	None	none
Ziv	1	None	none

* Some network participation in merchandising-licensing revenues.
† Film episodes for "Playhouse 90" only.

Four Star's All-Star Schism

$500,000 Suit Against Sharpe & Lewis On 'Cavalcade' Bares Rift Details

Santa Monica, Sept. 18.

An unprecedented $500,000 breach of fiduciary trust suit filed in Superior Court here, against Don W. Sharpe and Warren Lewis and the newly-formed Sharpe-Lewis Productions, brings the recent schism in the Four Star Films operation out in the open. The action asks an injunction to halt Sharpe-Lewis from commencing with lensing on 16 "Cavalcade Theatre" vidfilms.

Suit, filed by Harry L. Gershon on behalf of Four Star, alleges that Sharpe, former Four Star prexy, violated his obligations of trust and conspired with Lewis to grab the "Cavalcade" biz belonging to the plaintiff. A rift between Sharpe and other members of the Four Star board, including Dick Powell, Charles Boyer and David Niven, has been known to exist for some time. Some time ago, Sharpe was either ousted, or resigned, according to who's telling the story, as Four Star prexy. Lewis was the Four Star producer on the DuPont-sponsored "Cavalcades" at the time that Sharpe was exec producer of the series.

Four Star is asking $250,000 general damages and $250,000 punitive damages from Sharpe and Lewis, and is seeking to have transferred to itself any profits the new firm may make out of the "Cavalcade" filming.

Sharpe and Lewis are still stock-

(Continued on page 94)

TV 'Millionaire' Into Syndication

"The Millionaire," Don Fedderson Production which has been networked for the past year-and-a-half via CBS-TV, has been acquired by MCA-TV for syndication.

Retitled "If You Had a Million," the first 39 half-hours will be released for regional and local sponsorship next month. The new season episodes of "The Millionaire" are being aired Wednesday nights on CBS-TV.

Reporting on one of the largest single purchases of syndicated tv film, WISN-TV, Milwaukee, announced that it has bought a total of 1,246 half-hour and quarter-hour series from MCA-TV. Deal includes "Man Behind the Badge," "Ray Milland Show," "Famous Playhouse," "Lone Wolf," "Federal Men" and "Curtain Call." Purchase calls for two runs each of the various telepix.

Stars for Hard Sell

Hollywood, Sept. 18.

Alice Faye and Phil Harris will film two teleblurbs for A-C Spark Plugs, to be shown on NBC-TV "Wide Wide World" next season, in a deal with Jerry Fairbanks Productions inked last week.

Other showbiz personalities who also will peddle the spark plugs on "WWW" include Jonathan Winters and Paul Winchell and Jerry Mahoney.

Market Overlaps On Metro Backlog Deals Don't Bother Anyone

Metro's sale of its 725-film library continues to pop up more trade angles than a toaster at Lindys'. Latest to come to mind is the realization that via its deals with CBS for showings of the pic in Hartford and that with Triangle Publications for showings in New Haven, Metro has run into one of those traditional overlap situations that has plagued telefilm syndicators since the business started.

Not that there's any problem from Metro's vantage-point in the Hartford-New Haven sales. Fact of the matter is that the pic company is in a "have our cake and eat it" position in having been able to make both deals, since both parties —CBS and Triangle—were aware of the overlap situation and went ahead with their purchases anyway. In the case of syndicated programming of a half-hour series, such a deal would have been avoided by one of the parties. But in this case, because feature programming was involved and because of the size of the library which permits a wide latitude of programming, they went ahead with the deal.

Fact is that the New Haven VHF station bowls into Hartford with a strong signal, while the CBS-TV Hartford outlet is a UHF'er. However, there's a good UHF conversion factor in Hartford, so CBS-TV isn't particularly worried about the New Haven signal. Just to even the score however, the network's New York flagship, WCBS-TV, beams a strong signal into New Haven itself.

JOE NAAR TO REVUE

Hollywood, Sept. 18.

Joe Naar, after a five-year association with the William Morris Agency, has resigned to join Revue Productions in an exec capacity.

He has been assigned the next 39 "Schlitz Playhouse" shows.

SIDESTEP QUERIES ON WEB PRACTICES

Opening round last Thursday (13) of Rep. Emanuel Celler's (D., N. Y.) House Judiciary Antitrust Committee hearings in New York's Foley Square found the telefilm industry, which had been expected to provide some meaty insight into network control over programs, playing it coy all the way down the line. The telefilm reps were officials of the four companies comprising the Assn. of Television Film Distributors.

With Rep. Celler and his key counsel, Herbert N. Maletz and Samuel R. Pierce, prodding the witnesses on instances of demands by the networks for profit participations and program control, the witnesses consistently maintained that such cases were normal "bargaining procedures" and were nothing out of the ordinary. Principal proponent of this position was Ralph Cohn, v.p.-general manager of Screen Gems, who argued that in some cases, the networks have the stronger bargaining position and are able to win their demands, but in others the independent producer is in the stronger position and is able to withstand them.

Rep. Celler, apparently irked by seeming inconsistencies between Cohn's oral testimony and the position taken in the ATFD's "presentation" to the FCC Network Study Group last May, on which most of the subcommittee's questioning was based, at one point told Cohn that "apparently you are tempering your remarks this morning. Something must have happened since you wrote that document," Cohn replied that nothing had happened.

Run Afoul of Committee

Nonetheless, the differences in language and approach between the testimony of Cohn and the others —Official Films exec v.p. Herb Jaffe, Television Programs of America exec v.p. Michael M. Sillerman and Ziv exec Frank Reel— and the original presentation were glaring. Particularly in its references to network refusal to approve independent programs submitted by advertisers when they have one of their own available, the telepixers ran afoul of the committee. Presentation referred to "many instances" in "our files," and Celler complained when only one such document was produced. Cohn explained that the word "files" was being taken literally and that the word meant "experiences" or "memories." Witnesses then elaborated specific instances such as "You Can't Take It With You," "Count of Monte Cristo," "Four Star Playhouse," etc. (which are detailed in a separate story.)

Position taken by the witnesses was that "the networks have the right to choose their own programs," but that they wanted addi-

(Continued on page 94)

Czechs in Bid For U.S. Vidpix Series

First overture from behind the Iron Curtain for American telefilms has been made by Czechoslovakia, which some months ago contacted the London office of Screen Gems in a bid for several series. The request specifically asked for prints for "demonstration" of American telefilm content and technique, but left the implication that the Czechs might like to purchase some of the series.

Request was transmitted from Screen Gems' London office to the New York homeoffice of the Columbia Pictures subsidiary, which in turn referred it to the State Dept. No action has been taken yet by the Government. The Czech proposal was disclosed by Screen Gems v.p.-General manager Ralph Cohn last week in testimony before the House Judiciary Antitrust subcommittee hearings in New York.

Cutback In Nighttime Option Hours, Other ATFD 'Solutions'

Presentation of the Association of Television Film Distributors before the FCC Network Study Group, made last May 31 in Washington, was finally made public last week when it was subpoenaed and placed in the record of the House Judiciary Antitrust Subcommittee hearings in New York. The document was used as the principal basis of questioning of representatives of the four member companies of the ATFD.

Basically, the presentation recommended a solution to the allocations problem that would permit more than three stations in each major market as the longrange answer to the problems of the industry. As the shortterm solution, it recommended a cutback in nighttime option hours from three to one and one-half. But the language of the presentation was strong in its detailing of the questions of network control over programming, though at the same time asserting that its recommendations would overcome those difficulties by opening alternative methods of exposing product which would throw the question of program superiority to the public and give independent producers added leverage in their dealings with the webs.

Nonetheless, the strong language of the presentation caused some bickering between subcommittee chairman Emanuel Celler (D., N.Y.) and his counsel and key witness Ralph Cohn of Screen Gems, whose oral testimony was far milder than the language of the presentation. Celler pointed up the following quotations from the presentation:

"... The agency places an order for the show with the independent, as per the previously negotiated terms, but subject to network approval. Then either this advertiser, his agency, the independent distributor, or perhaps a combination of all three, go to the network to seek its approval. If the network has had a program of its own in mind, the approval is most difficult to obtain, nay, frequently impossible. Using its power to approve or disapprove on the grounds of 'public interest,' 'good programming,' or 'our concept of what kind of show this time period should contain,' the network can and does refuse to accept the program of the independent, usually at the

(Continued on page 94)

Les & Mary's 35 Quickies

A series of 35 five-minute telefilms, starring Les Paul and Mary Ford, were finished this week by ATV Film Productions Inc. Pix were produced for Listerine.

Don Trevor, who supervised, and director Chuck Wasserman wrapped up the series in eight shooting days.

Fox's 'Hands Off' On Guild Operation; 'Just An Investment'

Matty Fox, who, along with some friends, controls the largest stock plurality in Guild Films, denied that he'll take an active part in operation or control of the production-syndication house. The 500,000 shares the Fox group acquired recently in return for supplying seven telefilm series is a straight investment, with no strings attached, Fox explained.

Fox, who is head of C&C Television, company distributing the RKO backlog to television, bought a large part of the 500,000 shares out of his own pocket. Various producers of the film series own the remainder. He can muster control of the entire 500,000 shares if need be, but he maintained that he'll vote it in favor of policies set down by Guild's current management, headed by prexy Reub Kaufman. Since the Guild-Fox trade a few weeks ago, there has been speculation that Fox would seek control of Guild on the strength of the stock he commands.

For the seven skeins, which have all completed one or more runs on tv, Fox was given options to buy several thousand additional shares of Guild stock. He feels, he explained, that the stock received will make money for him and his cohorts.

"I think Guild has done a good job so far, and its future is even better," Fox said in explaining the deal.

CBS-TV FILM SALE ON 'OMNIBUS' SEGS

CBS Television Film Sales has made its first major regional sale on "Under the Sun," the syndicated series excerpted from "Omnibus" with William Saroyan as narrator. CBS syndication subsid has set a seven-station Canadian deal with the Great Atlantic & Pacific Tea Co. Ltd. of Canada (A&P) for showings on CBLT, Toronto; CHCH, Hamilton; CFPL, London; CBOT, Ottawa; CBMT, Montreal; CBWT, Winnipeg and CKCO, Kitchener.

Deal was set through Spence Caldwell, Canadian distrib repping CBS Film Sales, and Paul-Phelan agency.

Rita Cummings Shift To CBS Terrytoons

Rita Cummings, formerly publicity director for UPA in Hollywood and in New York, has joined CBS as publicity chief for Terrytoons Inc., the web's wholly-owned animation subsidiary. She'll handle the bally for all four phases of the Terrytoons operations, theatrical production, tv programming, character merchandising and commercial production.

Miss Cummings will operate independently of the CBS-TV publicity setup under Charles Oppenheim.

LANTZ CARTOONS TO GUILD

Guild Films has taken over distribution for tv of 179 Walter Lantz cartoons, which MPTV initially handled.

Cal Nat Dickers Doris Day Series

A telefilm series for Doris Day, who up to this point has shied away from any tv commitments, is being discussed by NBC's subsid California National Productions.

Series based on "Calamity Jane," the Warner Bros. film which starred Miss Day, is one of the possible properties under discussion, although non-musical properties also are being talked about.

Representing Miss Day in the negotiations is producer Marty Melcher, her husband, now in New York to launch "Julie," an independent production starring his wife, slated for Metro release.

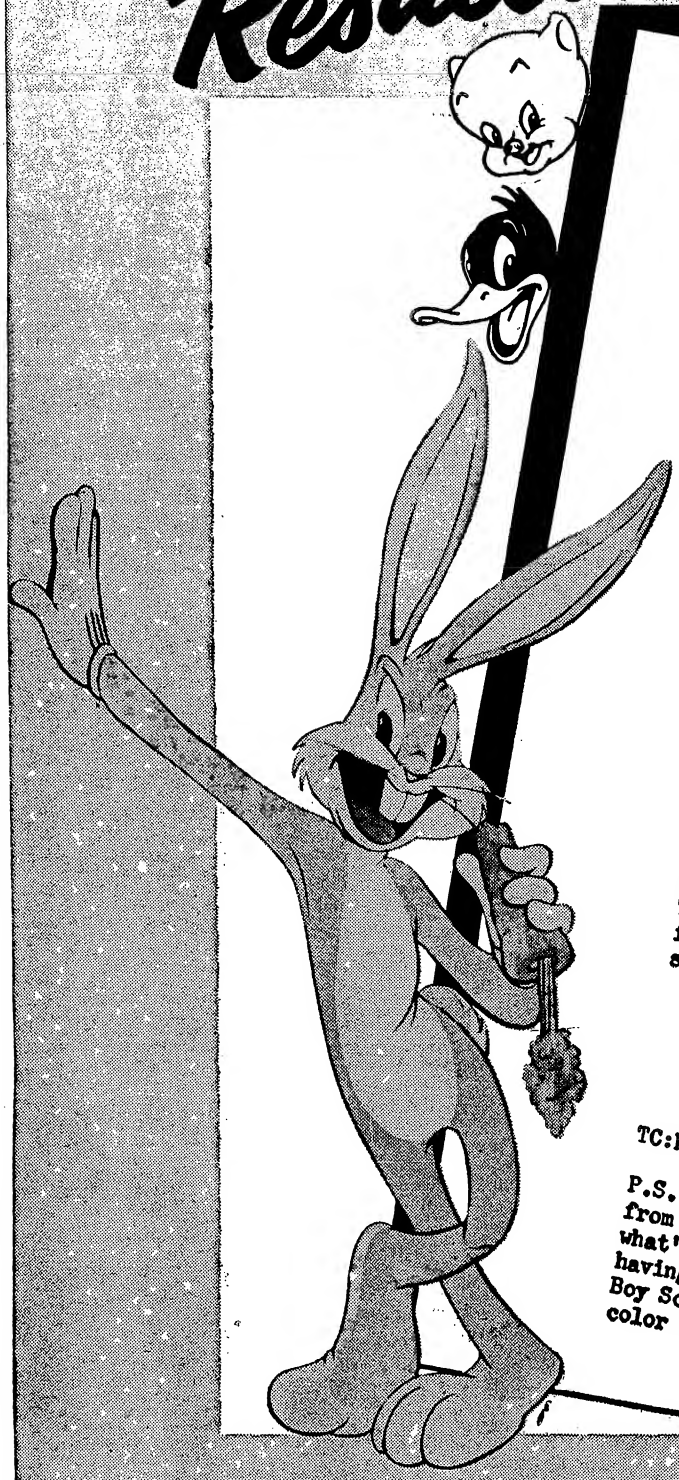
Guild Upbeat on Comm'ls

Guild Films commercial division will produce 24 new commercials for five advertisers.

Gertrude Berg, who stars in the parent company's "The Goldbergs" telepix skein, will do pitches for Pariser's Bread and Sealey Mattress, who sponsor the half-hour in several markets. Margaret Firth, star of "It's Fun to Reduce," another Guild show, will front for Franz's Bakeries, of Portland, Ore.

Warwick & Legler, for Ruppert's brewery, will get five commercials. A Montreal firm, Success Floor Wax, also inked with Guild. Production is being done in the Biltmore Studios, N. Y.

Sensational Results! WHEN a.a.p.'s CARTOONS



DU MONT BROADCASTING CORPORATION
205 EAST 67TH STREET, NEW YORK 21, N. Y.

August 27, 1956

Mr. Elliot Hyman
Assoc. Artists' Prod., Inc.
345 Madison Avenue
New York 17, N.Y.

Dear Elliot:

You can't do better than first. And "Looney Tunes" is first -- the leading Monday through Friday children's show. In average ratings by Nielsen, from October '55 through May '56 (just to show you that it's not a flash in the pan) "Looney Tunes" averaged 12.5 with a certain mouse following at 10.8.

It is a real moneymaker. Naturally, when you released the 337 new Warner Brothers' cartoons, we were able to dress the show up for fall selling and this has resulted in current billings of $12,000 a week.

But more than that, we have taken the Bugs Bunny cartoons from the Warner Brothers' cartoon package and are giving the Estimable Rabbit a half-hour program of his own on Fridays at 7:30 p.m. Twenty-four hours after we announced it, Bugs' favorite drink, 7-Up, bought it for every week sponsorship.

Cordially yours,

Ted Cott

TC:km

Ted Cott
Vice President

P.S. Starting very soon, we get a second boost from this package -- running them in color. And what's more, we are giving color a real boost by having 200 kids a day from schools on field trips, Boy Scout Troops, etc., get their first taste of color TV watching color-sets in our studios.

GET THE TOP MONEY-MAKING 337 NEW WARNER BROS. CARTOONS THAT GET THE FABULOUS AUDIENCES AND THE BIG SPONSORS!

37 NEW WARNER BROS. BOW AT N.Y.'S WABD!

PRE-SOLD BY PAST PERFORMANCE OF WARNER BROS. CARTOONS!

First In average ratings by Nielsen

Looney Tunes	12.5
Mickey Mouse Club	10.8
Clubhouse Gang	8.8

. . . and sold-out all year to major sponsors: Peter Paul, Coca Cola National Biscuit Co., etc.

NEW CARTOONS SCOOPED UP, BILLINGS SOAR TO $12,000 PER WEEK!

BUGS BUNNY SO HOT, SPECIAL HALF-HOUR SOLD TO 7-UP 24 HOURS AFTER ANNOUNCED!

RUN IN COLOR AT NO EXTRA COST!

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CALL...
WRITE...
WIRE...

a.a.p.

Associated Artists Productions, Inc.

NEW YORK 345 Madison Avenue · MUrray Hill 6-2323
CHICAGO 203 N. Wabash Avenue · DEarborn 2-4040
DALLAS 151 Bryan Street · RAndolph 6043
LOS ANGELES 9110 Sunset Boulevard · CRestview 6-5886

McConnaughey on Probes

Continued from page 45

censes for renewal every three years. He told broadcast execs that he was readying a proposal to Congress that the time be extended to five years. Proposal, he said, would be ready shortly.

He later explained several reasons for this effort to bring broadcast licensees to equity with those in other government-licensed industries. They operate under a five-year license, and McConnaughey could see no reason why broadcasters should be treated differently.

The five-year measure would also be another means of reducing the load of the overworked FCC staff. He said there are approximately 1,100 FCC'ers, a "substantial" reduction from the staff of 10 years ago, when the FCC's workload was vastly less.

McConnaughey also thought that financing would be easier to get for broadcast enterprises if five-year loans could be established. This, in turn, will attract more local biz interests into the electronic media —a state McConnaughey thought was much to be desired.

The only point in his talk with reporters at which he demonstrated any deviation from laissez faire was his announcement that the FCC is "going to look more closely into sales, mergers and consolidations of broadcast interests," because of the recent rapid turnover in ownership. The Chairman "feared" few groups were enjoying a "heavy concentration" of ownership, leaving the small local investors out in the cold. It was clearly a slap at what the industry calls "traders" of stations.

McConnaughey crackled about the Celler Committee from Congress, which is in the midst of hearings in N. Y. It was this group of probers whom he felt were responsible for a good deal of the "tremendous duplication" costing taxpayers so much money and the FCC so much time. He retreated slightly by allowing in his speech that "Congress should be fully acquainted with the work of the FCC," adding that his organization probably has "given more complete cooperation" to investigators than any other in government.

McConnaughey, by reiterating a point he made at the last NARTB conclave, provided an insight into his feelings about Federal probings. He "welcomed" sincere desire to "keep abreast of developments in the industry" via investigations, but added a greatly restrictive note to this by observing that "some investigations may be spawned by suspicions of individual members of Congress, suspicions based upon misinformation of half-truths furnished to them by disgruntled litigants before the Commission."

The Barrow committee, the body probing in behalf of the FCC itself, expects to have an interim report ready by the time Congress reconvenes in January, McConnaughey told reporters. It will probably be given along with recommendations for legislative action, if any are needed. Barrow report is to be finished by next June.

Reporters were informed by the Chairman that the Senate Interstate and Foreign Commerce Committee's own investigative findings will probably be withheld awhile. He said "there was some comment (from unofficial sources) that they'd await the outcome of our study."

San Antonio—Construction will start within 10 days here on a two-story building to house San Antonio's fourth tv outlet, KONO-TV. Jack Roth, station manager said that KONO-TV, which will operate on Channel 12 is expected to go on the air by Jan. 1.

Westinghouse—NBC

Continued from page 45

indicated that Westinghouse had agreed to this transfer on pain of loss of its NBC network affiliation. And, we were told, an FCC staff investigation would be launched."

Shortly afterward, the division and the FCC each designated a staff member to serve as liaison in the matter, and in late September the division's liaison man informally examined the FCC staff report of inquiry. Also, documents obtained during the FCC inquiry scanned late in October. "We requested copies of certain of these documents at the time of their examination. They were delivered to the Division by the FCC on Nov. 28, 1955.

"Less than one month later, on Dec. 21, 1955, I understand the Commission voted to approve the exchange. This approval was neither communicated to us nor announced publicly, however, until Dec. 28, 1955. In the interim, on the morning of Dec. 27, 1955, a letter from my predecessor in office, Judge (Stanley) Barnes, to Chairman McConnaughey was delivered to the Commission. That letter advised the Commission that this division had begun a preliminary investigation into whether this exchange of broadcasting facilities transgressed the antitrust laws."

Asked if the FCC delay in transmitting documents to the division was customary, Hansen replied that he hasn't been in office long enough to know, but one of his aides replied that it was customary. Asked if the delay hindered the division's work, Hansen replied that "it didn't help us." He said that "we would have expected" the FCC to consult of notify the division before granting its approval to the swap, particularly in view of the liaison established between the two agencies. The grand jury action, however, has "accelerated liaison between the Antitrust Division and the FCC," Hansen said. He explained that there now is almost weekly contact between the two agencies.

Cincinnati.— Three promotions at WKRC-TV were put into effect this week by Hulbert Taft Jr., president of Radio Cincinnati, Inc. George Rogers advanced from sales rep to commercial production manager. Succeeded by Barry Hersh, who was film director, moving John Hill into that spot from assistant.

FIVE on FIVE

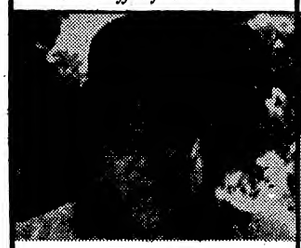
Sheriff of Cochise

Lilli Palmer

Mickey Rooney

Bugs Bunny

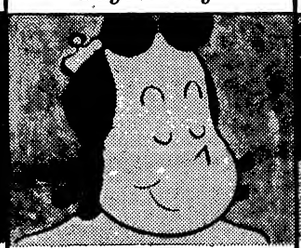
Gangbusters



Frontier

Goldbergs

Ray Milland



Little Lulu

Racket Squad

Judge Roy Bean

Ethel Barrymore

Great Gildersleeve

Superman

I Spy

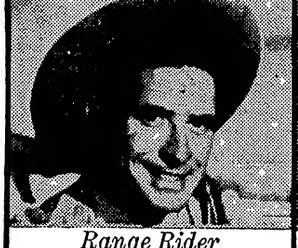
Gene Autry

Virginia Graham THEATER

Beulah

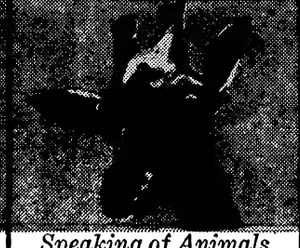
Porky Pig

Count of Monte Cristo

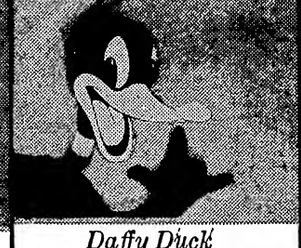


Range Rider

Wendy Barrie



Speaking of Animals



Daffy Duck

Three Musketeers

THESE FIVE MAKE UP THE BEST GROUP OF ADULT WESTERNS IN NEW YORK TV
THE QUALITY SHOWS ARE ON WABD
BETTER WATCH FIVE
FIVE IS BETTER

YOU GOTTA HAVE HEART AND THESE FIVE HAVE.
FIVE BOX-OFFICE LADIES ON CHANNEL 5
THE QUALITY SHOWS ARE ON WABD
BETTER WATCH FIVE
FIVE IS BETTER

THESE FIVE MAKE WEDNESDAY NIGHT COMEDY NIGHT IN NEW YORK TV
THE QUALITY SHOWS ARE ON WABD, NEW YORK
BETTER WATCH FIVE
FIVE IS BETTER

THE TOP CARTOONS, MOSTLY FIRST RUN ARE ON WABD, N.Y.
BETTER WATCH FIVE
FIVE IS BETTER

THESE FIVE ADVENTURE ACTION SERIES WILL GET YOUR PRODUCT PLENTY OF ACTION.
THE QUALITY SHOWS ARE ON WABD, NEW YORK.
BETTER WATCH FIVE
FIVE IS BETTER

In Appreciation of Dr. Frank Stanton's 10 Years As President of CBS

For his leadership, his fine business judgment, his confidence in CBS Radio—cornerstones on which our Association has been built and prospered.

*

For his genius, courage, integrity, capacity for work and unselfish devotion to duty which have earned the respect and admiration of his fellow man and the whole Broadcasting industry.

*

For the sure logic and courage of his answers when responding to major industry problems.

*

For the application of his early training in establishing realism in Radio research.

*

For his keen intellect in continuously proposing and vigorously supporting innovations and changes for the betterment of Broadcasting.

*

For making the phrase "Public Interest, Convenience and Necessity" the ruling tenet of his business life.

Now be it resolved that the CBS Radio Affiliates, at their annual Association meeting, express their affectionate esteem to Dr. Frank Stanton for his many great contributions and continuing confidence in CBS Radio in particular, and the great art of Broadcasting in general.

CBS Radio Affiliates Association

September 10, 1956

WHIO, DAYTON,
now completing its 20th year as a CBS Radio Affiliate, is proud to participate in this tribute to a former Daytonian.

ABC-TV Sponsor Problems

Continued from page 47

ther respects, as well. The newly-onceived "Circus" show, in from to 9, with a half sold to three ponsors as of earlier this week, is o far figured to spell only a small profit to the network. (There is ne other potential bankroller in he hopper, but six are needed.) 'Lone Ranger" at 7:30 had the network worried right up to this week, since only half was sold to General Mills, but Swift bought a half to match GenMills.

Some of the other problems: 3:30 p. m. Sundays, with ABC-TV using "Polka Time" as the co-op sale entry between "Amateur Hour" and "Omni." Co-op sale can mean dough, but question is how many local sponsors want to pay the price to buck competition on other webs. John Daly news strip, Monday-Friday at 7:15, has Miles Labs on Wednesday and Friday, but bad clearances make it improbable that other sponsors will ink—a loss to ABC-TV. Bishop Sheen, with contract and no sponsor, going in at 9 p. m. on Mondays; being co-opped makes profits "iffy." Half of "Ozark Jubilee" up for sale Thursdays from 10 10:30. "Famous Film Festival," in on Saturdays from 7:30 to 9, using the remaining 26 British films that the network has. With these pix, program costs won't be high, but making a profit out of the time period doesn't seem likely. And when the 26 films are gone, the network faces reruns and, hence, fewer sponsors, or buying pictures to continue at a price that will diminish put a new dent in the gross.

TV's Guessing Game

Continued from page 43

identity with NBC, portending an era of vast expansion for the operation.

The reports that Weaver was being wooed by Metro as top kick got a play in the N. Y. columns last week, immediately inviting speculation on what would happen in the event of a reuniting of the Weaver-Charles (Bud) Barry team under the same M-G roof. Barry, who now rides herd on Metro's tv destinies, was programming chief at NBC in the days when Weaver was put on ice as vice chairman of the board before he reemerged as president of the network. One of Weaver's initial acts when he was back in the network driver's seat was to divorce Barry from his programming slot.

Meanwhile Weaver's open to all comers in term of talking up the future. He's hired his own press-agents, the firm of Dine (Jo) & Kalmus (Allan), both of whom are veterans of the NBC press department, with reports circulating the trade that any newspaperman interested in an interview will be limousined out to the Sands Point (L. I.) estate of the Weavers.

Meanwhile at NBC, the process of finalizing the reorganization under prexy Bob Sarnoff continues apace with nothing particularly sensational emerging in the second week of the post-Booz, Allen, Hamilton "Bob & Co." decree. For the next few weeks it'll just be a case of putting its new house in order with personnel reshuffles to fit the new pattern under the network's new executive veepee foursome.

Pittsburgh—If things keep up, WTVN, Channel 2 in Columbus, O., will soon be a Pittsburgh district alumni station. Latest local figure to pull stakes here and join that operation is Ed Wood, newscaster on KDKA-TV and WCAE, who leaves for Columbus the middle of next month to become director of news and special events.

Decry 'Horse & Buggy' Regulations

Continued from page 45

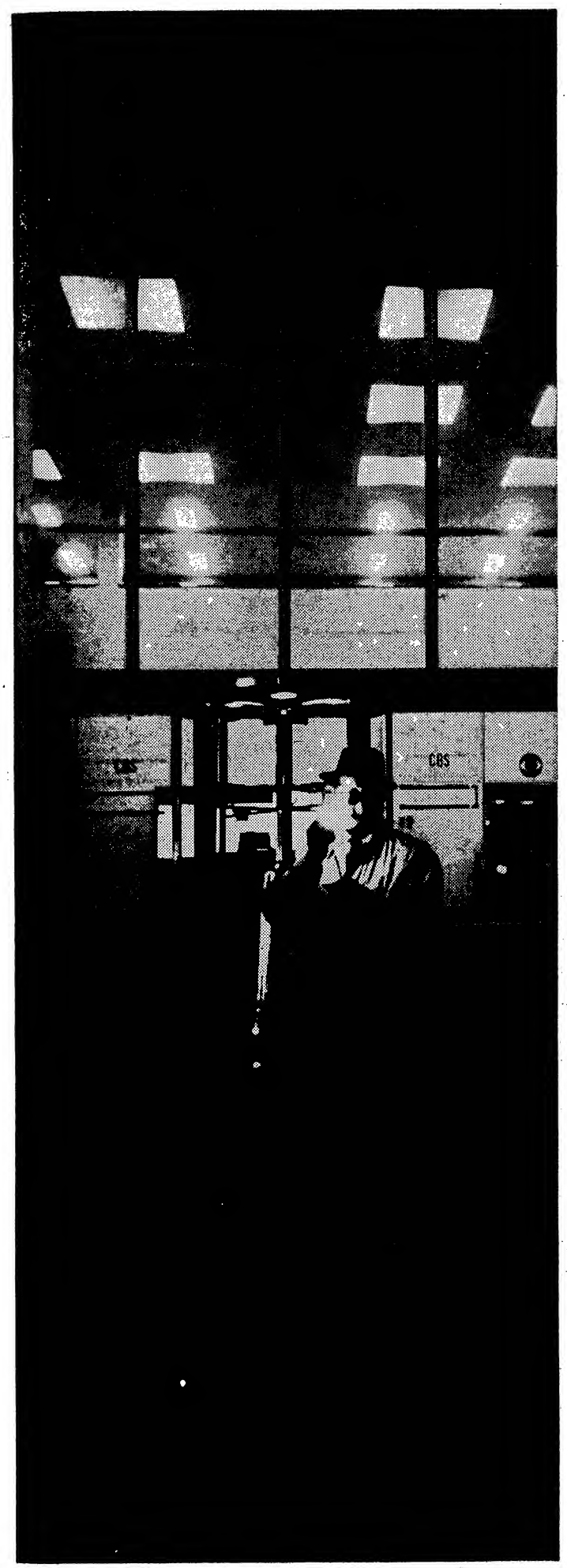
hear the networks' side of the story," he said.

But during the hearings themselves, he made no bones about his views. After congratulating assistant attorney general Victor Hansen on his testimony Friday, he told him, "I hope your inquiry brings good results. I warn you that you will be beset with all kinds and manner of pressures. I hope you will resist these pressures." And earlier when Hansen was reading from the provision of the Communications Act which states that "all laws of the U.S. relating to unlawful restraints and monopolies and to combinations, contracts or agreements in restraint of trade are hereby declared to be applicable to . . . interstate and foreign communications," Celler declared this is a law that "is more honored in the breach than in the observance."

On one point, the networks are breathing a tentative sigh of relief, and that is the matter of placing on the public record confidential contracts and business information which the subcommittee has subpeonaed. At the first day's hearings, counsel moved to place in the record contracts between Screen Gems and CBS on "Playhouse 90," and Harry Plotkin, representing the witnesses, objected on the basis that much of the information in the 90-page contract was highly confidential and that it served no good use to the committee, which was interested at that point only in the profit participation clauses. Rep. Celler agreed that Plotkin could get together with committee counsel on just what portions were necessary to the record, and that the rest could be omitted.

Of course, the telefilm witnesses that day could be termed "friendly witnesses," and whether the same courtesy is extended to the networks remains to be seen.

Ottawa — Clyde Gilmour, film critic for Canadian Broadcasting Corp., Maclean's magazine and Toronto Telegram, has taped interviews in Hollywood with Dore Schary, M-G production chief; George Stevens, director; Hall Bartlett, freelance film maker; Leslie Nielson, Canadian actor, and Hedda Hopper, columnist. He'll air them with comments on Coast changes since television became a vital factor.



WCAU
PHILADELPHIA

means personalities

Good show, John Facenda, let's call it a day.
This man is really amazing. His 11 p.m. news on WCAU-TV rates an impressive 20.3 average in ARB for the first six months of 1956. Name any other three newscasters heard in Philadelphia—network or local. Their *combined* ratings will be less than that of Facenda's nightly chat to 851,000 faithfuls. One-time newspaperman John Facenda does 16 news shows a week. Eleven TV, 5 radio and they all click. The reason? Call it sincerity, magnetism, personality. Personality—that's what makes John Facenda the outstanding newscaster in Philadelphia.

That's what makes WCAU, too.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

TV Storm Warnings Posted

Continued from page 45

the courts to construe programs as "commodities."

He revealed that the Federal grand jury in Philadelphia has subpeonaed CBS documents as well as principals and files in the NBC-Westinghouse station swap. When asked by committee counsel whether this means the inquiry has been widened beyond the original scope of the NBC-Westinghouse swap, he said, "I don't think I can properly answer that question."

In virtually every case of specific investigations mentioned, he answered the subcommittee questions as to future action with the same observation, that "suit will follow" if the department unearths antitrust violations.

The investigations themselves, Hansen indicated, have been initiated as far back as two years ago and as recently as he has come into office. Besides the NBC-Westinghouse deal, they embrace the broad aspects of "tie-in sales," under which the sale of time is tied to that of a network-owned program; the broad concepts of "must-buy" and of option time and network control of talent.

Areas of Probe

Specifically, Hansen outlined the areas of investigations covering "every relevant facet of network operations" as:

"1, The pricing of shows (both network and independent), (2) discounts, (3) rebates, (4) program rejections, (5) kinescoping, (6) production facilities both live and filmed, (7) demand for and supply of network time, (8) the percentage of prime network time occupied by network-owned or controlled shows, (9) scenery and set production, and finally (10) long-term contractual arrangements of networks with talent (actors, producers, directors)."

Hansen said the matter of rebates, production facilities and scenery and set production were brought to the division's attention through complaints. He said the matter of kinescoping would be investigated to determine whether they are made available to independent stations and on what terms in comparison with affiliated stations. Pricing of shows would cover the question of whether the webs charge higher prices for their own shows than for independently produced packages. Production facilities investigation would seek to determine whether the webs insist that their own facilities be used by an independent producer rather than the indies' own facilities. Rejections investigations will cover the question of whether such rejections stem from the fact that the networks reject programs because they do not have an interest in the shows.

FBI Back On Job

Hansen revealed that the latest step in the investigations is a "plan later this month to request the FBI to obtain a wide variety of information concerning network procedures for selling time to advertisers. In the course of its inquiries the FBI will interview numerous network officials, selected television station owners, and executives from representative advertisers." Hansen said the FBI had first been brought into the investigations last March, when the inquiries "proved too formidable for the small staff of antitrust division attorneys."

A basic aspect of the investigations covers a "disparity of power . . . revealed by our investigations of charges that networks require sponsors to use network owned programs. The gist of these complaints is that the networks tie sales of television network time to sales of network-owned or controlled shows—in other words, that certain networks sometimes offer desirable time slots . . . to sponsors only on condition these sponsors use shows in which the networks own an interest."

An allied aspect is network control of talent. ". . . We inquire," Hansen said, "whether the networks presently insist in television as they allegedly did in radio, that advertisers use network shows in which network talent appears as a condition to the purchase of choice network broadcast time. Conversely, do networks seek to bar talent from their competitors' stages?"

As to similarities with the Paramount case, Hansen analysed the majors' control over the nation's theatres and observed that "networks' control over the nation's tv stations dwarfs the majors' power over theatres." While "in the 92 cities of the country with population over 100,000, at least 70% of all the first-run theatres" were "affiliated with one or more of the five majors," current tv statistics indicate that the networks "own or are affiliated with more than 90% of the television stations in this country."

The "must-buy" investigations this far "indicates that the 'must buy' policy may—I emphasize may—tend to coerce advertisers into the purchase of network television time on stations which they do not want." In addition, Hansen said, "'must buy' may—again I emphasize may—unduly restrict the chance of the independent tv station competing with the network affiliate to sell his time to an advertiser already tied to the network affiliate. This power offers opportunity for special abuses in cities or towns having only one or two VHF stations. There a network is obviously tempted to use the dominant position its affiliates may hold to force the sale of time on affiliated stations in more competitive cities via 'must buy.'"

The question of "illegal price-fixing" is up for consideration. "For example, our present information indicates that the networks, together with their wholly-owned stations, retain more than half of the total gross time charges paid by an advertiser for television time. Consequently, despite the very high cost of network time to an advertiser (from a minimum of $50,000 on the ABC network for a Class A hour to about $90,000 for a prime evening hour on the NBC network), the affiliated television stations broadcasting the network program receive only a small part of the advertiser's expenditure. Moreover, each network fixes time rates charged, not only by its owned and operated television stations, but also by all its affiliated stations for those time periods which are sold to network advertisers. Our preliminary investigation aims to get the facts on whether this constitutes illegal price-fixing."

Even AT&T will be brought into the act. "Finally, we know that networks are tending toward dominance in program production . . . Such dominance may be butressed by arrangements between the networks and AT&T for lease of coaxial cables or microwave relays connecting affiliated stations which make it difficult for any other than existing networks to transmit live programs."

FOR THE SECOND STRAIGHT MONTH—

WGN-TV

Number 2 Station in Chicago!!!

For the second straight month, the Nielsen Station Index for Chicago shows WGN-TV the Number 2 Station in Chicago:

Share of Audience
Sunday thru Saturday
6:00 A.M. - Midnight

	July	August	
Network Station B	29.4%	29.2%	Down
WGN-TV	**25.4**	**26.2**	**UP**
Network Station C	25.2	24.8	Down
Network Station D	20.8	19.4	Down

This number 2 position is based on WGN-TV's local programming compared with three network stations. And remember, WGN-TV's top rated availabilities are yours at the lowest published rate card in Chicago television.

Check your WGN-TV representative for latest information on preemption-free periods and programs for fall.

WGN-TV Chicago 9

Chicago Office—441 N. Michigan Ave., Chicago 11
Eastern Advertising Solicitation Office—
220 E. 42nd St., New York, 17
West Coast Only—Edward Petry & Company, Inc.

Wilding's Chi Shuffle

Chicago, Sept. 18.

Wilding Picture Productions, tv and industrial film company, realigned its executive setup at a board meeting last week presided over by prexy C. H. Bradfield Jr.

Lang Thompson, formerly vice president and general manager, moves up as exec veepee. James Kellock, who has been production veep at Wilding's Chi studios, takes over as g.m., and Jack Rheinstrom, heretofore Chi sales veep, becomes the overall sales chief.

BBC's 3d Program

Continued from page 44

sources both inside and outside Britain in music, drama and talk.

Ever since the new service opened in September, 1946, long-hair music has taken over a half of the weekly output of 40 hours. Broadcasts of full length operas are a normal part of the week's working, and first performances include Stravinsky's "The Rake's Progress" (1953), Benjamin Britten's 'The Turn of the Screw" and Sir William Walton's "Troilus and Cressida" (1954). Dramatic output has featured new translations of Greek, French, German and Spanish classical works. The Third has been tagged the avante-garde of the theatre through its policy of presenting works of Continental playwrights hitherto unfamiliar to British audiences: Ugo Betti's "The Queen and the Rebels," for example, and encouraging new works from established writers: Dylan Thomas's "Under Milk Wood."

Other countries have followed on the Third's example, notably in Italy, where Terzo Programma began operating in 1950, in Spain, Greece, Germany and France.

WGN-TV

Continued from page 45

nis has already stepped up the station's live programming with more in the blueprint stage. On the top of the agenda is a revival of dance-band remotes, frankly cued by the success of Lawrence Welk on video.

WGN topper, incidentally, sees Welk's current popularity crest as sort of a "protest vote" against some of the postwar music fads and pointed out that such "old timers" obviously haven't alienated today's youngsters.

New faces and new formats also were promised out of Jay Faraghan's WGN-TV programming department which has already launched a flock of new live and film entries.

'WWW'

Continued from page 43

a tour of the lot and the many historic sets still standing. Schary will also guest on the "WWW," subtitled "The Hollywood Story," but will be picked up from the Hollywood Brown Derby.

Barry Wood is exec producer of "Hollywood Story," and Alan Neuman, producer-director. Forty-four cameras will be used for 14 pick-ups throughout the picture capitol, marking the first time the entire "WWW" crew, including host Dave Garroway, has moved out of N. Y. to operate at one fixed spot.

John Conte, host of NBC's daytime color strip, "Matinee Theatre," has been set as anchor man for the Hollywood & Vine pickups.

Writers' Guild

Continued from page 44

up NABET cards by a total stranger. The third found his card "mysteriously" on his desk when he moved on to San Francisco to write about the Republican conclave.

The Guild gave a reason for taking legal action against NBC: "WGA takes the position we will honor our contract, which calls for no interference with the network during the course of the contract. That is why we haven't called a strike or slowdown." The 19-man council of the eastern branch of WGA voted the authority for the court and NLRB actions at a meeting last week.

WGA lawyer is Richard Jablow of Butler, Jablow & Weisman.

'Cochise' Real Hot

Hollywood, Sept. 8.

Desilu's "Sheriff of Cochise" series, in production only six weeks, had already been syndicated in 138 markets and selling National Telefilm Associates is claiming a new sales record for the John Bromfield-starring series.

Seven key sponsors—Carnation, P&G, Starkist Tuna, Socony Vacuum, National Premium Beer, A-1 Pilsner and Magnolia Oil of Texas—have already picked up the tab in leading markets.

'Aggie Series' On Teleradio Roster

Continuing its expansion in the syndication field, RKO Teleradio has acquired for first-run distribution "The Aggie Series," an adventure skein with comic overtones, starring Joan Shawlee, and "Sailor of Fortune," a sea adventure starring Lorne Green.

In the feature film field, RKO Teleradio is conducting negotiations with Matty Fox in an attempt to alter the conditions governing the 150 RKO theatricals held out of the backlog under the original RKO-Fox deal. Under the agreement, the 150 revert back to Fox December, 1957, with RKO being given the right to air them via a national sponsor by that time.

In light of RKO's failure to clear network time and to find a national sponsor, factors which forced RKO to break up its "Finest 52" package for its o&o stations, RKO is understood to be seeking to postpone the deadline and to alter the conditions of being bound by the national sponsor provision. The elimination of the national sponsor clause would free RKO to pick up multiple sponsors in various markets for the 150, from which the "Finest 52" had been culled.

Both "The Aggie Series" and "Sailor of Fortune" skeins were made by the Canadian-American team of Bruce Yorke and Michael Saidler and produced at the Nettelfold Studios in England. They are due to bow on commercial tv in Britain this fall season.

RKO Teleradio, which recently acquired "The Big Idea" for first-run syndication and is planning to enter telepix production on its own, also is negotiating for two other skeins.

Rapf to Ziv-TV

Hollywood, Sep. 18.

Matthew Rapf, producer of the former NBC-TV "Frontier" tv series, has joined Ziv-TV Programs as a producer, according to Ziv production v.p. Maurice Unger.

He'll be assigned to a number of special projects before getting his own unit, Unger states.

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118 WEST 57th STREET

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- Ballet School
- Dance Instruction
- Photographic or Art Studio
- Or living quarters

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by
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Fall:
ARMSTRONG CIRCLE THEATRE
(Talent Associates)

ATTORNEY (Harvard Law)
Bright, hard-working, personable, highly recommended, 2½ years experience.
Seeks legal or legal-administrative position with organization in entertainment field. Phone:
FLushing 3-5161, New York City
Write Box 212, VARIETY,
154 W. 46th St., New York 36, N. Y.

BORN-a dynamic new TV network-NTA

The above picture, taken shortly after the actual birth of a baby, announces a mighty exciting and important event.

It's the birth of a healthy, sound, spirited new television network—the NTA Film Network.

As with most parents, it represents the fulfillment of a long-cherished dream. But unlike most new arrivals, this one already has an objective in life. In fact, it has two:

To provide better entertainment for the public...

and to offer a significant new marketplace for the advertiser.

Actually, its whole reason for being is a happy marriage between the two! You'll be hearing a good deal more about the NTA Film Network from now on. But meanwhile, wouldn't you agree that...

When the public gains...and the advertiser gains...and the station gains... the birth of the NTA Film Network is a decidedly blessed event for everyone?

4 good reasons for the 4 dimension network

1 102 Stations Covering 82% of U. S. TV Homes. They offer access to the nation's top markets ...where 38,173,100 families live...in 28,143,500 TV homes...with about *21/4 billion dollars* in buying power. To say the least, it's a vast market, with vast opportunities for the national advertiser.

2 At a Fantastically Low Cost Per Thousand. If appalled by the high cost of TV advertising, the NTA Film Network is the answer. It offers enormous audiences at an amazing low cost per thousand. Thanks to top talent far below the cost of the average TV show and no staggering coaxial cable costs.

3 With the Greatest Flexibility in TV Network History. No costly "must-buys"...buy what you want...when you want...where you want it. One contract for everything—time and program...no worry about time differentials. You get the prestige of network *plus* the flexibility of spot purchase.

4 And Guaranteed Clearance of Time and Programming. No waits or debates about station clearances. You can get the availabilities you want and need *now*...without standing in line. Whatever your present TV situation, look to the NTA Film Network—The Four Dimension TV Network!

For the full story, call, wire or write:

NTA FILM NETWORK

a subsidiary of National Telefilm Associates, Inc.

60 West 55th Street, New York, N. Y. • Phone: PLaza 7-2100

From the Production Centres

Continued from page 50

Beirn-Tiogo, added to the media section of J. Walter Thompson's Chi office . . . **Doree Crews,** up from WBMR, Jacksonville, Fla., new staff vocalist at WBBM, vice **Arlene Adams** . . . After a summer hiatus, WNBQ's color choreboy **Tommy Tint** swings back in action Monday night (24) with a special half-hour show that'll give viewers a backstage peek at the NBC-TV station's color studios . . . WBBM sportscaster **John Harrington** starts his 21st college football season Saturday (22) with the Chi Ford Dealers again underwriting the grid schedule . . . **Marty Faye** helming a two-hour lunchtime deejay session from the Black Orchid . . . **Chet Hagen,** manager of NBC's midwest news and special events shop, working WMAQ's 11 to 11:15 nightly news show . . . **Jack Eigen** last week logged his fifth anni as headman of WMAQ's late night remote from the Chez Paree . . . **F. Arthur Jacobson** added to the WMAQ production staff as an associate director.

IN SAN FRANCISCO . . .

Guy Cherney has departed The Village, is signing a KCBS contract calling for 10 15-minute and two half-hour shows a week. He'll sing, talk a bit, play a few records, all for a.m. listeners . . . **William Winter,** of KPIX and KGO, left for Manila to receive the Philippines' highest decoration for a foreigner—the Order of the Legion of Merit—for his World War II broadcasts via short wave . . . New live show on KRON is "Doctors' News Conference" with The News' **George Dusheck,** Examiner's **Jack Allen** and even a sponsor . . . Some 60 radio-tv columnists, etc, pulled into Frisco from the East and Midwest for a look at **Gale Storm's** new show, "Oh! Susanna," which was shot in large part aboard the President Cleveland here . . . New western division manager of NBC Radio spot sales is **Edward H. Macauley**—headquarters in Frisco . . . **Jerry Jenson,** ex-KCCC, to KOVR as an announcer-director . . . **Henry Untermeyer,** KCBS general manager, and **Evelyn Clar,** station's promotion boss, to New York for CBS conferences.

IN BOSTON . . .

Table Talk Pies bought "Sheriff of Cochise" series to start on WNAC-TV Oct. 7 from 6-6:30 p.m., and Falvor Straws inked a long term contract for 60 sec participations on WNAC and Yankee Network's "Yankee Home and Food Show" this week . . . **Ruth Sylvano,** asst. to **Phyllis Doherty,** WNAC-TV director of adv. and p.r., back from two week Chicago vacash . . . **Harvey J. Struthers** ankled WEEI this frame to become manager of WHCT-TV, Hartford, Conn., and **Tom Gorman,** WEEI sales mgr., upped to Struthers' former post as gen. mgr. . . . **Marie Houlihan,** p.r. director at WEEI, back at her desk after long vacash in California . . . WEEI resumed its frost warning service this week with spots at 2 and 9 p.m. in cooperation with the Cape Cod Cranberry Experiment Station . . . **Jack Chase,** WBZ-TV newscaster, back from vacash trip to Iowa where he attended golden wedding anni of his parents . . . **Marie LaCamera,** sec to **W. H. Hauser,** WBZ-TV chief engineer, just married to James Brown, Hub atty. . . . **Joanne Babine,** sec to **Fran Corcoran,** WBZ-TV p.r. director, an upcoming bride and moving to Hagerstown, Md., as Mrs. C. L. Taylor, Jr. . . . **Jim Allen,** WBZ-TV promosh mgr., did the honors at an agency-client luncheon at Casino on Charles, Hotel Fensgate at which station's fall festival of programs were introed . . . WBZ-TV sent **Sandy Burnham,** model on tour of N. E. newspapers with press kits in behalf of "Boston Movietime" . . . **Chet Collier,** dir. public affairs, and **Don Flaherty,** news ed., won WBZ-TV's "boodle battle," suggestions in particular programming areas, and each nabbed 21-inch tv sets.

IN PHILADELPHIA . . .

Doug Arthur's top rated WIBG disk session has been extended an hour, from noon to 2 p.m. . . . **Mathew J. Culligan,** recently named veepee in charge of NBC Radio, will address the Phila. Television Radio Advertising Club at its first fall meeting (Oct. 11). Culligan's topic: "New Look in Radio Network Broadcasting" . . . **Bob Horn,** former WFIL-TV deejay ("Bandstand"), has registered the "Bandstand" title under the State's fictitious name act. He'll make uptown roller-skating rink his base of operations for record dances in partnership with **Raymond Jackson** . . . **Chuck Zink,** formerly with WCMB-TV, Harrisburg, and WGAL-TV, Lancaster, now with WTVJ-TV, Miami . . . **William S. Paley** and **Edward R. Murrow** will dedicate the Sam and Goldie Paley (Paley's parents) Clinic at Einstein Medical Center's Northern Division (23) . . . **Max Leon,** WDAS prez, is a GOP councilmanic candidate . . . **Raymond W. Saxon,** former manager of RCA's Northeastern region in Boston, named director, regional operations, RCA.

IN MINNEAPOLIS . . .

Minneapolis Morning Tribune editorially patted KSTP-TV and Radio president-general manager **S. D. Hubbard** on back for spearheading a drive that has made the St. Paul zoo financially secure and one of the nation's better such smaller collections of animals . . . Current Community Chest campaign here has its own original melody and lyrics for tv and radio plugging. Composer-lyracist is **Brad Morison Jr.,** Olmsted-Foley advertising agency executive . . . **Vaughan Monroe** in town for two days this week for personal appearance to promote his RCA tv commercials . . . **Arlie Haeberle,** WCCO-TV and Radio personality, headed for Russia to gather airline material . . . **Joe Cook,** former KSTP public relations and promotions head and now NBC staffer in New York, vacationed here briefly . . . KSTP-TV ace newscaster **Bill Ingram** in Florida at the bedside of his seriously ill mother and **Al Tighe** and **George Grim** have taken over his shows for the time being . . . National Food Stores again sponsoring "Bowlerama" which resumes this weekend on WCCO-TV. It'll be televised live from a different Twin Cities' bowling alley each Sunday afternoon and will offer $135,000 in prizes.

IN PITTSBURGH . . .

Charles H. Underwood has resigned as program director of WMBS in Uniontown to become manager of WCVI in Connellsville . . . **Bill Adler,** editor-publisher of local edition of TV Guide, broke 100 on the golf course for the first time when he shot a 98 at the Green Oaks CC . . . **Zoel (Zip) Silverman,** son of Dave Silverman, RKO exchange manager here, has joined the sales staff of WAMO . . . **Ralph Cunningham,** formerly of WDTV, has rejoined his old station, now KDKA-TV, after a four-year hitch in the navy at the photographic center in Washington, D.C. He'll be **Dick Dreyfuss'** assistant in the film department . . . **Walter McCoy,** chief engineer at WJAS, just started his 32nd year there . . . **Johnny Costa,** staff pianist at Channel 2, takes a two-week leave early in November to play a return engagement at the Embers in New York with his trio . . . **Mary Dee,** formerly with WHOD, has joined WSID in Baltimore as a morning deejay and director of women's programs . . . **Carol Mansfield Cole,** ex-tv star here and now an embalmer at Forest Lawn in Hollywood, in from West Coast for a visit with her mother and sister.

Tele Followup

Continued from page 50

hap in Connecticut. Coincidentally, the layout was rough in spots and not too happily formatted, especially the deucing parade of the Dodgers-Braves-Redlegs diamond-ears for quickie front-and-centre camera bows. The ballgame processional — with some important athletes missing—saw the boys in their Sunday mufti which seemed out of character. Up ahead was some of the troupe of the Japanese Fujiwara Opera Co. in Gilbert & Sullivan and "Butterfly" among their excursions, latter a fine solo. The Far East motif was maintained via film clips of a Jap ballgame, a good fillip.

Mixed compote of varying stature followed. The Four Aces, highly rated platter group, made with a brace of tunes, "Love Is Many Splendored Thing" and themer from "Friendly Persuasion" pic; too many hammy gestures but otherwise an okay routine. Off-and-on Sullivan regular Richard Hearne, the Britisher w.k. for his "Lancers" howler, came forth this trip with slapstick and tall clowning skit yclept "The Draper's Shop" from which he'll probably get lotsa mileage when it undergoes discipline.

Marion Marlowe did a mellifluous runthrough of some "King and I" tunes that put the Sullivan brand of entertainment on a more orthodox level, followed by the inevitable N. Y. Daily News Harvest Moon Ball winners in their trophied specialties encasing rhumba, polka, waltz, r&r and tango. Came the inevitable trailer, a "with Sullivan" special made pre-accident, the 20th-Fox "Best Things in Life Are Free" with Dan Dailey, Ernest Borgnine, Gordon MacRae, Sheree North; and the inevitable say-a-word recruit from cauliflower alley, this time Carmen Basilio only a few days after regaining his welterweight tiara from Johnny Saxton. The Goofers (5) were the closer-outers of a so-so hour, first prancing on pogo sticks and then in their madcap trapeze bit with instrumental backing. *Trau.*

No Tabu Vs. Femme Scribes

New York.

Editor, VARIETY:

In answer to Katherine Laure's letter under the caption TV SCRIPTING 'FOR MEN ONLY'? in your issue of Sept. 12, let me say that the writer is decidedly uninformed when she says, "I have yet to see the feminine name given as the author of any hour long tv play."

If she had been watching the U. S. Steel Hour as recently as July 4 she would have seen the name Helen Cotton, writer of the play, Operation Three R's "given screen credit three times in the course of the program. Not only was this play written by a woman, but it was an Army play with practically an all-male cast to boot. Moreover, if she had watched Kraft TV Theatre and Studio One consistently, she would have seen the same name on the screen as author of other original scripts.

In my experience as a writer's agent there is no prejudice against women writers in TV—if they come up with a good story. Of course the men outnumber the women as TV writers, just as they do as writers in the fields of theatre, books and magazines. Either there are more of the male sex writing for tv or they are just better. I'm all for being loyal to my sex, but let's be fair and rational about it.

Blanche Gaines

150-MARKET SPREAD ON 'DR. CHRISTIAN'

A 15-market southeastern regional deal for Ziv's "Dr. Christian" has been inked by Colonial Stores, supermarket chain outfit, bringing the total number of markets already signed for the new Ziv series to over 50.

New clients for the series include: Southern Brewing Co., Tampa, Ne-Hi Beverages and Heckman Biscuit Co., Grand Rapids, and Cushman Baking Co. and Red Rose Tea, Portland, Me.

TRANS-LUX'S 'PROFILE'

Trans-Lux Television Corp. has a new series of 39 quarter-hour telefilms, titled "Profile", for regional and local syndication.

Series, produced by Encyclopaedia Brittanica Films, deals with famous persons and events.

KWK, Globe-Democrat Alliance on Newscasts

St. Louis, Sept. 18.

Deal has been cooked up by KWK and the St. Louis Globe-Democrat, the sole a.m. rag here, whereby a newscaster is stationed in the editorial department with access to all local wire news as it is received in the paper. The purpose of the arrangement is to give more freshness and spontaniety to the news broadcasts.

New pattern of newscasting is an extension of the KWK's policy of local news coverage, originated in 1927 by the late Thomas Patrick Convey, the station's founder. Jack French, a news gabber will broadcast from the paper's news room from 6:25 a.m. through 2:55 p.m. daily.

Miami's 'TV Town'

Martin Stone Associates will produce a local show for Miami to be sponsored by the Jordan Marsh department store there. Labeled "TV Town," juve show will comprise a mixture of personalities, shorts and cartoons. Starting date over WTVJ is set for Sept. 29.

Edward Kean and Allan Stone will be in charge of the production.

MAURICE SEYMOUR

PHOTOGRAPHER TO THE STARS
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(at 54 St.)
CO 5-3133

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IN 3-STATION PORTLAND
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Canadian Distributor requests additional TV films for Canadian distribution.
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Plight of The TV Comic

Continued from page 47

then comes to the crux of his argument. "In the evenings, people get tired of you quickly and drop you."

Speaking of the ideal setup for video funnymen, Carson feels that six appearances a year should be tops. "Bob Hope and Jack Benny cut down their exposure and are able to pace themselves," he notes.

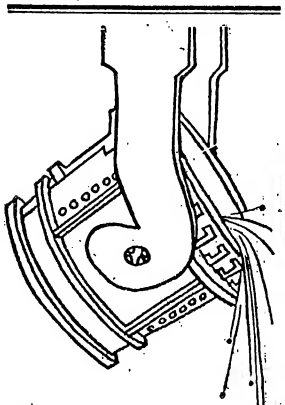
But, Carson sadly admits, economics in'rudes. A rising young comic can't earn enough on a reduced schedule to support himself. Also, a sponsor who comes up with a "hot" property is likely to agree to the widely-separated playdates unless he's forced to, and a new comic is in a poor position to bargain.

Also ideally, the best comedy writer is one who tailors his material to the personality involved, Carson observes. "Sure, you've got to have jokes, but they've got to fit your style. The best writer is simply one who knows what you can do best."

Still another factor to be considered is where the new comic is slotted, Carson feels. Given an adjacency to a top-rated show, people can discover a new personality quicker and adopt him. But the old vaude adage, "never follow a comedy act with another comedy act," still holds true, Carson believes, and muses, along with same line, "I'll be interested to see how 'Playhouse 90' is going to do next to 'Climax' this coming season."

The best advice a new comic can have, is when to go on tv, Carson soberly advises. "He shouldn't go before he's ready. He's anxious to do anything a network tells him, just to get on, but in 13 weeks, they tell him he's off. Sure, the network loses new talent, but the new comic loses even more."

"The networks, if they've got enough confidence to put a comic on in the first place, should spend time with him. They shouldn't get panicky at third or fourth week results. It used to be that a performer could drift in and out of tv for two or three seasons before he found his proper niche. Now, he's got to deliver a blockbuster in 13 weeks or he's out."



11th in manufacture of primary metals

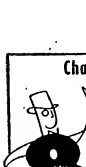
Among the television markets foremost in the manufacture of primary metals, the Channel 8 Multi-City Market ranks eleventh, based on production figures for America's top 100 counties *(SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).*

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Channel 8 Multi-City Market



Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION

CLAIR McCOLLOUGH, Pres.

Representative

the MEEKER company, inc.

New York Chicago Los Angeles San Francisco

Down Under TV

Continued from page 47

ly priced at 250 pounds. Add to this an installation fee of 50 pounds, plus a license fee of five pounds. A new cathode valve is listed at 50 pounds here. At these top prices it will be readily seen that the average Aussie worker cannot afford to rush into a tv purchase; rather, it's believed, he'll play a game of wait and see.

A tv demonstration was staged by a big departmental store here over a period of seven days. Crowds flowed to the free shows, but set sales were well below anticipation and the store has tabooed any further demonstrations.

In New South Wales, with Sydney the key spot, no more than 5,000 tv sets will be in operation by early 1957, with a slightly higher ratio in Victoria, with Melbourne the keyer, according to trade observers. The initial tv span will be about 25 hours weekly, extending to 35 hours later. Apart from major supporting fixtures, the average Aussie, again according to observers, may figure that the outlay for equipment is too costly by comparison to what the cinema has to offer.

Nevertheless, according to independent observers, the demand for durable consumer goods reached a new peak this year with the sale of 100,000 high-priced washing machines and refrigerators. In 1955 over 100,000 automobiles were sold here. But the same observers see in 1957 a tightening of the economic situation and a drastic cutting down of time-payment purchases. Leading financiers express the view that it will take 10 years before a 90% saturation figure is reached in tv sales.

On the other side of the fence, tv operators are sanguine that once the Aussie worker sees just what class or entertainment is offering via the new medium (for here), he'll go ahead regardless of the initial cost to be in on the ground floor. Tv set manufacturers aver that the Olympic Games next November will be a terrific hypo for Down Under tv. Meantime, cinema loops are going ahead lining up a major array of boxoffice attractions to time with the tv debut.

Nat Wolff

Continued from page 43

was dominant in the "hotel circuit" setup which insured a "route" for MCA bands, in the heyday of the band vogue. Goodheart's predilection for bands resulted in NBC canceling "Weekday" and substituting a bandshow policy. "Bands for biddies" was used derogatorily in the trade, but the ratings indicate that the housewives like 'em in the a.m., both AM and tv.

With Goodheart put in charge on NBC-TV sales reporting to exec veepee Tom McAvity, his nomination for veepee stripes comes up at the Oct. 5 meeting of the NBC board. Reporting to Goodheart will be veepees Mike Dann and Walter Scott, with Dann, though officially in sales, also continuing active in programming. Also officially announced last week was the switchover of Carl Stanton (ex-NBC Film Division) as veepee for business affairs.

NBC this week also firmed up the appointment of Tom McFadden to succeed Charles Denny as v.p. over o&o stations and NBC Spot Sales. McFadden, since April v.p. and general manager of WRCA and WRCA-TV, the web's New York flagships, will report to Denny, now exec v.p. in charge of operations.

TV in Official Bow in Portugal

Lisbon, Sept. 18.

Thanks chiefly to RCA, repped here by Joaquim Leitao and Pierre Teissere, tv in Portugal has become a reality, passing from the experimental stage to the diffusion of a regular evening program of two hours. Event took place on the evening of Sept. 4 when, after official speeches, the regular program started with news, a short, broadcaster Lanca Moreira interviewing sport personalities and concert artists Nella Maissa and Leonor Sousa Prado providing longhair music. Programs of the following evenings followed more or less the same pattern.

In the opening speeches Monseigneur Lopez Cruz, representing the Roman Catholic societies in the tv council, thanked "the RCA for its very valuable collaboration" and engineer Camillo Mendonca, technical director, thanked warmly "The RCA which generously and graciously gave us the necessary material and technical help for the mounting of the central station and has distributed more than a hundred tv sets in various parts of Lisbon so that the population can freely see the programs of the first months and take interest in this new enterprise."

RCA has been a pioneer of tv in Portugal; all previous experiments have been done with RCA material. Portuguese technicians have visited RCA factories in the States to learn and practice and it is remembered that it was after the visit of Frank M. Folsom, prexy of RCA, to Lisbon, that the first experiments of tv in the local engineer and medical universities were started.

For the time being tv is free, but in a couple of years owners of tv sets will have to pay about $10 a year subscription to the government on the line of the tax on radio sets which is $3 per year. RCA and Portuguese technicians are working at the establishment of five stations which will cover the entire country. Portugal has become a member of the European system but for the time being cannot benefit from its programs because the nearest station is Marseille.

Bill Berns' Col U TV Course Expands Into Int'l Horizons

Increased importance of the international television market to the United States is being stressed by Columbia U. Bill Berns, special events director at WRCA-TV, the NBC key in N. Y., and a Columbia instructor, is going to integrate the study of foreign television into his courses on tv programming.

For the fall semester, Berns will incorporate discussion of the needs of foreign tv and the sales opportunities it presents. It fits in with the regular tv programming studies, he feels, since the time is already at hand when U. S. producers can no longer think of this country alone in planning stanzas. Additional to the curriculum is based on a recent round-the-world trip made by the tv exec-teacher.

Revised study program parallels reports of NBC's own plans to sell kines of its live and film stanzas to overseas video markets.

SG Sales Shuffles

In a sales reshuffle at Screen Gems, Ben Colman has been appointed assistant director of syndicate sales, a position to be held in conjunction with his eastern area manager duties.

Henry Gillespie, formerly southeastern sales manager, has been appointed midwestern area manager while Frank Browne, formerly southern sales supervisor, has been appointed southern area manager.

Television Reviews

Continued from page 50

has a topflight arranger-conductor in Nelson Riddle, who functions in that capacity for Capitol Records.

Guesting on the preem stanza was Miss Clooney's husband, actor-director-producer-songwriter Jose Ferrer. The marital status of the pair was repeatedly emphasized by Miss Clooney, who also gave her husband quite a buildup. The songstress sang one of Ferrer's tunes, "Love is a Beautiful Stranger," with her spouse providing keyboard accompaniment. Duo then went on to do a "Love and Marriage" routine that had solid appeal.

Besides delivering "Stranger," Miss Clooney belted out several other numbers including a rundown of three of her top-selling records. The Hi-Lo's demonstrated their quality songstering on two numbers, "Little White Lies" and "Georgia."

Plugs for Clairol were in the routine commercial groove. Incidentally, the producer of the series, Joseph S. Shribman, is also Miss Clooney's manager. *Jess.*

PEOPLE ARE FUNNY
With Art Linkletter
Producer-director: John Guedel
Associate Producer: Irvin Atkins
30 Mins., Sat., 7:30 p.m.
REYNOLDS TOBACCO, TONI
NBC-TV, from Hollywood
(William Esty, North Advertising)

Univac, Remington Rand's huge mechanical monster, made its debut as the "heart machine" on the new season's opening "People Are Funny" show, now slotted from 7:30 to 8 Saturdays on NBC-TV. Romantic automation, judging from the preem, is difficult, although it provides an entertaining gimmick, with emcee Art Linkletter manipulating the staging.

The show, in its third year on tv, is a polished audience-participation programmer, packing merchandise and money giveaway features. Linkletter, an old hand at this type of fare, remains adroit, and really carries the program on his shoulders, even with the introduction of the mechanical heart. If audiences and contestants don't balk at the loaded embarrassing situations, and accept the goings on in the spirit of a nonsense party game, the half-hour stint adds up to light, breezy fun.

Although Linkletter can be brash at times, he doesn't go off on the deep end, but gets the most out of situations.

The show kicked off with Linkletter playing a name remembering parlor game with a member of the audience, $1,000 being the prize. Following the Univac stint, the windup was the regular "People Are Funny About Money" chapter, utilizing a couple for the word game carrying a $10,000 grand prize, with Linkletter making the most of the elements of suspense and humor.

Sandwiched in between was the mechanical heart feature. As explained, the machine is fed thousands of cards, filled out by unmarried volunteers who get $1,000 if he or she guesses the "right" partner. From the so-called scientific data, Univac is supposed to select the proper mate for each of the volunteers. On Saturday's show, the mechanical marriage counsellor was at odds with the 23-year-old airline stewardess' understanding and taste. Of the three handsome men on stage, one was selected by the machine. Each time she chose the "wrong" man, when asked which man she preferred and which man she thought the machine selected. She dated the man she liked while the machine (who knows?) had heart failure. *Horo.*

SHARI AND HER FRIENDS
With Shari Lewis
Producer: Shari Lewis
Directors: Mike Meltzer
30 Mins., Saturday, 5 p.m.
BURNETT'S PET FOOD, BIG TIME DOG FOOD
ED-U-CARDS, WYANN DOTTE TOYS
WPIX, N.Y.
(Shank)

An appealing one-woman kiddie show is offered by Shari Lewis, puppeteer, story teller and vocalist. She's a talented miss, keeping things lively and gay for her half-hour stint.

Returning to her old stand on the New York indie this fall season, she packs a lot of imagination in her material, especially the lyrics to her songs and her Lambchop puppet character. A good looker, young, she should generate a lot of the "good, understanding teacher" identity for the children.

It might be wise if she dispensed with the smallest newspaper for kiddies bit. This segment, as caught in Saturday's (15) show, seemed extraneous and forced.

On Saturday's stint, she opened with two miniature puppets, which really did nothing but set the stage. With a good deal of wry humor and expressiveness, she told a Hans Christian Andersen story in commemoration of the author's anniversary, followed her Lampchop and Charlie Horse puppet act. All this, coupled with her story songs, make for an entertaining kiddie show. *Horo.*

Albany—Robert C. Rowe, assistant producer coordinator of the Michigan State U. of the Air telecourses for the last three years and former actor and production assistant, has been appointed an assistant to Francis E. Almstead, chief television consultant in the State Department of Education.

WHTN-TV

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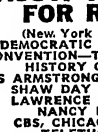
TV's  Basic ABC

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PUSH-THE-GRAPH-ON-PHONOS

Publishers Talk Suit Vs. 3 Other 'Flying Saucer'-Type Indie Diskeries

A group of music publishers, again represented by Julian T. Abeles who acted successfully for them with the "Flying Saucer" (Luniverse Record) case, are going after three different independent labels for similar reasons. This time, says attorney Abeles, he will not settle for a fraction of the statutory 2c royalties but "will insist on a punitive 8c royalty per infringed-upon composition plus attorneys fee." The 8c is predicated on a previously established ruling, also one in which Abeles figured with a disklegging case, that triple-damages, on top of the basic 2c royalty rate, are allowed.

The three diskeries involved in the claim are Plus Music Corp., 507 5th Ave., N. Y. City, for its waxing of "Dear Elvis, With Love From Audrey"; Novelty Records, of Emeryville, Calif., for its cutting, "Marty On Planet Mars," subtitled and/or advertised as "The New 'Flying Saucer'" disk, and Cosmic Records, of Cleveland, whose platter is titled "The Answer To 'The Flying Saucer.'"

The music publishers represented by Abeles include Shapiro-Bernstein, Peer, Southern, Melrose, Edwin H. Morris, Famous Music, Valando, Hill & Range, Wildwood Music, Skidmore, Double-A, Columbia Pictures Music Corp., Panther, Elvis Presley Music, Venice Music, Progressive, Limax,

(Continued on page 78)

Mood Music for M.D.'s

The most offbeat title for a disk album yet is RCA Victor's "Peristaltic Sounds in Gastronomical Obstructions."

The album was originally made for a medical convention, but repeated calls for the set have since been made by schools using it as a teaching device. Victor is handling it on a public relations basis.

Alimony Angle To Pat Ballard Beef On ASCAP $ Info

Pat Ballard, vet ASCAP writer-member, will request time to speak at the next general meeting on the subject of publisher-members giving out information relative to writers' payments, or the effect on some of the new "5-year average" system that begins at the next quarter divvy.

Ballard claims that such information has been given about his payments (re the "5-year average") which has caused considerable confusion and possible damage in an alimony matter. Ballard reportedly believes the issue is basic enough to be aired at the next writer-members' meeting in the fall.

Ballard's beef is that the information was inaccurate and contrary to the facts given him by ASCAP's comptroller and by president Paul Cunningham. The songsmith claims that writer affairs, by a long-standing modus operandi, are handled separately from publisher matters, and it is this issue he wishes to clarify at the next general meeting.

50,000,000 GOAL TO HYPO DISKS

Disk industry execs still believe that the main route to an expanded record market lies in a great increase in the number of working phonographs in the home.

Despite gigantic strides made in the post-World War II period, there are only 27,000,000 working phono players in U.S. homes of which less than half are equipped to handle the 33 rpm and 45 rpm speeds. Although sales are now running between 3,000,000 and 4,000,000 a year, the diskers figure that a like number are being obsolesced. Working life span of an average machine is said to be about five years.

The phono people are now shooting for the 50,000,000 mark, which will match the auto industry's figure on the number of cars in use. The road to this figure, according to the phono manufactuers, is in the new lowprice machines being offered on the market and the mushrooming disk interest being stimulated by radio, tv and pix. The expanding hi-fi kick has also become an important factor in getting more players into U.S. homes.

The disk industry is now averaging a $200,000,000 annual take but the diskers expect a solid jump to the $500,000,000 bracket with the expanding phono player market.

'Live Previews' For RCA Tyros

RCA Victor is slated to come up with its own version of a talent showcase program. Diskery is currently blueprinting plans to give its diskers a "live" display on a once-a-month or once-every-six weeks basis at RCA's Johnny Victor Theatre in New York Rockefeller Center.

The showcase will spotlight about five new diskers in the RCA orbit for a trade o.o. by radio-tv and film talent scouts, booking agencies and the press. The tyros will come from the Victor label as well as its subsids, Vik and Groove.

Diskery entry into the talent showcase field was launched by Columbia Records yesterday (Tues.) at New York's Park Sheraton Hotel, but it's understood that Victor had been milling this type of presentation pattern for some time.

Talent lineup and date for Victor's opening showcase have not yet been set.

DON CHERRY GETS NO LAUGH OUT OF 'SAUCER'

Echoes from the Luniverse label's "Flying Saucer" disk are still sounding. While the producers of the disk, Bill Buchanan and Dick Goodman, have made a settlement with the publishers for the use of the various tunes of the platter, the disk talent expropriated on the novelty platter is now talking back.

Don Cherry's manager, Howie Richmond (he's also a music publisher), says that he's starting action to get artist's royalty from "Flying Saucer" for the usage of Cherry's "Band of Gold" hit on Columbia Records. Richmond says while the disk companies, whose artists were used on the platter without permission, may be defaulting their rights by not taking any action, he will institute proceedings in behalf of one artist who plans to fight this alleged "pirating" of talent.

Celler Committee Hears ASCAP Blast Vs. BMI and Broadcasters; Haverlin, Under Solons' Fire, Disputes Claims

By HERM SCHOENFELD

The bitter running fight of a group of top ASCAP writers against Broadcast Music Inc. and the networks was put into a Congressional spotlight as Rep. Emanuel Celler's House Judiciary Antitrust Committee probed into the music phase of the radio-tv network operation at hearings in New York's Foley Square Monday (17) and yesterday (Tues.). Testimony at the Federal Court hearings, in fact, was a preview in miniature of the evidence and counter-evidence involved in the now-pending, longstanding $150,000,000 antitrust suit brought by a group of 33 songwriters, all affiliated with the American Society of Composers, Authors & Publishers, against BMI, the major networks, RCA Victor, Columbia Records and all of the top executives of these companies.

As outlined by former ASCAP prexy Stanley Adams at the Monday session, the songwriters' case hinges on the charge that the networks and other radio stations formed, own and maintain BMI "for the purpose of depressing the price of music for broadcasting." Citing figures which he said were culled from BMI sources, Adams told the Congressional committee that ASCAP writers have lost $75,000,000 in revenue due to BMI's "depreciation" of the value of the ASCAP catalog.

Adams, and another cleffer wit-

(Continued on page 81)

Gag

A radio station exec, upset by the rock 'n' roll fad, issued instructions to his staff to ban all disks with "rock" in the title.

Among the casualties was "Rock of Ages."

Davis to Bring Tooter-Angel Case To AFM Council

Bandleader Meyer Davis, who was the prime target of a Local 802, N Y., move last week to bar unionists from working in legit shows in which they are investors, will again carry the fight up to the highest councils of the American Federation of Musicians. A couple of years ago, Davis succeeded in getting AFM prexy James C. Petrillo to reverse a similar resolution of Local 802. Davis has also indicated that, as a final recourse, he will take the case to court.

Local 802's board supported the resolution on the ground that for a musician to invest in a legit show in which he is working might be construed as buying an engagement. In any case, it allegedly gives the tooter-investor an unfair advantage in getting a job over a musician who is not an investor.

As an AFMer who is most prominent in angeling legit shows, Davis would be prohibited from supplying orchestras in which he has invested. Davis, on his part,

(Continued on page 78)

Celler Vs. Billy Rose

Congressman Emanuel Celler called Billy Rose's conduct "passing strange" when Rose failed to answer a subpoena to testify before the House subcommittee at Foley Square, N. Y., Monday (17). He said that Rose's explanation for not attending because of an urgent meeting in Washington with the State Department was "insufficient." He ordered Rose to turn up by noon yesterday (Tues.) and Rose did.

At another point in the hearing Rep. John Keating, a N. Y. Republican, said he hoped that Irving Berlin's "I Like Ike" was not being discriminated against by the networks. Celler, a Democrat, interpolated that he could easily write a better song than "I Like Ike."

AUGUST MARKS DECCA'S NO. 1 MONTH SINCE '48

Indicative of steadily expanding business, sales of Decca Records, and its subsidiary Coral label, during August were the greatest of any single month since January, 1948. During last month, Decca launched its fall package program comprising 52 new 12-inch LPs, in addition to consistent sales on several previously released sets, such as "Picnic," "Eddy Duchin Story," "Benny Goodman Story" and "Man With the Golden Arm."

Coral, which was set up by Decca some eight years ago, also has been clicking with several pop hits, including Teresa Brewer's "A Sweet Old Fashioned Girl"; McGuire Sisters' "Picnic"; George Cates' instrumental version of the latter number and Eddie Lawrence's "The Old Philosopher." Lawrence Welk, meantime, was the top album seller for the label and now has nine sets going for him.

Jodimars' Longtermer

The Jodimars, Capitol Records' vocal-instrumental combo, have been repacted by the diskery to a longterm deal.

Sextet is made up of former members of Bill Haley's Comets who broke away last year to go out on their own.

'ASCAP Widows' Join In Salute to Wolfe Gilbert On His 70th & 50th Annis

Hollywood, Sept. 18.

Women invaded the Friars' stag dinner for the first time Monday night (17) when Mrs. Dick Whiting and Mrs. Egbert Van Alstyne temporarily joined more than 200 Friars, including some of top tunesmiths of our time, to honor L. Wolfe (Wolfie) Gilbert on his 70th birthday and his 50th anni as a lyricist. As might be expected, they fled hastily, after tendering a gift "from the ASCAP widows," when the language returned to normal for an affair this kind.

Invasion passed almost unnoticed in an evening of song and reminiscence but George Burns grumblingly commented "I pretty near didn't show up, asking me to work clean is like asking Jimmy Ritz to work alone."

George Jessel did his version of "Oldest Living Exhibitor" routine, posing as "I. B. Leven, Gilbert's first arranger" for phoney reminiscences as a prelude to introducing such ASCAP greats as Milton Ager, Harry Akst, Ben Oakland, Harry Carroll, M. K. Jerome, Johnny Green, Ralph Freed, Jimmy McHugh, Harry Tobias, George W. Meyer, Ted Snyder, Sammy Fain, Frederick V. Bowers, Jack Norworth, Rudolf Friml, Shelton Brooks and Arthur Freed who repped ASCAP in presenting a plaque to Gilbert for his services.

Gilbert also received the Friars' Medallion from toastmaster Jessel who declared "no one has brought the warmth of Tin Pan Alley to Vine St. as has our guest of honor."

Proceedings were lensed by Ralph Staub for his Columbia "Screen Snapshots" series.

NEW PEAK FOR PRESLEY WITH PIC PLATTER SIDE

Elvis Presley's disk of the title song from the 20th-Fox Film, "Love Me Tender," in which he's making his pic bow, is cracking all advance sale records at RCA Victor. An order of 750,000 copies has come in on the disk prior to its release. The pic is due to be released for the Thanksgiving holiday in November and Victor plans to tie in the disk's promotion with the film dates.

Sales pressure on the tune was launched by Presley's performance of the number on "The Ed Sullivan Show" Sept. 9.

RCA Ups Saxon Over Regional Operations

Raymond W. Saxon has been named director of regional operations for RCA, headquartering in Camden, where he will supervise the company's eight regional offices.

Saxon, with RCA since 1940, was formerly manager of the company's northeastern division with headquarters in Boston. No one has yet been named to fill the latter spot.

Matthews Goes Holiday

C. G. (Red) Matthews has been named head of artists & repertoire and distribution for the Memphis-based indie, Holiday Records. Matthews will also operate as general professional manager for Sharin (ASCAP) and Paullus (BMI) music publishing firms.

Before joining Holiday, Matthews had been a&r topper for Ekko Records.

E. H. Morris Trims Sails; Lang, Shulman, Stein Out

In a move to streamline its operation, E. H. Morris pruned its house staff last week. Exiting in the reshuffle were Phil Lang, head of the firm's educational and standard division, and Moe Shulman and Milton Stein of the professional department.

The firm's educational and standard activities will now be taken over by Harry Gerson, who'll continue as the department's business manager. He'll be assisted by production manager Sol Reiner.

Columbia Launches Xmas Sale Push On 'Scrooge' TV Cast Set

Columbia Records has already started rolling on its big Christmas push for '57. It's the original cast version of "The Happy Scrooge," NBC-TV spec set for a Dec. 23 showing. Col plans to get the set out on the market a few weeks before the tv airing.

The cast will include Vic Damone, Johnny Desmond (on a pass from Coral Records), Patrice Munsel, Basil Rathbone, The Four Lads, Robert Weede and Martyn Green. Score, 12 songs, was written by Fred Spielman (music) and Janice Torre (lyrics). The arrangements and conducting will be by Camarata.

First of the three cutting sessions was held in New York last week. Second session is pencilled in for Friday (21) on the Coast and the final session will be held Sunday (23) in New York. Col artists & repertoire staffer Irv Townsend is heading up the recording sessions.

N.Y. Times on Presley

Jack Gould's treatise on Elvis Presley in the N.Y. (Sunday) Times (Sept. 16) segues into the music phase as follows:

"Television surely is not the only culprit. Expose magazines, which once were more or less bootleg items, are now carried openly on the best newsstands. The music-publishing business—as VARIETY most courageously has pointed out—has all but disgraced itself with some of the 'rock 'n' roll' songs it has issued. Some of the finest recording companies have been willing to go right along with the trend, too. . . ."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Eddie Fisher: "Cindy, O, Cindy"-"Around The World" (RCA Victor). "Cindy," a folkstyled ballad which was launched on the indie Glory label by Vince Martin, makes top-flight fare for Eddie Fisher. His easy handling of this charming number could be his biggest since "O Mein Papa." Flip is from the Mike Todd film production, "Around The World In 80 Days," in an attractive beguine which Fisher delivers in okay fashion.

Mel Torme: "Mountain Greenery"-"Bernie's Tune" (Coral). Mel Torme is due for a click with this excellent coupling. "Mountain Greenery," the Rodgers & Hart oldie, gets a catching, swinging workover which could break through despite clever lyrics which are way over the general run of current pops. Number was recorded at a live performance and the applause at the windup is a distraction. Flip is Torme's fine scat version of a modern jazz instrumental.

Carmen Cavallaro: "Autumn Concerto"-"La Gondola" (Decca). "Autumn Concerto" is one of those melodic large-scaled Continental imports which consistently turn up in the U. S. bestseller lists. Carmen Cavallaro, with Marty Manning's orch backing, gives it a lush, highly commercial keyboard interpretation. Melachrino Strings, for RCA Victor, gives it a similar rendition while Nick Noble comes through with an okay lyric version. On the Decca reverse, "La Gondola" is a lilting Italo-flavored instrumental which will also pick up considerable spins.

Harry Belafonte: "Jamaica Farewell"-"Once Was" (RCA Victor). "Jamaica Farewell," extracted from a recent calypso album, is a great number for the genre and Harry Belafonte projects it in a way that should gain wide pop acceptance. It's among the best things in the repertory of a singer who, though a solid seller in the package field, still hasn't hit his full stride in the pop single market. "Once Was" is a melancholy ballad with less direct impact.

Alan Dale: "I Cry More"-"The Test of Time" (Coral). "I Cry More" is an adroitly fashioned pop with a firstrate lyric and a solid rhythmic framework. Alan Dale, one of the better vocalists, gives it a superb ride with an excellent assist from Dick Jacobs' background. Dale gives a straight, effective reading to "The Test of Time."

Lonnie Donegan: "Dead Or Alive"-"Bring A Little Water, Sylvie" (Mercury). Lonnie Donegan, the British singer of American folk material, has another fine piece of material in "Dead Or Alive," which he does in authentic style for highly interesting results. Flip is another folk number with Donegan supplying his own intro as he did on his click "Rock Island Line."

Merrill Staton Singers: "Don't Cry On My Shoulder"-"Out of Town" (Epic). This vocal combo may bring back barbershop harmonies to the pop market. "Don't Cry On My Shoulder" is nicely styled for this ensemble singing and it could develop into strong juke fare. Flip has an infectious lilt that also gives it chances.

Julie London: "Now, Baby, Now"-"Tall Boy" (Liberty). Julie London, who has been specializing in sexy songs, gets some natural material in "Now, Baby, Now," from the Metro pic, "The Opposite Sex." She gives the slick lyrics the right kind of inflection. "Tall Boy" is a slow-tempoed ballad with so-so chances.

Henry Cording: "Hiccough Rock"-"Rock and Roll Mops" (Columbia). If anybody ever wondered how rock 'n' roll would sound in French, this is the answer. These sides were made by a Gallic combo and the results are definitely amusing. May get lotsa spins for the novelty effect.

Joyce Hahn: "The Grass Was Greener"-"I Gotta Know" (Cadence). Joyce Hahn impresses with folk-styled pipes on "The Grass Was Greener," a simple ballad with a good idea. She handles it appealingly. "I Gotta Know" is an interesting parlay of rock 'n' roll themes in slow and fast tempos.

Georgie Hormel: "Yesterdays"-"Need Me" (Zephyr). This new indie label has a good contender in Geordie Hormel who displays a vigorous style in this coupling. He works over the oldie, "Yesterdays," in fast tempo for arresting results while "Need Me," a ballad, is crooned in an easy, effective manner.

Best Bets

EDDIE FISHER (*RCA Victor*)	**CINDY, O, CINDY** *Around The World*
MEL TORME (*Coral*)	**MOUNTAIN GREENERY** *Bernie's Tune*
CARMEN CAVALLARO (*Decca*)	**AUTUMN CONCERTO** *La Gondola*
HARRY BELAFONTE (*RCA Victor*)	**JAMAICA FAREWELL** *Once Was*
ALAN DALE (*Coral*)	**I CRY MORE** *The Test of Time*

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Dodge Dealers of America

Longhair Reviews

Brahms: Concerto No. 2 (Columbia). Rudolf Serkin, with the Philadelphia Orchestra conducted by Eugene Ormandy, gives an eloquent performance of Brahms' massive piano concerto. Excellent recorded sound.

Puccini: La Boheme (RCA Victor). This popular melodic opera in a brilliant performance by Victoria de los Angeles, Jussi Bjoerling, Robert Merrill, Lucine Amara and Georgio Tozzi in the lead roles. Sir Thomas Beecham conducts the RCA Victor Symphony Orchestra and Chorus. Packaging, with notes and Italian-English libretto, is up to Victor's usual high standards.

Beethoven: Grosse Fuge; Mozart: Fantasy & Fugue, Adagio & Fugue (MGM). Beethoven Great Fugue, usually heard as a quartet, performed by string orchestra under Arthur Winograd's baton in a somewhat too dry performance. Also included are some attractive late Mozart works.

Schumann: Piano Concerto; Kinderscenen (Angel). Walter Gieseking in a superbly controlled reading of Schumann's romantic piano concerto with the Philharmonia Orchestra conducted by Herbert Van Karajan. Gieseking also plays the "Scences From Childhood" with melodic charm.

The Modern Age of Brass (Unicorn). Part of this label's "Music At M.I.T." series, this album comprises a series of works by such modernists as Hindemith, Dahl, Berezowki, Dahl and Sanders played with skill and precision by Roger Voisin's brass ensemble. The music is arresting and the sound excellent. *Herm.*

Album Reviews

"The President's Favorite Music" (RCA Victor). During President's Eisenhower's hospitalization last year, he's known to have developed a deep interest in music and this album reflects the wide range of his musical tastes. Ike's personal "hit parade" covers such longhair compositions as a Bach fugue and cantata, transcribed for symphony by Leopold Stokowski; Beethoven's, "Coriolan Overture"; Verdi's "La Traviata," from which an aria from Victor's latest version is extracted; Johann Strauss Jr.'s overture from "The Bat"; Gershwin's "Porgy and Bess" in a symphonic synthesis by the Boston Pops; a Negro spiritual sung by Marian Anderson; the recent pop hit, "High Noon"; and Mendelssohn's "Fingal's Cave" Overture. The President also contributes a brief salute to the role of music in American life and the front jacket is covered by a picture of the President and his wife. It's a highly pleasing musical potpourri without any political angles. The Democrats, of course, may think otherwise and may wind up asking equal time for an Adlai Stevenson medley.

"The James Dean Story" (Coral). The tide of James Dean postmortemiana is still rising and this is a full-length contribution to this unusual maudlin, if not morbid, phenomenon. The narrations in this set are dripping with sentiment, some of it being phony corn calculated to cash in on a widespread bobbysox necrophilia. The theme music from Dean's films, "East of Eden," "Rebel Without A Cause" and "Giant" are solid contributions, but the flock of pop song tributes pour it on too much. Steve Allen, Bill Randle and Gigi Perreau handle the prose while Jimmy Wakely does the vocals with Dick Jacobs and George Cates handling the batoning assignment.

"The Scots Guards on Parade" (Angel). The Scots Guards Regimental Band and Massed Pipers, which toured the U.S. last year, is a crack brass bagpipe outfit and this package gives them an excellent showcasing. Repertory includes some military marches, folk tunes and other traditional airs, all played with vigor and color. Excellent sound quality.

Bally Records, the new Chicago label, has bowed in the jazz field with a series of fine platters covering the state of jazz in Switzerland, Sweden, Belgium, France and England, each country represented by one combo. There is, of course, great unevenness in the quality of the music with lots of it, too much of it, in fact, being plainly imitative of U.S. styles. The Swiss group, Hazy Osterwald's sextet, is a competent, if not original, swing outfit. From England, Johnny Keating's heads various combos in a cool groove while the French Claude Colling crew plays in assorted styles from blues to cool. From Belgian, David Bee's orch plays in a traditional dixie style, getting off some of the best sounds of the lot. The Swedish representative, Gosta Thesellius, and his all-stars, have a nice cool sound. The repertory on all the albums contains no w.k. standards, all the numbers, except one, being published by Zodiac Music. *Herm.*

Robert Maxwell, harpist does a Town Hall, N. Y., concert Sept. 30.

VARIETY 10 Best Sellers on Coin-Machines

1.	**MY PRAYER** (9)	*Platters*	*Mercury*
2.	**DON'T BE CRUEL** (5)	*Elvis Presley*	*Victor*
3.	**CANADIAN SUNSET** (6)	*Hugo Winterhalter* *Andy Williams*	*Victor* *Cadence*
4.	**WHATEVER WILL BE, WILL BE** (9)	*Doris Day*	*Columbia*
5.	**HOUND DOG** (7)	*Elvis Presley*	*Victor*
6.	**ALLEGHENY MOON** (12)	*Patti Page*	*Mercury*
7.	**WHEN THE WHITE LILACS BLOOM AGAIN** (1)	*Helmut Zacharias* *Billy Vaughn* *LeRoy Holmes* *Florian Zabach*	*Decca* *Dot* *MGM* *Mercury*
8.	**HONKY TONK** (2)	*Bill Doggett*	*King*
9.	**TONIGHT YOU BELONG TO ME** (2)	*Patience & Prudence*	*Liberty*
10.	**YOU DON'T KNOW ME** (2)	*Jerry Vale*	*Columbia*

Second Group

HAPPINESS STREET	*Georgia Gibbs* *Tony Bennett*	*Mercury* *Columbia*
WALKING IN THE RAIN	*Johnnie Ray*	*Columbia*
THAT'S ALL THERE IS TO THAT	*Nat (King) Cole*	*Capitol*
GIVE US THIS DAY	*Joni James*	*Mem*
BE-BOP-A-LULA	*Gene Vincent*	*Capitol*
I WANT YOU, I NEED YOU, I LOVE YOU	*Elvis Presley*	*Victor*
AFTER THE LIGHTS GO DOWN LOW	*Al Hibbler*	*Decca*
HEARTACHES	*Somethin' Smith*	*Epic*
SONG FOR A SUMMER NIGHT	*Mitch Miller*	*Columbia*
SOFT, SUMMER BREEZE	*Eddie Heywood*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. ?Legit musical. †Film. ††TV.

Survey Week of Sept. 7-13, 1956

Allegheny Moon	Oxford
Big 'D'—*"Most Happy Fella"	Frank
Born To Be With You	Mayfair
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Cool Tango	Ardmore
Don't Get Caught	Porgie
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Happiness Street	Planetary
I Could Have Danced All Night—*"My Fair Lady"	Chappell
I've Grown Accustomed—*"My Fair Lady"	Chappell
Lay Down Your Arms	Ludlow
Marie Elena	Peer
Moonglow—†"Picnic"	Mills
My Prayer	Shapiro-B
On the Street Where You Live—*"My Fair Lady"	Chappell
Sadie's Shawl	Rancom
Silent Treatment	Kahn
Song For A Summer Night	Cromwell
Tall Boy	Saunders
Test Of Time	Paramount
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
War And Peace—†"War And Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In the World	Broadcast
You Can't Run Away From It	Col. Pic.
You Don't Know Me	H&R
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

A Beautiful Friendship	Kahn
A House With Love In It	Evans
Allegheny Moon	Oxford
Big 'D'—*"Most Happy Fella"	Frank
Born To Be With You	Mayfair
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Don't Be Cruel	P&S
From The Candy Store On The Corner	Shapiro-B
Heart Hideaway	George
Hound Dog	P&L
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*"My Fair Lady"	Chappell
It Only Hurts For A Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Joey, Joey, Joey—*"Most Happy Fella"	Frank
Ka Ding Dong	Greta
Love Me Tender—†"Love Me Tender"	Beacon
Mama, Teach Me To Dance	Rancom
My Prayer	Shapiro-B
On The Street Where You Live—*"My Fair Lady"	Chappell
Sadie's Shawl	Roncom
Silent Treatment	Kahn
Somebody Up There—†"Somebody Up There"	Feist
That'll Be The Day	Thunderbird
That's All There Is To That	Meridian
Wait, Little Darling	Mills
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
Who Wants To Be A Millionaire—†"High Society"	Buxton Hill
You're In Love	Thunderbird

Haverlin Seconds Sammy Davis Jr.

Carl Haverlin, as president of Broadcast Music Inc., has been among the first to respond to Sammy Davis Jr.'s plan to enlist disk jockeys and pop music artists in a campaign to curb juvenile delinquency and educate "the kids," who are so loyal to their disk fans, in the proper way of life. Haverlin's telegram to the star of "Mr. Wonderful," currently at the Broadway Theatre, states, "You may count upon the interest, good will and cooperation of BMI in forwarding your exceedingly fine ideas as set forth in your letter to VARIETY. How may we help?"

Reaction generally has been generous and all favorable. Davis in turn is formulating plans. He writes, "As usual, the power of VARIETY is infinite, and your article is smoothing the way. . . ."

'JATP' Kicks Off New Concert Season With Cool 25G Take at N.Y. Carnegie

Norman Granz, who had the kids rocking, if not rolling, to the jazz beat long before the rock 'n' rollers were even heard of, has come back to the annual jazz concert scene with another "Jazz At The Philharmonic" layout which is due to flip the hipsters from coast to coast during the next few weeks. In the double date at Carnegie Hall, N. Y., Saturday (15) night at 8:30 p.m. and midnight performances, Granz pulled capacity crowds with a $24,900 gross for the two shows.

Although some minor variations are made in the presentation, the JATP, which is by far the most long-lived attraction in the jazz concert market, doesn't vary its type music very much from year to year. The only thing that has changed are the audiences. Some years ago, the kids in the Carnegie Hall audience were so noisy that Granz would invariably have to make an announcement about ejecting the disorderly ones. During the past couple of concerts, the audience has generally behaved, with one or two exceptions, and it seems that the kids have become accustomed to this type of music to the point where they no longer blow their tops, as distinguished from rock 'n' roll concerts which are either well policed, or else.

The current JAPT is mostly made up of familiar names, such as Ella Fitzgerald, Gene Krupa, Stan Getz, Oscar Peterson, Roy Eldrigde, Sonny Stitt, Dizzy Gillespie, Illinois Jacquet, Ray Brown, Herb Ellis and Joe Jones, most of whom have played with the JATP at one time or another. A new addition this year is the Modern Jazz Quartet, a slick modern group whose quiet style is no barrier to rapt audience attention.

Show opens this year with some ballad and uptempo numbers by a relatively large combo of jazzmen all of whom come on for solo bits. The Modern Jazz Quartet follow with their excellent set, segueing into another showcase of jazz modernity by Gillespie, Stitt and Getz, backed by a rhythm section.

Krupa, whose drumbeating antics are always a highlight of this show, repeats his stint again this year as head of a nicely swinging quartet.

Miss Fitzgerald also is another regular highspot in the JATP lineup and this year she's come up with a harmonica-playing routine which shows promise once she overcomes her nervousness. Her vocalizing, as usual, is tops in a repertory that includes such numbers as "Just One of Those Things," "Satin Doll" in a scat version, "Solitude" and "Cheek To Cheek."

Finale is a big blowoff by the whole troupe. Granz, incidentally, handles the emcee chores in brief, straightforward style. *Herm.*

Victor Execs in Junket For Vik-Groove Labels

Five RCA Victor execs, headed by Bill Bullock, chief of the single records division, hit the road this week for coast-to-coast meetings with distributors of the company's two subsid labels, Vik and Groove. Meetings in 42 cities will be held to present the two labels' fall album program.

Included in the traveling contingent are Harry Jenkins, single sales manager; Ben Rosner, Vik sales chief; Ray Clark, Groove sales head, and Jack Burgess, manager of custom records. Final meetings will be held Oct. 5 when all the execs will be back in N. Y.

Dot's Wood Will Be Off To London to Seal Deals

Hollywood, Sept. 18.

Randy Wood, prexy of Dot Records, planes to London Oct. 1 for confabs with Ted Lewis, owner and prexy of London Records.

Talks with revolve around their recent merger into a joint distribution deal covering key areas in the domestic market and extending foreign distribution.

While in London, Wood also hopes to make a deal for a large catalog of classical music to bulwark the indie label's mushrooming activity in that field.

Likes Sammy Davis Jr. Idea; Disk Artists Have Big Influence on Kids

New York.

Editor, VARIETY:

Sammy Davis, jr.'s idea regarding the curbing of juvenile delinquency [via diskery faves] seems like a sound one. Sammy is continually fighting the cause and he deserves a great deal of credit.

I can still remember the influence the Frank Sinatra picture, "The House I Live In," had and the kids saying, "Frank's for FDR . . . So Are We." There were the kids who used to visit Dick Contino when he was in a theatre. They would say, "We can't smoke in front of Dick. He doesn't like it."

In other words, Sammy is right in saying that the recording artists can do a lot to wipe out this teenage menace. However, I believe it is important not to overdo things with too many plugs. Then the kids might become rebellious.

Harriet Wasser.

Ex-Cap Staffer Turns Pub After Greek Tour

Mitzi Dallas, former Capitol Records staffer in New York, returns from a honeymoon in Greece later this month to take a crack at the publishing field. She's bringing back a flock of Greek songs for a push in the U. S.

The collection ranges from the cha-cha-cha compositions of Nini Zaha to the symphonic jazz works of Kostas Kapnissis.

Bobby Weiss, Long With Capitol In Europe, Dittoing For Buddy Morris

London. Sept. 18.

Robert B. Weiss concludes a four-year pact with Capitol Records as roving Continental executive and starts the following day as managing director of the newly created international division of the Edwin H. Morris & Co. music publishing organization. Weiss will continue to headquarter in Paris which has been his base for Capitol.

Weiss will be responsible for the entire Continental operation covering France, Belgium, Holland, Germany, Switzerland, Italy, Spain, Portugal, Denmark, Sweden, Norway, Finland, Austria, Monaco and Luxembourg. He will also be liaison with Morris Ltd., the British affiliation which handles Buddy Morris' copyrights in the United Kingdom.

Deal makes Morris the first American publisher to have a full-time executive operating exclusively in his behalf. In the main, both the American and British publishing houses operate through foreign music publishers or sales agency representation.

Weiss' program is to scout European tunes for American publication and/or adaptation; on-the-scene integration of U. S. copyrights (Morris', of course) in European-made film production (in line with the extending coproduction globally), working with Continental recording companies on disking Morris material in Europe and America.

Morris and his attorney, Lee V. Eastman, flew here last week to huddle with Weiss, who is represented legally in New York by Leonard Zissu.

Weiss is winding his Cap affairs with a flying sales tour to Stockholm, Oslo, Copenhagen and Helsinki. He is due in New York on Oct. 16 for homeoffice conferences by which time Morris and Eastman will be in N. Y. after a swing through London, Paris, Zurich, Hamburg and Milan.

Ella's 'Rodgers & Hart' Due For Early Release

Hollywood, Sept. 18.

Norman Granz is rushing his newest Ella Fitzgerald "Songbook" album, this one on Rodgers & Hart tunes, for release late this month as a Verve special. Like its predecessor, the "Cole Porter Songbook," the album contains 32 sides.

Package will be released simultaneously with a pair of 12-inch Verve specials, one featuring Bing Crosby and the other featuring Louis Armstrong.

Song & Dance 'Revival' Via Albert & Ardrey Sis

Personal manager Mannie Greenfield is attempting to bring back the song and dance team. Recruiting Billy Albert, from the Rover Boys, and Molly and Sally Ardrey, from the line at New York's Copacabana, Greenfield has teamed them up, under the billing of Billy Albert & The Ardrey Sisters, for a disk and in-person push.

The new team already has been tagged by MGM Records and its first slicing is due for release within the next two weeks. A talent agency for the "live" bookings has yet to be decided upon.

Leeds, Trans-Lux Films Link on 'La Strada' Pic

Leeds Music has entered into a tieup with Trans-Lux Films, distributors of the Italian film, "La Strada," to plug the pic in key cities around the country in the music trade. Leeds, which publishes the music from the film and has a couple of disks going on the "La Strada" instrumental theme, is booking the previews for disk jockeys, station librarians and jukebox operators six weeks in advance of the film's booking.

Showings have been held in Pittsburgh, Philadelphia, Boston, with other cities coming up as the pic gets national theatre dates.

Mike Spector Expands Via Dept. Store Chain

Miami, Sept. 18.

Mike Spector, former talent manager, now operating the successful Spec's Record Shops in Miami will head up a new chain of like outlets expected to open new heavy record sales areas in the southeast, when he starts branches in the So. Miami, Ft. Lauderdale and W. Palm Beach locations of the Belk-Sawyer Dept. Stores, one of the largest groups of the kind along the So. Atlantic coast.

Plans call for further expansion to the entire chain, once the trio of experimental locations get under way.

Herman's British Import

London, Sept. 11.

Woody Herman has made an offer to British tenor star Ronnie Scott to join his band. He said he can fit Scott in with the band as soon as the British musician can wind up his affairs in England and get permission from the American Federation of Musicians.

Herman already has one British "emigrant" in his ranks, vibraphonist-drummer Victor Feldman.

BOB BURTON TO COAST

Bob Burton, Broadcast Music Inc. v.p., heads for the Coast this week on a two-week business trip.

He recently returned from a Mexican jaunt.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Don't Be Cruel / Hound Dog / I Want You, I Need You
2	2	**PLATTERS** (Mercury)	My Prayer / It Isn't Right / Heaven On Earth
3	3	**DORIS DAY** (Columbia)	Whatever Will Be, Will Be
4	4	**HUGO WINTERHALTER** (Victor)	Canadian Sunset
5	6	**PATIENCE & PRUDENCE** (Liberty)	Tonight You Belong To Me
6	5	**BILL DOGGETT** (King)	Honky Tonk
7	7	**PATTI PAGE** (Mercury)	Allegheny Moon
8		**JOHNNIE RAY** (Columbia)	Walking In The Rain
9		**SANFORD CLARK** (Dot)	The Fool
10		**EDDIE HEYWOOD** (Mercury)	Soft, Summer Breeze

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†CANADIAN SUNSET	Meridian
2	1	*WHATEVER WILL BE, WILL BE	Artists
3	4	†DON'T BE CRUEL	Shalimar-P
4	3	*MY PRAYER	Shapiro-B
5	5	*ALLEGHENY MOON	Oxford
6	7	*TONIGHT YOU BELONG TO ME	BVC
7	6	†HOUND DOG	Presley-L
8	10	†SOFT, SUMMER BREEZE	Regent
9	9	†HONKY TONK	Billace
10	8	*SONG FOR A SUMMER NIGHT	April

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter C. Tripp—WMGM—New York	Carl Loucks—WELI—New Haven	Lou Dennis—WBRY—Waterbury	Jack Rowzie—WWDC—Washington	Howie Leonard—WPOR—Portland	Sherm Feller—WVDA—Boston	Dick Smith—WORC—Worcester	Alan Owen—WMID—Atlantic City	Tom Durand—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Joe Deane—WBBF—Rochester	Al Melkzer—WHEN—Syracuse	Bud Brees—WPEN—Philadelphia	Arlie S. Huff—WICE—Providence	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Jan Andree—WNDB—Daytona Beach	Bob N. Perry—WCKR—Miami	David Dreis—KENT—Shreveport	John Wrisley—WIS—Columbia	Bill Dawson—WQOK—Greenville	Bob Larimer—WSIX—Nashville	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Bill Evans—WIND—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Steve Cannoon—WLOL—St. Paul-Mpls.	Tom Edwards—WERE—Cleveland	Chuck Brinkman—WJER—Dover	Gene Piatt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Earl McDaniel—KPOP—Los Angeles	Russ Coglin—KROW—Oakland	Frank Darien—KSJO—San Jose	Bill Previtti—KGGM—Albuquerque	Jim French—KING—Seattle	TOTAL POINTS
1	1	8	Elvis Presley	Victor	†Don't Be Cruel	1	1	1	1	..	..	1	2	..	2	7	6	..	2	6	..	4	..	..	..	..	..	2	..	4	..	..	2	1	..	8	..	1	..	4	..	4	6	8	..	168
2	4	8	Patience & Prudence	Liberty	*Tonight You Belong to Me	5	7	2	2	..	5	..	1	5	3	..	1	1	5	..	..	..	..	1	4	4	..	7	2	7	..	..	..	4	..	..	8	..	3	4	..	2	7	10	164
3	2	13	Platters	Mercury	*My Prayer	2	..	3	..	10	..	..	..	..	..	..	3	..	1	10	1	..	5	10	..	..	..	..	1	..	..	..	..	..	..	2	..	..	3	1	..	2	5	..	..	107
4	3	12	Hugo Winterhalter	Victor	†Canadian Sunset	4	8	..	..	..	1	..	4	..	..	5	2	..	..	..	..	..	2	..	..	1	..	10	..	3	2	..	..	..	..	10	9	..	4	6	..	1	9	..	..	106
5	5	13	Doris Day	Columbia	*Whatever Will Be, Will Be	6	..	7	..	..	9	..	3	2	..	..	8	10	3	..	..	..	9	..	2	7	2	..	..	2	..	..	..	10	..	3	..	..	..	..	3	..	2	..	99
6	10	8	Andy Williams	Cadence	†Canadian Sunset	..	8	..	..	..	..	..	..	8	..	5	2	2	7	9	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	1	6	77
7	18	9	Jerry Vale	Columbia	†You Don't Know Me	..	4	..	..	..	3	..	..	..	6	1	..	8	6	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	2	..	..	..	8	..	..	..	71
8	9	5	Bill Doggett	King	†Honky Tonk	..	..	..	3	1	..	3	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	..	3	..	70
9	7	8	Elvis Presley	Victor	†Hound Dog	3	3	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	3	..	..	..	..	..	..	..	..	..	5	..	6	..	..	5	..	..	..	..	..	57
10	8	8	Mitch Miller	Columbia	*Song for a Summer Night	..	..	..	..	..	8	..	..	..	..	6	..	3	..	5	..	..	..	..	7	..	4	..	6	..	..	..	..	..	..	..	..	6	..	8	..	8	6	..	54
11	11	3	Johnnie Ray	Columbia	†Walking in the Rain	..	..	10	6	..	..	4	10	..	5	..	..	..	..	1	..	..	..	..	..	..	..	5	10	..	..	..	6	2	..	..	..	..	..	..	..	..	..	..	51
12	41	5	LeRoy Holmes	MGM	*White Lilacs Bloom Again	..	..	..	..	2	2	..	..	..	..	..	..	4	..	..	6	..	..	..	9	..	1	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	46
13A	28	3	Gogi Grant	Era	†You're in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	9	..	..	5	..	..	..	..	10	..	..	..	..	..	..	..	2	..	7	8	1	..	..	1	45
13B	13	6	Al Hibbler	Decca	†Lights Go Down Low	..	..	9	..	..	..	8	..	..	..	..	..	..	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	1	4	..	45
15	34	2	Pat Boone	Dot	*Friendly Persuasion	..	..	7	..	..	..	9	..	..	..	10	..	..	..	..	7	..	..	..	10	..	..	..	..	..	..	1	7	..	5	..	3	..	..	..	7	..	..	..	44
16	23	4	Four Lads	Columbia	*Bus Stop Song	10	..	..	..	..	..	5	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	4	5	..	3	..	..	..	5	..	..	..	43
17	44	4	Vaughn Monroe	Victor	*In Middle of the House	..	..	..	..	3	4	10	..	..	..	..	9	..	..	5	..	..	..	..	..	..	9	6	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	41
18	6	16	Patti Page	Mercury	*Allegheny Moon	7	..	..	..	..	..	..	..	..	..	..	5	7	10	..	..	8	7	..	3	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	7	..	..	..	40
19	29	4	Billy Vaughn	Dot	*White Lilacs Bloom Again	..	..	..	..	2	..	..	..	7	..	..	..	8	..	..	..	..	6	..	6	..	..	7	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	38
20	32	12	Nat (King) Cole	Capitol	†All There Is to That	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	4	..	6	..	..	..	10	4	..	..	..	..	4	..	..	..	37
21	25	12	Eddie Heywood	Mercury	†Soft, Summer Breeze	9	..	..	..	..	..	..	..	..	4	7	6	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	34
22A	19	9	Eileen Rodgers	Columbia	†Miracle of Love	..	..	5	5	4	..	..	..	..	..	9	..	9	8	..	10	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	31
22B	34	3	Four Lads	Columbia	*A House With Love in It	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	8	..	..	1	..	..	..	..	..	..	..	..	31
24	..	2	Jane Powell	Verve	*True Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	30
25	..	1	Margaret Whiting	Capitol	*True Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
26A	29	11	Artie Wayne	Liberty	*Angel	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	..	6	..	..	..	..	20
26B	..	2	Tracy Twins	Reserve	*Tonight You Belong to Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	4	..	6	..	..	..	..	..	..	..	..	..	..	20
28A	..	17	Chordettes	Cadence	*Born to Be With You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	..	..	..	..	..	..	19
28B	..	6	Perry Como	Victor	*Somebody Up There	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10	..	..	..	..	..	..	..	..	19
30	24	2	Jim Lowe	Dot	†The Green Door	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
31A	..	1	Crosby & Armstrong	Capitol	*Now You Has Jazz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
31B	15	4	Billy Ward & Dominos	Decca	†St. Teresa of the Roses	..	..	..	..	..	2	..	4	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
33A	22	6	Georgia Gibbs	Mercury	†Happiness Street	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9	..	..	16
33B	37	3	Platters	Mercury	†Heaven on Earth	..	6	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
35A	41	2	McGuire Sisters	Coral	*Every Day of My Life	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	3	9	..	..	..	..	..	..	..	..	..	13
35B	..	2	Carmen MacRae	Decca	†You Don't Know Me	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	13
35C	..	1	Ann Shelton	Columbia	†Lay Down Your Arms	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38A	19	4	Helmut Zacharias	Decca	*White Lilacs Bloom Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	10	..	..	..	..	..	..	10	..	..	12
38B	..	1	Pat Boone	Dot	†Chains of Love	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	12
38C	..	1	Chordettes	Cadence	†Lay Down Your Arms	..	..	..	10	..	..	..	9	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
38D	32	4	G-Clefs	Pilgrim	†Ka Ding Dong	..	9	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	12
42A	..	2	Ames Bros	Victor	†Summer Sweetheart	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42B	..	2	Florian Zabach	Mercury	*White Lilacs Bloom Again	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	11
44A	34	9	Eydie Gorme	ABC-Par	*Mama, Teach Me to Dance	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	8	..	..	10	..	..	..	..	8
44B	..	1	Don Cherry	Columbia	*Namely You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	..	..	7	8

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RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Record)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	2	ELVIS PRESLEY (Victor) "Don't Be Cruel"	1	1	..	1	2	3	..	3	2	1	2	1	1	2	3	1	8	7	1	5	153
2	1	PLATTERS (Mercury) "My Prayer"	2	..	1	..	1	4	9	..	3	2	1	..	2	5	..	..	10	1	..	4	98
3	4	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	3	3	3	7	4	..	1	..	5	..	5	7	7	10	..	5	3	5	..	2	98
4	2	ELVIS PRESLEY (Victor) "Hound Dog"	..	..	2	3	8	2	3	..	1	..	3	..	4	..	..	2	1	3	5	..	95
5	5	HUGO WINTERHALTER (Victor) "Canadian Sunset"	4	2	6	..	..	..	5	..	6	..	4	..	3	..	..	..	4	2	2	6	77
6	7	PATIENCE & PRUDENCE (Liberty) "Tonight You Belong to Me"	5	10	7	..	7	5	..	4	7	..	7	4	6	7	2	..	..	6	..	1	76
7	6	BILL DOGGETT (King) "Honky Tonk"	6	4	5	2	..	..	..	..	4	3	6	..	..	4	..	..	2	5	..	3	74
8	10	SANFORD CLARK (Dot) "The Fool"	7	..	..	..	..	..	..	..	9	..	10	..	..	1	10	4	..	..	3	7	37
9A	17	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze"	..	9	4	..	5	..	..	1	..	..	..	6	9	..	..	..	..	9	9	..	36
9B	14	ANDY WILLIAMS (Cadence) "Canadian Sunset"	..	..	..	..	3	1	..	2	..	..	..	2	..	..	..	..	..	..	..	..	36
11	9	PATTI PAGE (Mercury) "Allegheny Moon"	8	..	..	..	9	8	4	6	10	..	8	..	5	8	..	..	..	..	..	..	33
12	10	MITCH MILLER (Columbia) "Song for a Summer Night"	..	..	..	..	10	..	10	5	..	..	9	8	8	..	6	10	..	10	4	..	30
13	15	JOHNNIE RAY (Columbia) "Walking in the Rain"	10	..	..	4	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	26
14	21	JERRY VALE (Columbia) "You Don't Know Me"	..	8	..	..	..	..	..	9	..	..	..	..	..	..	5	..	5	..	..	..	17
15	25	HELMUT ZACHARIAS (Decca) "When the White Lilacs Bloom Again"	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	3	..	..	..	..	12
16A	19	NAT (KING) COLE (Capitol) "That's All There Is to That"	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7	..	11
16B	20	PAT BOONE (Dot) "Chains of Love"	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6	..	..	..	11
18	12	GENE VINCENT (Capitol) "Be-Bop-a-Lula"	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	6	..	10
19	16	AL HIBBLER (Decca) "After the Lights Go Down Low"	..	6	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	9
20A	22	PAT BOONE (Dot) "I Almost Lost My Mind"	..	..	..	..	7	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
20B	..	PLATTERS (Mercury) "It Isn't Right"	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	8
22	23	CROSBY & KELLY (Capitol) "True Love"	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	7
23A	8	BUCHANAN & GOODMAN (Luniverse) "Flying Saucer"	9	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	10	..	6
23B	17	GOGI GRANT (Era) "Wayward Wind"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	8	6
23C	..	JANE POWELL (Verve) "True Love"	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6

1	2	3	4	5	6	7	8	9	10
EDDY DUCHIN STORY Film Soundtrack Decca DL 8289	MY FAIR LADY Broadway Cast Columbia OL 5090	CALYPSO Harry Belafonte Victor LPM 1248 EPA 1248	KING AND I Film Soundtrack Capitol EAP 740	ELVIS PRESLEY Elvis Presley Victor LPM 1254 EPB 1254	HIGH SOCIETY Film Soundtrack Capitol W 750	SONGS FOR SWINGING LOVERS Frank Sinatra Capitol W 653 EAP 653	OKLAHOMA! Film Soundtrack Capitol SAO 595 SDM 595	THE PLATTERS Mercury MG 20146	CAROUSEL Film Soundtrack Capitol W 694 EDM 694

Epic's Epic Aug.; Three-Way Hike

Epic Records hit a hot selling stride in August to pull the diskery's returns far ahead of the similar sales period in 1955.

The Columbia Records' subsid reported a 500% increase over August '55 sales in the pop album field, an 80% increase in the classical line, while its pop single sales jumped ahead by 100%.

Leaders in the pop singles field were Somethin' Smith's "Heartaches" and The Four Coins' "Manhattan Serenade." Bestsellers in the pop album field are Leonard McClain's "Theatre Organ in Hi-Fi," Somethin' Smith's "Come to Broadway" and Lester Lanin's dance music album.

BRIT.'S 'WEEKEND JAZZ' AT HOLIDAY CAMPS

London, Sept. 18.

A British jazz weekend, to be held at a holiday camp on the coast, is being promoted by Tony Hughes, who originated the "Jazz from London" unit. The weekend will run from Friday (Sept. 28) through Sunday.

Among the bands lined up for the weekend are Ted Heath, Johnny Dankworth, Freddy Randall, Eric Delaney, The Kirchins and Eric Winstone. Smaller groups include the Tony Kinsey Quintet and Tony Crombie's Rock and Roll group.

Program will include recitals, jam sessions, concerts, discussions and lectures. There'll also be contests for a Miss Jazz, the best modern group, the best male and female singers and the best modern singing group. There'll be facilities for free personal tuition.

Col Brass to Bermuda To Blueprint '57 Drive

With its 1956 program in operational order, Columbia Records execs are heading for Bermuda tomorrow (Thurs.) for a "let's get away from it all" confab on the '57 campaign. Last year the Col braintrusters holed up in Peekskill (N.Y.) and the year before they trekked to Miami for the blueprint meets.

Leading the Bermuda safari will be Col prexy Goddard Lieberson. Others in the trek include national sales veep Hal Cook, operational veep Herb Greenspon, administrative veep Al Earle and publicity chief Debbie Ishlon. Other staffers in on the Bermuda planning meet are Art Schwartz, Bill Gallagher, Milt Selkowitz, Jack Lutz and Stan Kavan. The confab will run through Sept. 25.

Finkelstein to Head Bar Assn. Copyright Div.

Herman Finkelstein, general counsel for the American Society of Composers, Authors & Publishers, has been named head of the copyright division of the Patents, Trademarks & Copyright Section of the American Bar Assn. In that capacity, Finkelstein will supervise a half-dozen committees covering copyright law revision, Copyright Office affairs, international copyright relations and conventions, program for the revision of the Copyright Act, program for protection of industrial designs and related rights.

Finkelstein has also been named chairman of the Committee on Copyrights for the New York City Bar Assn.

Chelsea New Diskery

Latest indie to enter the disk race is Chelsea Records headed up by Jerry Leeds. Label already has pacted singer Gwen Tynes, orch leader Clark McClennan and the Silhouettes Quartet, a femme vocal group.

Michaelis Record Co.'s 'Gabs With the Greats'

Arnold Michaelis, former CBS staff producer and lately with Columbia Records Masterworks Division, has started his own recording firm which will wax interviews with noted personalities. First platter, a gabfest with Democratic nominee Adlai Stevenson recorded at his Libertyville, (Ill.) farm, goes into release Sept. 23. President Eisenhower will set down his thoughts in an interview to take place in Gettysburg Nov. 7.

Others arranged by Michaelis include Mrs. Eleanor Roosevelt, Prime Minister Nehru of India, former Premier Mendes-France of France and Yugoslavia's Marshall Tito. Talks will also be recorded on video tape. Michaelis will release under the AMI label.

Hampton Adds UK Time

London, Sept. 18.

Further dates have now been announced for the Lionel Hampton band in Britain.

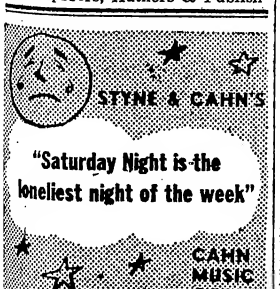
Following their opening concert at Empress Hall, Earl's Court, London on Sunday, Oct. 21, the orch will play successive dates at Ramsgate, Bristol, Norwich, Hanley, York, Liverpool, Manchester, Sheffield, Wolverhampton, Glasgow, Edinburgh, Newcastle and Bradford.

Mills' Brit. School

London, Sept. 11.

In line with its drive in the educational and standard field, Mills Music, Ltd., will launch a special summer school of music with a faculty of England's top musicians and teachers.

New compositions will be given a showcasing by the resident orch under the direction of Charles Groves.



On The Upbeat

New York

The Three Jays, juve combo formed by **Buck Ram**, pacted with RCA Victor. Trio cut its first four sides for the label last week . . . Title of the **Don Gillis** musical adaption of **Dr. Norman Vincent Peale's** upcoming tome is "The Coming of the King" . . . **Stan Pat** has given up his personal management operation and disk jockey work (WTTM, Trenton) to take over midwestern record promotion for the RKO-Unique label headquartering in Chicago . . . **Nat King Cole** begins a four-week engagement at the Copacabana Nov. 1 . . . **Sammy Kaye** played a party date for the National Assn. of Insurance Agents' convention at New York's Waldorf-Astoria yesterday (Tues.) . . . Thrush **Judy Gaye** currently at the Copacabana Lounge.

The Rover Boys begin a two-week engagement at Fack's No. 2, San Francisco, Oct. 3 . . . **Robert Bagar** now running a disk review column in the N. Y. Journal-American . . . **Morganna King** set for a 10-day stint at the Celebrity Room, Philly, beginning Oct. 4 . . . Singer **Barbara Black** pacted to Russell Representatives . . . **Toni Carroll**, new MGM warbler, kicking off her new disk, "Think Twice" and "Goodnight, My Love, Goodnight," via a tour of the deejays in the east and midwest.

Joni James makes her first appearance on **Steve Allen's** show Sept. 23 . . . **Al Calder** back at his New York beat after a promotion trip for **The Four Aces'** Decca slicing of "You Can't Run Away From It" for Columbia Pictures Music Co. . . . **Mitzi Mason** set to record for Moss Records.

Hollywood

Max Steiner inked by RKO to score "The Day They Gave Babies Away" . . . **Sammy Fain** penning new material for a new Epic album which **Lillian Roth** will cut . . . **Tim Gayle**, vet music flack, moving into the industrial relations field in addition to his music activities . . . **Helen Deutsch-Jerry Livingston** score for NBC spec "Jack and the Beanstalk" expanded to nine songs . . . **Dick Winslow** and **Stan Keyawa** writing special material for the new single act **Allan Copeland** will essay . . . **Nelson Riddle** talking a deal to score two pix annually at RKO . . . **Nat King Cole** has recorded three new albums for Capitol, one of which is with a trio, first in almost five years.

Sammy Cahn, vet tunesmith, screen-bowed in Paramount's "Beau James." He plays role of a music arranger . . . Singer **Wade Willis** inked arrangers **Joe Hooven** and **Bert Pellish** . . . **Victor Young** set to score Paramount's "The Joker Is Wild," **Joe E. Lewis** biopic . . . **Harpo Marx** has cut a 13-side LP package of mood melodies for Mercury in a three-day session . . . **Perez Prado** inked a new RCA Victor pact prior to departing for Japan . . . **Dick Kallman**, Decca recording artist, signed by UI to make his pic debut in a **Will Cowan** musical featuret . . . **Henry (Hank) Mancini**, UI composer signed by Liberty Records.

Chicago

Lionel Hampton plays the Loop Lounge, Cleveland, Sept. 24 for a single frame . . . **Charlie Ventura** opening at Blue Note tonight (Wed.) for a single frame; **Matt Dennis** and **Phineas Newbourne Jr.** segue next Wednesday (26) for a two-frame stint . . . **Russ Carlyle** currently doing one-niters in the midwest . . . **Charlie Mingus** pacted for Modern Jazz Room Oct. 10 for two stanzas . . . **Jeri Southern** into Mr. Kelly's Nov. 7 for three weeks . . . **Jimmy Palmer** opens at Lake Club, Springfield, Oct. 1 for 12 days . . . **J. J. Johnson** Quintet into Modern Jazz Room next Wednesday (26) for two frames . .

Pittsburgh

Nick Parillo's four-piece combo into new Diamond Room downtown . . . **Del Monaco** quartet now at Holiday House, replacing **Bill Bickel Trio** and alternating with **Luke Riley** band . . . **Al Cord** has replaced **Art Petrocelli** on sax with **Artie Arnell** outfit . . . **Mary Ellen** threesome held over for another week at Ankara . . . **Dan Mastri** and **Deuces Wild** go into Midway Lounge for a run along with the **Jazz Femmes**, a threesome . . . **Sarah McLawlor Trio** at Flamingo Hotel for remainder of the month . . . **Lenny Litman's** cocktail lounge at the Pines Plaza, a shopping centre, going in for a jazz policy and has engaged **Chuck LeRoy Isenberg**, vibes player, and his foursome. Leader will be known professionally as **Chuck LeRoy** . . . **Dixieland Band** opened at **Jill Kury's** Showcase in East Liberty **Ramon Padilla Serenaders** into Town House Lounge for a stay . . . **Red Prysock's** band set for Rock 'n' Roll Room week of Oct. 8 . . . **Steve Gibson's Redcaps** did block-busting business last week at Copa and have already been booked back for New Year's week as result . . . **Four Coins** follow **McGuire Sisters** into Twin Coaches late this month.

San Francisco

Anson Weeks' orch opened at Sheraton-Palace Hotel's Palace Corner Thursday (13) . . . **Maya Angelou** has signed with Liberty . . . **Earl Hines** will cut another LP for Fantasy this fall . . . **Turk Murphy** and **Barbara Dane** have signed to stay with the Tin Angel until end of the year . . . **Marty Marsala's** new group is at Storyville.

San Antonio

Georges Trudeau orch has replaced the **Buddy Waples** band at St. Anthony Hotel, with Waples and crew off for an engagement at the Van Cleve Hotel, Dayton, O. . . . **Hank Thompson** orch will play a Halloween one-nighter at Municipal Auditorium Oct. 31, with **Woody Herman** orch slated for a single Nov. 19.

A cute novelty with a lilting beat!

WAIT LITTLE DARLING

Recorded by KAY CEE JONES on Decca

MILLS MUSIC, INC.

PROGRAM TO-DAY

YESTERDAY'S

FLAPPERETTE

Music by JESSE GREER

Published by MILLS MUSIC

1619 Broadway, N. Y. 19

Another BMI "Pin Up" Hit

YOUNG LOVE

RECORDED BY THE ROVER BOYS.....ABC Paramount

Published by SHELDON MUSIC, INC.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1A	3	†Canadian Sunset (Meridian)	3	2	2	2	2	3	5	3	3	2	1	4	100
1B	1	*Whatever Will Be (Artists)	2	10	1	1	3	4	4	1	2	1	2	1	100
3	2	*Allegheny Moon (Oxford)	1	5	7	3	1	2	..	2	1	4	3	2	90
4	7	†Soft, Summer Breeze (Regent)	6	..	5	7	4	5	1	6	10	3	6	10	58
5	4	*My Prayer (Shapiro-B)	8	..	9	4	8	10	2	4	4	7	4	6	55
6	5	†Wayward Wind (Warman)	10	1	..	6	..	..	6	5	5	8	8	3	47
7	9	*Tonight You Belong to Me (BVC)	5	7	4	10	5	1	..	10	..	5	..	9	43
8	6	*Song for Summer Night (April)	4	..	..	5	..	8	..	8	6	6	5	8	38
9	10	†Don't Be Cruel (Shalimar-P)	7	..	6	9	6	..	..	9	7	..	..	5	28
10	8	*Street Where You Live (Chappell)	..	..	3	8	..	7	..	..	8	..	7	..	22
11	13	*True Love (Buxton Hill)	..	8	..	..	9	6	..	..	..	..	..	7	14
12	..	†You Don't Know Me (H&R)	..	6	8	..	..	9	..	..	..	..	9	..	12
13A	..	†Happiness Street (Planetary)	9	..	..	..	10	..	..	..	..	..	..	..	3
13B	13	†Hound Dog (P&L)	..	..	..	..	..	..	..	..	9	10	..	..	3
13C	12	*When White Lilacs Bloom (Harms)	..	..	10	..	..	..	..	..	..	9	..	..	3

Inside Stuff—Music

RCA Victor's album, "The President's Favorite Music," was conceived by Victor album chief George R. Marek after getting word Ike's developing taste for music. In drawing up the repertory for the album, the President was not directly involved, but Marek worked closely with the Committee of Arts and Sciences for Eisenhower (CASE), headed by Robert Rogers, former owner of the "good music" station, WMGS, in Washington, D.C. Rogers, it's understood, was in close touch with Sherman Adams, the President's top assistant, on the album.

"Autumn Concerto," European click with more than 20 diskings, is getting a similar diskery push in the U.S. Already cut are versions by Melachrino (RCA Victor), Carmen Cavallaro (Decca), Richard Hayman (Mercury), Billy Vaughan (Dot), Frank Pourcel (Capitol) and Ted Heath (London). Paul Siegel, who published the tune here, also is releasing a slicing by Johnny Dorelli via his indie Seagull label. Tune, published in Italy by Edizioni Leonardi. was written by C. Bargoni. English lyrics have been added by Parsons-Turner and Siegel.

"Popular misconceptions of Canada" are scored by Gord Atkinson of radio station CFRA in his Ottawa Citizen column. "While I think the words to 'Canadian Sunset' are tasteful and rather clever," he writes, "the author still had to include a few cliches—'Cold, cold was the wind' and 'There on that ski trail I saw you standing.' It would be novel if some day one of our American cousins wrote a story or a song about Canada that didn't refer to snow, ice, lumberjacks, Eskimos or the Yukon!"

Patience & Prudence, the young sister team which has been clicking on "Tonight You Belong To Me" on the Coast Liberty label, are the daughters of a Coast musician who cut the tunes on his home tape recorder as an experiment and then sold the tape to the diskery. Patience, 14, and Prudence, 11, whose family name is McIntire, made their first professional appearance on the Perry Como NBC-TV show Saturday (15).

"Cool It, Baby," a rock 'n' roll tune which was used in the 20th-Fox film, "Teenage Rebel," is getting an unusual repeat in another 20th-film, "Do-Re-Mi," with the Eddie Fontaine Coral disk being used in both cases. Another rock 'n' roll tune, "Rock Around The Clock," also was exposed in two films recently via "Blackboard Jungle" and a pic based on the song title.

The Mary Kaye Trio has been signed by Bryna Productions to sing the title tune in the pic, "Spring Reunion," over the main title credits. They will also record it for Decca. Trio will be paid a flat $15,000 for the film stint, which incidentally is their first pic chore. Kaye Trio is currently at the Crescendo, Hollywood.

MOM to Bat On Hub Jukebox Rap

Boston, Sept. 18.

Jukebox ops are protesting a proposed $50 per machine yearly licensing fee by the Boston City Council, which together with the $50 each city and state Sunday licensing fee would boost the license tab to $150. At a meeting of the council and reps of Music Operators of Massachusetts Inc., it was suggested that a compromise be worked out.

This week, David J. Baker, prexy of MOM, said the association is proposing a $20 per machine fee with provision that a seven-day license be issued and that jukeboxes be divorced from licensing fees proposed for public places offering tv and radio entertainment.

A Solid Ballad Hit!

EV'RY DAY OF MY LIFE

MILLER MUSIC CORPORATION

THE 4 VOICES

THE TIES THAT BIND

COLUMBIA

AMERICAN MUSIC, INC

Old Church-Educ'l Pub, Pitt Volkwein's Goes Pop

Pittsburgh, Sept. 18.

Volkwein's, the oldest music house in Pittsburgh and occasional sheet publisher, but only of church, educational and school music, has entered the pop field for the first time with two tunes written by a local composer, Churchill Kohlman, who wrote "Cry," one of Johnnie Ray's earliest and biggest hits. Kohlman's pair are "I Hurt So Easy" and "Escape," and Volkwein's now has them on the stands. Heads of firm expect to move into the pop field more extensively, they say, now that they've made the break.

"I Hurt So Easy" already has been waxed by a Pittsburgh singer, Chuck Payne, on the indie Atlas label.

Cap District Managers In 2-Day Coast Huddles

Hollywood, Sept. 18.

District sales managers of Capitol Records meet tomorrow (Wed.) and the following day in the Capitol Tower to discuss sales, promotion and merchandising plans for the balance of the year and 1957.

Sessions to be conducted by Glenn E. Wallichs, prexy of Cap, will also be attended by Lloyd W. Dunn, sales and merchandising veepee; J. K. Maitland, national director of sales, and Gordon R. Frazer, national director of merchandising.

THE HIT OF THE WEEK

CONNIE FRANCIS

My Sailor Boy MGM 12335

Everyone Needs Someone K 12335

M-G-M Records

N.Y. Cafes Wishing Upon a Star or Two To Hold Up B.O. in Pre-Election Span

Official start of the N. Y. nitery season indicates a plush beginning for the cafes. The operators think that the pre-election doldrums will be overcome by stronger-than-usual headliners and that the fall start will be sufficiently big to carry them over the post-Thanksgiving Day to Christmas hurdle.

Late September and October are traditionally among the best of the year since everybody's back from the summer resorts and it's still too early to think of hitting the southern climes. In addition, the town gets a large number of commercial visitors which ups the cafe intake considerably. But this doesn't necessarily apply in a Presidential election year.

The major N. Y. cafes are fairly well stocked with headliners for the time being. The Copacabana opens tomorrow (Thurs.) with Joe E. Lewis for six weeks, and has already signed Frank Sinatra to go in for a January stand. Copa's problems are taken care of for some time. The Versailles opens with Edith Piaf tonight (Wed.) and follows with Dorothy Lamour. The Latin Quarter has a solid bank of topliners starting with the Mills Bros. opening Sunday (23) and following with a list that includes Frankie Laine and George Jessel.

On the outskirts, Ben Maksik's Town & Country Club, Brooklyn, is making a determined effort to fill up its 1,750-seater. With the booking of Milton Berle, who goes in Dec. 19 for two weeks, preceded by the Ritz Bros., who open next week (26), the operator is making an all-out bid for the banquet trade. Of course, with these high-powered headliners, Maksik is banking on a heavy share of motorists, but bulk of the business will come from organizations buying out huge blocks of tables.

The Boulevard at Rego Park, L. I., isn't committing itself to as heavy a financial load as the T&C. It will rely throughout the season on record names in a bid for the great number of youngsters in the Long Island area. However, even with disk names, the Boulevard's banquet sector is still going after organizations. Sometimes the sales department has to do some fast talking to overcome the seeming contradiction of pitching record names for the mature heads of organizations that make the commitments for the banquet trade. However, with the diskers generally comes a comic as a talking point for these older elements.

BURLESQUE MAKING COMEBACK IN PITT

Pittsburgh, Sept. 18.

Burlesque, which looked dead and buried here after Casino folded early this year, is coming back again this season. Diamond Street Theatre, which was operated for long time by late George Jaffe and then leased to I. Hirst Enterprises following Jaffe's death, has been released to Frank Bryan and Frank Engel, who run stripperies in Boston, Cleveland, Canton and Baltimore.

They've sent Murray Shoib here to manage the theatre, which will run continuous burlesque along with subsequent-run pictures, opening Sept. 20 with Betty Rowland and Jack Mann as headliners and Par's "The Bridges at Toko-Ri." House was to have teed off a week earlier, but fire department insisted that a flock of improvements had to be installed to comply with safety regulations. Those are now being made.

Goofers' Vegas Switch

The Goofers are switching their Las Vegas allegiance from the Flamingo Hotel to the New Frontier. The new one-year pact with the New Frontier calls for three four-week engagements.

The combo wound up a two-year pact with the Flamingo at the end of August. The New Frontier deal kicks off Oct. 29 with Ella Fitzgerald heading up the bill. Deal was set by Music Corp of America and Mannie Greenfield Goofers' manager.

Katleman in the Clear On 'Slapped Around' Suit

Los Angles, Sept. 18.

A Superior Court jury decided in favor of Beldon Katleman, director of El Rancho Vegas, Las Vegas, in the $3,000,000 damage suit brought by contractor John D. Maher. Latter charged he had been held prisoner and "slapped around" at the desert resort in 1953. Maher acted as his own attorney.

Suit charged Katleman imprisoned Maher for 12 hours over $400 worth of checks which he cashed for gambling purposes and which were not backed by funds at the bank.

Katleman denied he had ever spoken to Maher before entering Superior Judge Mildred L. Lillie's court and denied the "slapping around."

Ky. Fair Mops Up In Center's Bow; Grid, Autry SRO

Louisville, Sept. 18.

Kentucky State Fair, showing for the first time in the new Kentucky Fair and Exposition Center, readied just in time for the annual event at a cost of $16,000,000, broke all records for nine days (Sept. 7-15), total attendance hitting the 500,000 mark. Admish to the fairgrounds was 50c.

Biggest attendance was racked up Sunday (9), when 105,000 persons were clocked. Big draw was the pro football game between Philadelphia Eagles and Baltimore Colts, a sellout in the Stadium. Fair and Expo Center has parking facilties for 27,000 cars.

Horse Show as usual was the big attraction in the Coliseum, with the Grand Champion being crowned Saturday (15) night. Also as usual, it was a sellout, scaled to $3 for reserved seats. General admish on other nights was $1.25, children 75c. Gene Autry Championship Rodeo, with Gail Davis (Annie Oakley) drew SRO at four shows (13-14), grossing $80,000 at $2-$1.50 scale. Friday (14) was hampered by rain, but Autry and his cowpokes put on the show in the rain. Thursday's (13) rodeo played to standees, and local radio stations aired spot announcements telling public not to come out, as the seats were all sold.

Other attractions at the 1956 Fair were Thrill Day, motorcycle and automobile speedsters, circus acts in the Stadium, a Gospel Quartet Contest, and exhibits of livestock, farm produce, machinery, home skills, business firms, arts and crafts, and many others. Weather was ideal for the big show, only showers coming on Friday (14) night, with no appreciable letup in attendance.

Pitt Deejay Barry Kaye To Try R&R in a Theatre

Pittsburgh, Sept. 18.

The mouth-watering business Alan Freed keeps on doing with rock 'n' roll shows at the Brooklyn Paramount isn't being lost on other deejays and a local platter-spinner is going to try one himself. He's Barry Kaye, disk jockey at WJAS, who's starting out with a one-day experiment next Wednesday (26) at Leona Theatre in Homstead.

Kaye will present, at four performances beginning at 2 p.m., a lineup including LaVern Baker, Carl Perkins, the Monarchs, Sheppard Sisters, Turbans, Big Joe Turner, Moonglows and Choker Campbell's orch.

In past, these r&r entertainments have been put on at 3,800-seat Syria Mosque; this is the first time in a regular theatre. Leona is a 1,000-seater in a neighboring community, and Kaye, of course, has been giving it the exploitation works on his platter programs over WJAS.

Brit. Vaude Dates Cole; Palladium Prowls U. S. Acts

London, Sept. 18.

Nat King Cole and trio are to return to Britain for a six weeks' tour next spring. He was last here three years ago, and it is expected that his new trip will include a date at the London Palladium, probably around mid-April.

Judy Garland is also mentioned for a Palladium spot around the same time.

In connection with top American stars for Palladium variety, Hyman Zahl of Foster's Agency flew to New York last Thursday (13) for discussions with the William Morris Agency.

AGVA to Vox Pop Beef Vs. 20% Tax; Plan H'wood Rally

The American Guild of Variety Artists is working on a rally to take place at the Hollywood Bowl, Hollywood, at which a pitch will be made for the public to work for the repeal of the 20% cabaret tax. It's planned to have some of the top names in the entertainment field to make appearances at this shindig at which the public will be admitted free.

Rally will take place after the Presidential election, but before Nov. 26, when the House Ways and Means Committee is slated to hold hearings on continuation of the present impost. Delay until after the election is so that they can make a pitch to the major networks to air all or portions of the show.

The rally will be arranged through a committee set up recently by the union to work for the elimination of the levy. Gov. Goodwin Knight of California and Eddie Cantor are co-chairmen of the committee.

The tax was originally a wartime measure with all branches of the entertainment and sports field affected. However, all other segments of the amusement field and sports as well have had the impost reduced to 10%, excepting the cabaret section.

Pressure was originally applied by the hotel organizations, but this group passed up a chance to get relief when it refused a bill that would add 5% on tabs in all spots which had music, even the canned variety. Only recently, the American Federation of Musicians made an appropriation to combat the tax, and industrywide committees have been formed. It's been charged that the tax has discouraged trade in the cafes and the number of niteries has been dwindling steadily, with the 20% said to be an important factor in the decline.

Monk's '4-Below' Reprise At His Downstairs, N.Y.

Julius Monk will resume operation of his Downstairs Room, N.Y., next Thursday (27) with a continuation of the "Four Below" display he had last season. Cast will comprise June Ericson, Ceil Cabot, Jack Fletcher and Gerry Matthews.

Monk, at one time the conferencier and talent buyer for Le Ruban Bleu, N. Y., produced this show based on material by Ronnie Graham, Bud McCreary, Tom Jones, Herb Hartig, Bob Arthur, Jim Mahoney and Paul Rosner. Two pianists supply the music.

Sinatra's Leap Frog

Frank Sinatra has set a virtual round-the-world junket early in 1957. Singer will repeat at the Sands Hotel, Las Vegas, during the Christmas-New Year's Eve span thence to New York for a two-week stand at the Copacabana, Jan. 9.

Following his stint at the Jules Podell hospice, Sinatra goes to Australia via London, Rome and Karachi, for a 10-day stand Down Under, and then plays five days in Manila. Joey Bishop will accompany him during this jaunt.

There's a possibility that Sinatra will play a few GI dates in Tokyo, but there's nothing definite yet.

See GM's Motorama Shelved, But Buick Fronts Big Troupe for Roadshow

Although General Motors has been reported in recent months as ready to throw in the towel on its huge Motorama, the giant of industrial extravaganzas, the Buick phase of the corporation's roadshow activities will continue.

Motorama, long one of the most spectacular shows in the industrial field, while likely to be discontinued for this year, may be revived next year, when GM marks its 50th anni, on an even more spectacular basis. However, its continuation after that, except for some extremely important event in GM history, is doubtful.

There are several reasons for the situation. One of the more cogent lies in the fact that for some years there has been no marked change in the models of the various cars to warrant such hoopla as is given the Motorama.

Another factor is the high cost of staging such a show. Some of the published figures on the show have caused criticism among the stockholders. There were reportedly some harsh words leveled at the top executives for the costs involved. One of the more publicized figures of last year, $100,000 for Bob Hope's appearance on the television version of the Motorama, apparently cued a lot of criticism.

It has been reported that costs of the show at the Hotel Waldorf-Astoria, N. Y., were estimated at between $26 and $40 per head. Some of these costs were charged up to the ballyhoo given the various divisions, and much of it went for the GM conclaves of dealers that coincided with the various shows.

However, the furore that accompanied these costs has apparently caused a reconsideration of the role played by the Motorama, still regarded as the top prestige event of the industrial show year.

This event was under the direction of the Kudner ad agency, which will still continue with the Buick Show. Latter event, with a big cast lined up by Mickey Alpert, in charge of the Kudner casting, will take off in Flint for four days next Tuesday (25) and will continue on in Chicago, Oct. 2 for two days; Atlanta, Oct. 8; New York, Oct. 15 for two days; Detroit, Oct. 19 for two days; Los Angeles, Oct. 27, and Ft. Worth, Nov. 1.

The Buick show, one of the more ambitious events, will have a talent lineup including Bert Wheeler, David Burns, Lee Sullivan, Wally Brown, Betty Bruce and Jack Pepper. Scripter is Morrie Ryskind; music and lyrics, Bernie Wayne; costumes, Cecil Beaton; choreography, Robert Sidney, and music under the direction of Max Meth. Joseph Santley directed and casting was by Alpert. Entire project is under the direction of Myron Kirk, v. p. of Kudner.

Gale Subsid Sets Trek For Rock 'n' Roll Show

Gale Agency subsidiary, Super Attractions, has packaged another rock 'n' roller which tees off at the Hershey (Pa.) Arena, Sept. 28, and continues on at the Maple Leaf Gardens, Toronto, the following day, and the Forum Montreal on the 30th. Layout then takes a 10-day hiatus because of the absence of headliner Bill Haley, who returns home for a while and resumes again Oct. 11. Layout will wind up Dec. 2.

In the show will be Haley & Comets, The Platters, Frankie Lymon & Teenagers, Clyde McPhatter, The Clovers, Chuck Berry, Ella Johnson, Shirley & Lee, Vic Lewis, Shirley Gunther, The Flairs, and the Buddy Johnson orch.

Phila. Sheds Strip On State 'Invite'; Pitt 'On Notice'

Philadelphia, Sept. 18.

Cafemen here bowed to the inevitable and dropped the strippers after chairman Patrick E. Kerwin of the State Liquor Control Board announced a crackdown against all licensed establishments staging immoral "girlie" shows.

"Previous warnings to cease this type of improper entertainment have gone largely unheeded," Kerwin stated. "The Liquor Control Board, accordingly, has specifically instructed its enforcement officers to arrest licensees, operators and participants involved in the staging of lewd, immoral and indecent shows or exhibitions."

At an emergency meeting of the Cafe Owners Assn. of Philadelphia (13) it was decided to cancel all strips and exotics. The cafe ops had no other choice. Under the law licensees are subject to criminal prosecution for such entertainment. The liquor code also provides for suspension or revocation of license.

The decision was sparked with wholesale citations by the board against a score of Philly cafes, plus a full-scale raid by police special squad on Lou's Moravian last week which netted seven strippers and the owners, Sydney Mass. 38, and his father, Joseph Mass, 70.

Walter Wilson, Philly enforcement officer for the board, also made it clear that the recently adopted policy of the cafemen to put on girls who were already "stripped" would not be permitted

The operators group plans a complete reorganization. Membership now must agree to drop objectionable acts and association plans a self-policing program. Behind move lies long resentment of majority of midtown ops, who were forced into flesh shows by competition.

Reports that the crackdown on Philly was coincidental with Pittsburgh cafes bringing in strippers were denied by Kerwin. Board chairman declared policy is not limited to any district or particular official. The action was taken by the administration at Harrisburg a year-and-a-half ago and has been pressed statewide since, he said.

"The same policy will be applied in Pittsburgh as in Philadelphia. All enforcement officers are under the same instructions everywhere in the state. Lewd or obscene shows appearing in Pittsburgh will get the same treatment they received in Philadelphia," Kerwin declared.

Ames Bros. for Brit.

London, Sept. 18.

The Ames Bros. vocal group are to star in variety at the Prince of Wales Theatre for two weeks commencing Nov. 5.

Bernard Delfont has been in negotiation with this group for some time, and it is expected they will also appear at some provincial variety theatres following the Prince of Wales engagement.

AMA'S TALENT SPREAD FOR N.Y. AUTO SHOW

With the General Motors Motorama probably not scheduled for this year, top auto show in the New York area will be under auspices of the Automobile Manufacturers Assn., which will lay out one of the largest budgets ever for a nine-day auto show, at the Coliseum.

Arthur Knorr, former producer at the Roxy Theatre, N. Y., is in charge of production. He will have a book show labeled "America on the Move" with a 32-girl line, in addition to a row of boys, a 16-voice mixed chorus, and a 24-piece band conducted by Gustave Haenchen. June Taylor will do the choreography and Lyn Duddy and Jerry Bresler the lyrics and music.

Talent set so far includes the Blackburn Twins, Elliott Reid, Roberta MacDonald, Midge & Bill Haggett and probably Chaz Chase.

It's the 42d show in New York under AMA auspices. Show was held for many years at the Grand Central Palace, but with Government takeover of that edifice in 1940, was discontinued.

Book for the show will be written by Goodman Ace, Mort Green and George Foster. Advertising Agency in charge is Cunningham & Walsh.

Indie Percenter Playing the Field; Anything From Santa to Supermarket

The indie agent who used to park on the doorsteps of the vaude bookers and come up with huge routes that made the waiting worthwhile, is now finding himself in more types of businesses than ever before. At this point, the indie percenter has to work virtually every major medium to come out ahead. Many find they no longer depend on benefactions of major offices to make a buck.

The agent now has to pave the way for entry of his acts into a lot of fields that used to be strange to him. The indie is finding that he's now buzzing cafe bookers, outdoor buyers, television outlets, club dates, industrial dates and even is soliciting dates in supermarkets. Some are reaching out to bookings in department store windows and on the Santa Claus circuits.

With proper handling, the indie and his acts can find themselves with a bigger income than has been possible in many years. However, the expenses of running an office are similarly the highest in history. With the business veering to names, they have had to readjust and look for the solid novelties and the bread-and-butter acts that can go on in virtually any layout, and price structure must be of the variety that will be attractive to buyers and a category in which the operator cannot be hurt.

Development of most of the fields have become greater since the demise of vaude. In the old days, there was enough work in vaude for the better houses, and club dates used to be played only as a favor to some booker or politico. Since then, the agencies have discovered the casual film, television and industrial shows as bonanzas, and only recently, supermarket outlets have become available. Supermarkets Inc. is worked on a premium basis; a certain amount of purchase makes a buyer eligible for admission to a big name show set up in a theatre.

A little more than a year ago, many indies believed that the major source of income was the package shows put out by the big offices for various types of layouts. They spent a good deal of time attempting to get in on them. However, since then, they've started to expand in several other directions. Many say that such dates as the big industrial shows such as those produced for General Motors, and fairs and tele have helped reestablish the more complete independency of the indies. Thus many feel that they are no longer dependent upon the breaks given them by the major offices.

Bill to Okay Sunday Dances Pushed in Mass.

Boston, Sept. 18.

A bill has been filed in the Massachusetts legislature to permit Sunday dancing, banned in the state since its founding days. The bill, filed by Senate prexy Richard I. Furbush, was advocated by organized labor segments of the musicians and restaurant workers unions.

The bill, which observers see as having chances of success because of its restrictive elements, would allow only recognized fraternal and religious groups to sponsor dances. Authority for issuing the Sunday dancing permits would be vested in the local communities with each city and town making the decisions.

If the bill goes through, it will be the first step in opening up the "blue law" state for Sunday entertainment activity. As it stands now, no legit shows play on Sunday in Boston. Night clubs, operating Sundays, have to cut dancing from acts and no floor dancing is allowed. Only films make for Sunday entertainment in Massachusetts.

Kaye $64,400 in Chi

Chicago, Sept. 18.

Vaude layout headed by Danny Kaye, playing the Shubert Theatre here, took in $64,400 in the first nine days (11 performances). Advances sale was light, but biz perked after critical raves opening night (7).

House is scaled at a $5.50 top.

Pitt Rock 'n' Roll Spot Converts to Jazz Beat

Pittsburgh, Sept. 18.

First rock 'n' roll casualty around these parts is the Midway Lounge downtown. Intime room has dropped the policy after giving it a two-month whirl and gone back to straight jazz again.

Midway, which has long been an in-and-outer here, decided to try r&r on the basis of its phenomenal success at another spot, the Carnival, just a couple of blocks away. Latter spot, however, has enough space to put in a dance floor and Midway doesn't.

Guy Mitchell (& Bride) In Overtime Stint For Grady Hotel's Name Bow

Atlanta, Sept. 18.

Henry Grady Hotel's Paradise Room Thursday (13) inaugurated a new name policy with recording artist Guy Mitchell headlining the first bill.

Room got a fine publicity break along with Mitchell since he and Else Sorensen were married in Bay St. Louis, Miss., the day before he opened here. Miss Sorenson, a native of Copenhagen, is a former model and has been in this country only a couple of years. She met Mitchell in Vancouver, B.C. He came to Atlanta after filling a singing engagement in New Orleans.

Mitchell introduced his bride at his first show and the slim, blonde looker got a big mitt. Mitchell himself proved a crowd-pleaser and showed his appreciation of the applause he got by working 37 minutes instead of his customary 20.

Appearing on bill with Mitchell is Ronnee Hayden, tap dancer. Larry Marvin is emcee and Erv Hinkle orch plays for show and dancing.

Linoleum Co. 'Floor' Show

Bird & Sons, linoleum manufacturers, have put an industrial show on the road. Cast includes Georgie Kaye, Paul Valentine, Milt Douglas & Priscilla, Betti Andrews. In its Waldorf-Astoria, N. Y., presentation last week, Jack Carter was added to the troupe. He doubled out of "Mr. Wonderful."

Show appeared in Chicago Sunday (16), and goes to Philadelphia, Sept. 23; Boston, Sept. 27; Pittsburgh, Oct. 2; Cleveland, Oct. 3; Cincinnati, Oct. 9, and Atlanta, Oct. 11.

Show was produced by the late A. Martin Saunders and was staged and lighted by Monroe B. Hack. Latter is the producer at Camp Tamiment, Tamiment, Pa.

'Davis'

Continued from page 71

denies that his investments have given him any unfair advantage in contracting for legit orchs. He points out that of the nine musicals running in New York, he is only supplying the orch for one, "New Faces."

Davis contended that the logical outcome of the Local 802 move would be to bar any musician, who happens to own a few shares of stock in General Motors, from appearing in an industrial show sponsored by the motor company. He said the rule might also prevent a musician like Archie Bleyer from making disks for Cadence Records, which is owned by Bleyer. Other instances of a similar nature were cited in arguments in his behalf before the Local 802 board.

When Petrillo reversed Local 802's similar resolution a few years ago, he scored the local's leadership for discouraging job opportunities for musicians. The AFM boss said he welcomes anybody who puts money into shows since it means more jobs for his members.

Larry Adler's So. Africa Replacement for Jessel

Johannesburg.

Editor, VARIETY:

You never can tell where show business will lead you. No wonder there is no business like it. What other business wants to be like it? About 30 years ago I saw "The Jazz Singer"," with George Jessel in the title role. The way I saw him was that I didn't have enough money to buy a ticket, and I caught him at the stagedoor and told him I didn't have enough money to buy a ticket and he took me into the theatre himself. So now here I am replacing George Jessel for the Jewish National Fund in South Africa.

On the way out here I read in the Daily Express that the Prime Minister of Malaya, Tenkgu Abdul Rahman, had announced that my entry in their contest for a new National Anthem was the best that he had heard thus far. That is not to say that I have won, but at least he has issued the statement entirely on his own.

Have heard some exceedingly interesting jazz that emanates from the native townships, and the performers are extraordinary. It is the most vital and purely original music that I have heard in quite a long time.

When I finish my tour for the Jewish National Fund I may do one concert for the Johannesburg Festival. This is quite a carry-on for which they are importing the London Symphony Orchestra, Segovia and Claudio Arrau.

Also hope to finish my autobiography for Doubleday called "From Hand to Mouth." I am rewriting from the first draft which was, I regret to say, a bloody bore.

Larry Adler.

BORGE PLANS TO TAKE 1-MAN SHOW TO LONDON

London, Sept. 18.

Victor Borge plans to return to London next spring to do his one-man show in a West End theatre. At the same time, he will probably fill another BBC-TV engagement. Making the announcement prior to sailing back to N.Y., Borge said the show would be for a limited season. He might take the show to the provinces after the London run.

Describing Europe as his mother and America as his father, Borge said he wanted to come back to Europe, and not only for economic advantages. In Britain, he said, BBC-TV had given him his "fastest and greatest surprise" in years of show biz. It carried his reputation to France, although he had never appeared there. He was identified by all the patrons of a Paris restaurant but subsequently realized that ony the waiters were French. The customers were either British or American.

Scot Comic Harry Gordon In Comeback After Kayo

Glasgow, Sept. 18.

Harry Gordon, senior Scot comedian, who has been out of action for almost a year with thrombosis, made his stage comeback at the Alhambra Theatre.

He appeared for a few minutes in a comedy sketch, sharing spotlight with resident comedians Jack Radcliffe and Jimmy Logan in the "Five-Past Eight" revue.

It was comedian's first appearance since his collapse at Aberdeen before a radio broadcast last year, and by way of tuneup for his opening Nov. 23 in pantomime "Robinson Crusoe" at Theatre Royal here.

Gordon commented: "I just wanted to get my feet in the sawdust again, even if it was just for a few minutes."

Newman Booking 'Circus'

Agent Leon Newman, named associate producer of the "Circus" program which bows on ABC-TV starting Oct. 4, will be the buyer of the variety talent for that layout.

Newman last season acted in a similar capacity for "Super Circus," also on that network.

Donna Stevens subbing for Anne Brooks at the Palace, N. Y. Latter dropped out because of laryngitis.

Cuba Looks in the Mirror and Sees Reflection That Resembles Vegas

The Cuban aim to divert Florida money from Las Vegas to Havana will pay off this year. Construction has already started on a $3,500,000 hotel in Havana by a syndicate active in Florida until recently. The aim of the Cuban Government is first to get the U. S. investors in, and then go after the tourists. Another healthy slice of coin will go into the Hilton Havana, also in process of construction.

A direct bit of Las Vegas participation comes in the operation of the Hotel Nacional. Wilbur Clark of the Desert Inn, Las Vegas, is operating there, and for this season has added a wing to the casino and cafe.

Objective of the Cuban government is to make Havana and Veradero Beach second to Las Vegas. The government as well as many in the cafe field believe that they can count for an increasingly higher percentage of tourists coming in from Miami Beach, and with added hotel accommodations as well as additional casinos, tourism will be on the upbeat.

Tourist rise came last year when the Sans Souci started buying names from New York talent agencies, and the Nacional started a nitery policy in its casino. Bulk of the operations didn't pay off heavily, but the hotels and casinos believe that a greater lift will come next year, based on last season's start.

The Cuban spots are inquiring about names this year and indications point ot a lively battle in that area on nitery lures. Whether the Tropicana and Sans Souci will go in for names isn't known as yet, but it's evident that they'll be looking for American talent to bolster the roster of native turns. The Tropicana has a tremendous natural draw and the Sans Souci found that it did nearly as well with a cheap native show last season as it did with a name splash. The Nacional is expected to go in for names during the season, and it's therefore likely that others will follow suit.

The Montmartre, which has presently cut down on its show, is again expected to enlarge its layout and possibility is that they'll be using native lineups.

Philly Spot Booking Jazz on Regular Basis

Philadelphia, Sept. 18.

This area gets a new jazz spot, featuring top name attractions, with the switch of the Red Hill Inn, South Jersey cafe, to a full week policy. Musical showcase is operated by Harvey Husten, WKDN, Camden, N.J. deejay. Husten began presenting jazz names at Red Hill Inn last season for weekend and Sunday dates.

He kicked off the policy with Chris Conner and the Modern Jazz Quartet. The Kai Winding Septet and Helen Merrill opened last week. Spot plays attractions Tuesday through Sunday. Other bookings for season include Duke Ellington, Sept. 18; Billie Holliday, Sept. 25; George Shearing, Oct. 2; Jackie Cain, Roy Kral and Johnny Smith Quartet, Oct. 16; Les Brown, Nov. 6; Dave Brubeck, Nov. 13; and Count Basie, Nov. 30. Mutual web launched a series of remotes from the spot.

Pitt Cafes Want No Part Of Cracker Barrels After Hank Thompson Floppola

Pittsburgh, Sept. 18.

Niteries here, on the alert for something new to lure customers, have decided that hillbilly music isn't the ticket following the poor showing recently of the Hank Thompson unit at John Bertera's Holiday House. Big room on Route 22 had been going along swimmingly since it opened a year ago with conventional entertainment, but Bertera thought perhaps his clientele might be in the mood for a change and booked in Thompson.

It turned out he was wrong. His steady customers stayed away in droves, and in an effort to keep some of them still coming, Bertera hastily booked in a couple of added acts, Jay Kirk, a comedian, and the dancing Evans Family, to bolster the unit. The not-welcome sign will be up at the Holiday House for all hillbilly attractions in the future, Bertera said.

At the same time, Bertera's rivals, who were waiting themselves to see the results, decided they'd better lay off, too, under the unhappy circumstances.

'Flying Saucer'

Continued from page 71

Reeve, Jay & Cee, Monument Music.

As in the Luniverse "Flying Saucer" platter, there are medleyed excerpts or simulations of a number of previously recorded tunes. Among the song titles allegedly infringed upon, without proper license, are "I Almost Lost My Mind," "Picnic," "From the Candy Store On The Corner," "The Great Pretender," "Magic Touch," "My Prayer," "Only You," "Ivory Tower," "Tonight You Belong To Me," 'Give Us This Day," "I Don't Care If The Sun Don't Shine," "My Baby Loves Me," "Stranded In The Jungle," "When My Dream Boat Comes Home," "Don't Blame Me," "Rip It Up," "Treasure of Love," "Transfusion," "Oh Yeah," "Fever," "Houn' Dog," "Money, Honey," "Shake Rattle and Roll," "Casual Look."

The music publishers and diskeries who are backing up the pubs as the technical copyright owners —the phonograph companies somehow, under existing laws, are forfended from litigation, hence must ask the copyright owners for legal support in these issues—naturally take a dim view of the potential defendants in the latest claims by Abeles. Accordingly, a trade ad and leaflet campaign by "The New Flying Saucer" manufacturer offering "$5,000 reward for anyone bootlegging this record" strikes them as ironic.

Abeles is proceeding not only against the labels but the physical manufacturers, the stampers and the distributors for "aiding and abetting."

Scot Troupe Skies In For Canadian, U. S. Dates

Glasgow, Sept. 11.

A vaude unit of Scot comedians and musicians planed out from Prestwick this week for a cross-Canada trek. It's headed by comedians Stanley Baxter and Jimmy Neil, and includes Gordon Mackenzie, tenor; Will Starr, accordionist, and pianist Dennis Woolford. Group will be joined in Canada by Ivy Carey, an exiled Scot singer.

After opening in Montreal, the party is set for a tour embracing Ottawa, Hamilton, Toronto, Fort William, Winnipeg, Saskatoon, Edmonton, Calgary, Vancouver, Powell River, Victoria and Ladysmith. They have other dates in Philadelphia, Manhattan Center, N. Y., and Orange, N. J., winding in Montreal Nov. 7.

Baxter and Neil are due back for rehearsals of Christmas shows at the King's and Empire Theatres, Edinburgh.

Billy Daniels' Polydor Disks in Between Vaude

London, Sept. 11.

Billy Daniels has waxed four titles in London for Polydor, due for release Oct. 11. He is expected to cut further titles for the label (Oct. 8-13) when he appears in variety at the Prince of Wales Theatre, London.

The Prince of Wales dates will conclude a variety tour of 24 weeks which Daniels has carried out in this country.

Tony Martin Returning

Tony Martin is due back in the U. S. next week (27) to ready a fall concert tour.

Singer has been in England for the past three months making a film.

Honolulu Eating Itself Into Big B.O. With Updated Tourist Bait—Luaus

By WALT CHRISTIE

Honolulu, Sept. 18.

The town's going luau mad and four top nitery operators are cashing in on the tourists' desire to sit in on a genuine Hawaiian feast. Accent's on a virtually continuous program of Hawaiian entertainment as guests sit cross-legged on the floor and sample poi and the more palatable tropical foods. (A century ago, roast dog was the main entree, but that's long since given way to roast pig.)

Don the Beachcomber pioneered the modernized luau, attracting several hundred cash customers each Sunday evening. The tab is $12 per head, which isn't too bad when considering that it includes all the rum punches one can stand. Fast-moving show is topped by Rosalie Stephenson and utilizes both Polynesian and Hawaiian singers and dancers. Donn E.R.G. Beach nominally doubles as his own master of ceremonies.

Queen's Surf, one of Spence Weaver's restaurant-nitery operations, moved in on the budget-priced luau field some time ago. Its Sunday night luaus almost invariably draw capacity crowds and, even with the lower-priced tab, offers three hours of entertainment.

Matson Navigation Co., which is beginning to awaken to the lure of carefully tallored tropical shows, recently launched Sunday night luaus on the grounds of the Royal Hawaiian Hotel. Three-hour party gets under way at 6:30 p.m. Ray Kinney, veteran musician-vocalist-emcee, tops the show. Also featured are Pauline Kekahuna Trio, Menehune and Lani Rodriguez. Food-wise, its the best of them all. Kinney, incidentally, works effortlessly and happily.

Henry J. Kaiser's mushrooming Hawaiian Village Hotel has had three major luaus to date, confining them to spasmodic special status rather than on a weekly basis. Fete Sunday (16) featured Alfred Apaka, George Kainapau and Iolani Luahine.

Attendance at these cross-legged shindigs consists almost entirely of tourists. Hometowners, unless they've got to entertain vacationists from the mainland, shun 'em.

From a showmanship standpoint, the marathon entertainment sometimes comes up with dull moments, but the patrons by then are too busy eating and enjoying themselves to let it bother them. There's an aura of fun and fellowship, plus the fascination of picturesque tropical settings, that makes these luaus a must on nearly every tourist's agenda. Do the tourists enjoy luaus? They eat 'em up—literally!

Jane Kean's B'way 'Rock' Straps Pitt Ankara's Anni

Pittsburgh, Sept. 18.

Ankara, one of town's most successful nitery operations, located on Route 51 about 10 miles from downtown, is frantically scouting around for a name to head its 10th anniversary show, opening Oct. 5, now that Betty & Jane Kean have conked out. Comediennes were booked for the date couple of months ago but asked for and were granted out when Jane Kean was signed to replace Jayne Mansfield on Broadway in "Will Success Spoil Rock Hunter?"

Joe Hiller, who books the Ankara, is prowling a replacement on the Coast, where he's been for the last week getting together a big bill for the annual U. S. Steelworkers convention in Los Angeles. If he doesn't latch on to anything out there for the birthday fete, he'll head for New York to try to dig up an act with marquee strength.

Fiddler's Keyboard Buy

Hollywood, Sept. 18.

Jan Rubini, violinist, has purchased the Keyboard Supper Club in Beverly Hills and will open it Sept. 25 under new name of Jan Rubini's Keyboard.

Fiddler will perform, and bring in talent which hasn't previously played nitery dates in L.A. territory.

Lillian Roth's 'Old' Fee (2G) at Hometown Hub

Boston, Sept. 18.

Although Boston-born Lillian Roth's price is now too big for the hometown spot, one of the first on her comeback trail, Al Taxier, boniface at the Bradford Roof, says he has the chirp's promise of an engagement this season at the "old" price.

Miss Roth jumped from $1,500 to $7,500. She went into the Los Angeles Statler for a $5,000-a-week guarantee plus percentage of the cover charge.

Taxier said that Miss Roth had played three engagements of two weeks within 12 months at his Bradford Roof, a record for the spot. He said Miss Roth will play his spot again. Price is reported at $2,000 for the purported special for the Bradford engagement.

Price Named Prez Of AGVA; 2 Posts Getting Recount

George Price was elected president of the American Guild of Variety Artists, thus making a comeback in actor union circles. Price, at one time a president, a couple of years ago became inactive after failure of the Montreal convention to nominate him to AGVA's top post.

Price, who got 711 votes, defeated Harry Richman, who nabbed 393, and Lester Lake of Cincinati, who got 251. He succeeds Joe E. Lewis, who declined a second term.

Although all the returns are in, there are two delegate posts in dispute. The Duncan Sisters are fighting for the delegate-at-large. Vivian Duncan obtained 376, Rosetta 372. In another battle, the Montreal nominees, Armand Marion and Romeo Prusse, are fighting it out. A four-vote difference separates the candidates, with Prusse in the lead 275-271. Recount of the ballots will be made for both offices. The Honest Ballot Assn. is conducting the poll.

The first vice presidency was hooked by incumbent Alan Walker, who got 656. Rajah Raboid and Wally Lane comprised the opposition. Joe Campo retained the second vice presidency with a tally of 309, defeating Irving Grossman, Will Aubrey, Joe Evans, Johnny Gibson and Violet Murray. Jack Gwynne got the nod as third veepee knocking off Jay Lester, Billy Lee, Linda Compton, Sid Marion, Anne O'Connor and Romeo Prusse. Frank Ross was reelected treasurer with 1,115. He was unopposed. Peter Chan, with 671 votes, beat Sally Winthrop, with 603.

Elected to the national board for a three-year term were Midge Jackson, Baltimore; Charlie Bratt, Boston; Lester Lake, Cincinnati; Linda Compton, Cleveland; Jay Lester, Denver; Jack Stanley, New Orleans; Pat Patton, St. Louis; Eddie Bartell, San Francisco; Don George, Seattle; Joe Murphy, Toronto; and delegates-at-large are Gus Van, Penny Singleton, Georgie Price and one of the Duncan Sisters.

Kaye Ballard Drops Pitt For Pic, Storch Subbing

Pittsburgh, Sept. 18.

Kaye Ballard's first nitery booking here in four years, set for week of Oct. 1 at Dore's supper club, had to be postponed indefinitely when comedienne was signed by RKO to replace Carol Channing in "Girl Most Likely" musical with Jane Powell. Larry Storch replaced her.

Miss Ballard last appeared locally at the old Monte Carlo before she began to click on tv and Broadway. Her agent has informed Dore's management that she should be able to fulfill her contract here around the end of November.

Kitt's 135G L. V. Boodle

Las Vegas, Sept. 18.

Eartha Kitt has been signed for a series of dates next year at El Rancho Vegas involving a total of 10 working weeks for which she'll be paid $135,000. It's understood that Beldon Katleman, El Rancho's op, has the option of playing out the commitment in two years.

Miss Kitt has been a regular at this spot having played long terms in that hotel for the last few years.

Mary Driscoll (75) Still Hub Censor

Boston, Sept. 18.

Miss Mary E. Driscoll, colorful 75-year-old chairman of the Boston Licensing Board, a veteran of 32 years, was reappointed by Governor Christian A. Herter last week (13) in a surprise move.

On Tuesday (11), the governor had told the press he would not be reappointing Miss Driscoll this week. Her term in the $9,000 post expired June 4. There were reports a new chairman would be named this year.

Miss Driscoll, reappointed to the board as a Democrat (by the Republican governor), giving the Democrats continued nominal control of the bipartisan board, has been the center of many controversies battling both police and politicos at times. She has been appointed by six governors, five Republican and one Democratic, James M. Curley.

Miss Driscoll has made headline copy throughout over three decades in dealing with Hub nightlife matters. Recently, she cracked down vigorously on Boston liquor establishments for after-hour sales. She has been an outspoken foe of strippers in night spots, gambling and prosties headquartering in night spots.

Frozen Custard Starring As Mont'l Awaits 'Waters'

Montreal, Sept. 18.

From Lili St. Cyr to "Dancing Waters" is quite a gamut.

Montreal's old Gayety Theatre, where Miss St. Cyr and Peaches vied for supremacy—the former winning out—was once Montreal's two-a-day, $2-top vaudery. After a flop legit try, for three years now it's been Radio City Theatre, sometimes grind, sometimes films with French-language, non-strip, stage-shows.

It's now putting in a permanent "Dancing Waters" installation, the fleshless flash having, presumably, pretty well played out its time in N. Y. (at the other Radio City—Music Hall), on the road and at fairs. Rest of the program will be French-language films. Theatre is in, though not far in, the largely French-speaking east end.

House reopens with that policy next week. Meanwhile, marquee dark or lighted, a lobby booth unfalteringly features "Frozen Custard."

Mass. Fairs Chockful O' Name Chirps; Brockton Busts Gate; ESE's Anni Push

Brockton, Mass., Sept. 18.

Brockton Fair ended a seven-day run Saturday (15) with a record 60,000 paid attendance for the final day. The racing program set new record handles for the day and week as $143,238 was wagered on the nine-race program making the week's total handle $507,885.

Fair had the biggest sked of name chirps in the region with Joan Weber, Lillian Briggs, Pat Boone, Tony Pastor orch, Midwestern Hayride, Carl Burnette, the Johnny Burnette trio and the Mariners.

Gate was pegged at $1, moppets under 12 cuffo, and total attendance for the seven days was a record-breaking 240,000.

Rain Hits Fair

W. Springfield, Mass., Sept. 18.

The Eastern States Exposition, biggest fair in the east, opened Saturady (15) looking for a 500,000 gate, but hopes were dimmed with violent rainstorms opening night and Sunday (16).

Dorothy Lamour, Dorothy Collins, Russell Arms, Pat Boone, Eddie Grady and the Commanders are inked for the event, ending Sunday (23), continuing the fair trend in New England this season for name chirps and lads. WBZ-WBZA, Boston and Springfield, tied up with the exposition for its 35th anni, putting on a special sked of broadcasts ranging from ostrich races to disk jock interviews with the name talent.

The exposition is said to be the only successfully operating fair in the nation without a midway or pari-mutual betting. Amusements are carefully selected with no side-shows or games of chance allowed on the grounds.

Along with the singers, the fair has the official 110-piece U. S. Navy tooters with two daily concerts Tuesday (18) through Sunday (23), the Royal Canadian Mounted Police in a "musical ride" each night, and a Dancing Waters unit.

The 123,000 square foot Industrial Arts Bldg. has 200 exhibits this year with a display by 12 exhibitors of German products.

GAC Moves Into Top Outdoor Booking Slot in One Year Due to Two Mergers

General Artists Corp. is now conceded to be the largest supplier of the outdoor talent in the U.S. This office, unknown to the outdoor field a little more than a year ago, has through mergers become the most important source for fair and circus acts as well as jobbers of that kind of act on television dates.

Some time ago, GAC absorbed George A. Hamid & Son, the largest office of its kind in the east, and a short time ago, took over the American operations of Lew & Leslie Grade Agency of London, a major competitor of Hamid in supplying novelty talent to television shows.

Effect of these moves has been the consolidation of bulk of the bookings for fairs and teleshows to GAC. Buyers for vidshows as well as fairs and circuses have found that bulk of the talent is concentrated in this office. Competition, it's averred, has decreased considerably since GAC went into the outdoor field in a big way. GAC's acquisition of the Grade's N.Y. office has also had the effect of changing the facade of the outdoor field. This past summer, GAC's first in the fair field, saw an unusually large number of name shows booked at fairs. Singing names and name bands were booked on outdoor stands that were previously confined to sight acts. Expenditures in many situations went up considerably.

GAC also acquired the exclusive bookings of some highly important situations. Eddie Elkort, who went over to GAC from the Grade office, was the American talent buyer for the Canadian National Exhibition, Toronto, one of the most important outdoor dates on the North American continent. The Grade office regularly imported talent for the Ed Sullivan Show as well.

Curiously enough, GAC has found some formidable opposition in some of the indie agents, particularly Al Dobritch of the Frank Sennes Agency who conceived and booked the Ringling Bros. and Barnum & Bailey Circus acts on the recent Ed Sullivan video show. Scramble to represent the acts made available by the Ringling layout had Dobritch getting a major share.

Another curious aspect in the outdoor booking situation lies in the fact that GAC also houses its own competition. GAC-Hamid, GAC subsidiary which handles the bulk of the outdoor talent, has some terrific competition from Hans Lederer, also with GAC. Lederer, who was formerly with the Grade office went over to GAC, but continues to handle the acts and shows that he had before the amalgamation with Grade. Although, the competition is real, the major beneficiary still remains the parent company.

Russ Morgan to Revive Biltmore, N. Y., Name Orchs

The Bowman Room of the Biltmore Hotel, N.Y., once a haven of name bands, will resume that status starting Sept. 25 with the Russ Morgan orch and Emery Deutsch strings alternating. Room has been off the band standard for five years.

Morgan resumes in the room in which he holds the longevity record. In 1935 he started an engagement there that lasted two years.

Boston Niteries' Talent Spree At Season's Teeoff

Boston, Sept. 18.

Hub night life is booming this week with openings all around town and three legiters at the Wilbur, Plymouth and Colonial brightening the Boylston-Tremont theatre-nitery area.

Blinstrub's brought in the Moro Landis Dancers (12) from Las Vegas, three acts and Marguerite Piazza, opening last night (Mon.) for week. Frank Fontaine opened Steuben's for the season Saturday (15) night. Max and Joe Schneider have redraped the room in aquamarine blue with decorative panels and a new rollout stage and new sound system have been installed. Don Dennis, singing emcee, is back for his eighth season at Steuben's.

Guy Guarino opened his Moulin Rouge for the season with Elayne Eldridge, the Ray Herrera Trio and himself on the bill at the intimate nitery in the Hotel Vendome yesterday.

A new spot, the Bavarian Hofbrau, opens on Dartmouth St. tomorrow (Wed.). Gunther Fritz orch, singing waiters and German food with two shows nightly is opening format.

Johnny Howard opens at the Bradford Roof for boniface Al Taxier tomorrow with ballerina Anne Clark and chirp Nancy Hope on the bill. Izzy Ort opened with Dick Roman, Princess Yasmina, Leonards and Bob Conrad line at the Mayfair last night.

Danny Goodman teed off at the Sable Room in Hotel Touraine Monday night alternating with organist Eileen Sutherland. Over at the Frolic in Revere, the Petticoats opened Sunday night (16) for a week. Morgana King, Mercury disk chirp, opened the Jewel Room in the Hotel Bostonian.

Reelect Walter A. Brown Hub Garden-Arena Prez

Boston, Sept. 18.

Walter A. Brown was reelected prexy and general manager of Boston Garden-Arena Corp., operators of the 13,909-seat Garden and 7,200-seat Arena, at a meeting of the board of directors here.

Other officers reelected were: Edward J. Powers, veep; Charles G. Keene Jr., secretary, and Leslie J. Stout, director of p.r. Weston Adams was elected chairman of the board of directors, and also was elected to the exec committee. Others elected to the exec committee were Howard W. Burns, Walter A. Brown, Joseph F. Conway, George F. Glacy, Edmund J. Hurley, Charles G. Keene Jr., Patrick B. McGinnis, Edward J. Powers and Horace Schermerhorn.

Annual shows at the Garden are: "Ice Capades," "Ice Follies," Ringling-Barnum Circus.

Neapolitan New N.Y. Cafe

Neapolitan City will open next week (27) on the site of the long defunct Iceland on Broadway. Initial bill will include singer Bill Lawrence, Gene Rand & Jimmy Kane, Danny Carroll and a Boots McKenna line.

Spot will be booked by agent Lou Perry.

Ice Show Review

Ice Capades of 1957

John H. Harris production wi h Bobby Specht, Rosemary Henderson, Orrin Markhus, Irma Thomas, Bobby Maxson, Helen Davidson, Ronnie Robertson, Labreque & Gray, Forgie & Larson, Cathie Machado, Joan Penwarn, Eric Waite, Freddie Trenkler, Jimmy Grogan, Ike Carpen er Ice Ca"Pets" & Ice Cadets; orch conducted by Jeri Mayhall; choreography, Ron Fletcher; costumes, Billy Livingston. At Madison Square Garden, N. Y., Sept. 12, '56; $5 top.

Importance of the Winter Olympics as an incubator for blade pros is pointed up in "Ice Capades of 1957," John H. Harris' 17th ice outing. From the last edition of the Winter Olympics, held in Europe early this year, the impresario of the skates has recruited Cathie Machado and Ronnie Robertson, a pair of bladesters whose style and form will attract the ice fans. Although the marquee value isn't there yet, each has a star potential that'll become an asset to the ice-travaganzas of the future.

Miss Machado shows an artistry and grace in her solo spins around the frosted arena and could develop into a hefty "Ice Capades" lure if she trims down a bit, especially around the thighs. Robertson also knows how to keep his blades humming and he has solid mitt-grabbing stunt when he goes into a top-spinning whirl, but some of the impact is dissipated as he repeats same throughout the show.

Aside from these two new faces, Harris hasn't strayed from the pat formula of previous editions. An ice show is always out to please all ages and in this instance Harris tries to insure the wide appeal by running the gamut from Walt Disney to George Gershwin. The Disney bit is a gay romp, colorfully costumed, and should draw squeals from the kids. The salute to Gershwin, via a workover of "Rhapsody in Blue" with Ike Carpenter at the keyboard, gets its only reward from some attractive blade work by Miss Machado, Robertson and Bobby Specht.

For the first act, Harris has a musical version of the kid tale, "Hans Brinker and the Silver Skates." It's an overlong and tedious affair even though it's delivered in a simple bedtime story-telling manner via pre-recorded dialog and song. Adaptation by Ed James and score by Marilyn Keith, Alan Bergman and Lou Spence leave plenty to be desired. "Ice Capades" was better off when it icified much pre-tested material as "Wish You Were Here" in previous outings.

The show really takes hold when the perennial pros are in charge. Eric Waite and Freddie Trenkler build solid yocks with their comedy patterns, as do Labreque & Gray in a housebuilding routine and Forgie & Larson in the frantic badminton game. And for straight bladestering, the youthful cavorting of Rosemary Henderson & Bobby Maxson and the waltz-on-ice maneuverings of The Old Smoothies (Orrin Markhus & Irma Thomas) continue as crowd faves. Other highlighters are Helen Davidson in a lavish "Bagdad" number and Jimmy Grogan in a salute to the teenagers.

Billy Livingston's gay costuming and Ron Fletcher's choreographic patterns help make it all the kind of frozen compote the ice fans go for. *Gros.*

Iowa's 'Flat' Victory

Des Moines, Sept. 18.

Lloyd Cunningham, secretary of the Iowa State Fair board, said it cost $30,000 to bring Roy Rogers to the fair. He said Rogers' manager wanted a percentage guarantee but Cunningham held out for the flat price.

It's estimated that under the proposed percentage deal Rogers' take from the fair would have been much greater and enough to have put the 1956 fair in the red instead of showing a small profit.

HAPPY CANCELLATION (A LA BILL HALEY)

Editor, VARIETY:

Winnipeg.

All of us in show business know that cancellations are just one of its problems. I would like to report a cancellation and the way in which it was settled.

I booked Bill Haley and His Comets to play Winnipeg June 16, Melville, Sask., 18, Regina, Sask., 19, Saskatoon, Sask., 20, Edmonton, Alta, 21, Calgary, Alta, 22, Lethbridge, Alta 23. Bill Haley and his boys appeared and played the Winnipeg date at the Arena and we had an excellent turnout. En route to the next date Haley received a message that his father was dying at Philadelphia. He explained to me that he felt he must cancel some of the dates so that he could fly to his father's funeral. I agreed and we cancelled out Melville, Regina, Saskatoon and Edmonton. The understanding was that I would submit a list of out-of-pocket expenses: advertising, ticket printing, display cards, etc., and he would reimburse me. I am glad to report that I have just received a cheque in full for these out-of-pocket expenses. I believe this is an example of the kind of co-operation that should happen in cases of this kind so that local management and the artist both get fair treatment. Too often in such cases, one is forced to take the expensive process of the law to get results. There's a happy ending to this story—Bill Haley rejoined his group at Calgary where business was excellent and the tour concluded for us at Lethbridge as per contract.

Here's what happened at Calgary: Haley was delayed due to heavy storms, so we announced, when the show opened, that Mr. Haley had not yet made his appearance but that the show would go on. We told the audience that if Haley was not able to get to Calgary in time for the show, then we would do an extra show the next morning at 11 a.m. which would be free to all persons present. We invited refunds for those dissatisfied with this arrangement, up to 9:30 p.m. Only 142 refunds were necessary and while Haley himself did not arrive until 2 a.m., the boys did a fine job without him. The next morning at 11 a.m. they did the show over again for some 1,500 rock 'n' roll fans with Mr. Haley in person. Yes, "there's no business . . ."

A. K. Gee.

[Pres., Celebrity Concerts (Canada) Ltd.]

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 18.

Eileen O'Dare, the dancer who fully regained her health here, recently ended a week's booking at the N. Y. State Fair in Syracuse and took time out to come up here to mitt the gang.

William Morris Jr. in to see George Martin in regard to the latter's new play, "Our Vines Have Tender Grapes," Martin recently sold one of his mystery stories and between rest periods is working on another.

Roy Rogers (not the cowboy actor) is passing around stogies here; it's a boy, with mother doing well and the father back on the job at Will Rogers Hospital.

Carol Phelps, who graduated here in class of '45 and is now in the real estate business in New Hampshire, in for a general check-up and was rated 100%.

Louis Epstein of Showmen's Trade Review left for his Brooklyn home following a three-month observation period; surgery set him on the road to recovery and with an okay to do mild forms of labor.

The Harold Rudmans in from New Britain, Conn., for a weekend vacation and bedside chat with his father, Ed Rudman, formerly with the Strand Theatre, New Britain, whose progress is tops.

Ray McCarthy, who fully regained his health here, has signed for a sixmonth course at Saranac Lake Rehabilitation Guild as an X-ray technician.

Will Rogers Jr. did a quickie to see Dr. George E. Wilson, medical director of Variety Clubs-Will Rogers Hospital, to get pointers concerning his wife's future care as she leaves our actors' colony to continue the rest period at home after fine progress here.

Write to those who are ill.

Vaude, Cafe Dates

New York

Allen & DeWood to the Town & Country Club, Brooklyn, Sept. 18 on a return date . . . **Allan Drake** preems at the Golden Slipper, Glen Cove, L.I., Oct. 2 . . . **Jack Kelly**, son of doubletalker Al **Kelly**, being wed Sept. 23 to **Myrna Friedman** . . . **Mills Bros.** and **Carol Haney** top the Flamingo Hotel, Las Vegas, Oct. 11 . . . **Ving Merlin** pacted for the Three Rivers, Que., Nov. 12 . . . **Larry Carr** at the Beau Brummel, N.Y., for the next four weeks . . . **Robert Monet** & **Jerry Collins** go into the Celebrity Club, Philadelphia, Sept. 21 . . . Casa Seville opens tomorrow (Thurs.) with a Kaye Gorham line.

Lilo booked for the Americana, Miami Beach, March 20 . . . **Blackburn Twins** to the New Frontier, Las Vegas, Nov. 19 . . . **Johnny Puleo** down for a February date at the Tropicana, Las Vegas . . . **Jose Greco** set for the Sahara, Las Vegas, in April . . . **Martin Roman** to preside at keyboard of Le Vouvray which reopens tonight (Wed.).

Hollywood

Joanne Gilbert set for a three-week stand at Terrace Room of the Statler, opening today (Wed.) . . . **Ken Murray's** "Blackouts," starring **Marie Wilson**, set for return engagements covering the next three years at Riviera Hotel, Las Vegas . . . **Irwin Parnes** will present the fourth annual United Nations Folk Ballad Jubilee at Philharmonic Aud. Oct. 23 . . . **April Ames** current at Bevhills' The Keyboard . . . **Joaquin Garay** headlining the new show at Bar of Music . . . **George Shearing Quintet** inked for a week's stand at Casino Royal in Washington, D.C., starting Oct. 8.

Nat King Cole opens eight-day stand at Latin Casino, Philly, Oct. 19 . . . **George Shearing Quintet**, set to go into Zardi's Nov. 27, plays at U. of Indiana's annual fall celebration Nov. 14 . . . **Rusty Draper** does one-niter Sept. 23 at Riverside Ballroom, Green Bay, Wis. . . . **Pete Marshall** and **Tommy Farrell** teed off 17-day engagement at Harrah's Club, Lake Tahoe, open Oct. 4 at Chi Chi, Palm Springs.

Chicago

Anne Russell and **Jo Ann Miller** in the lineup headed by the **Don Shirley Duo**, bowing at the Black Orchid Nov. 1 . . . **Pompoff, Thedy & Family** play the Empire Room Dec. 27 for four weeks on the bill topped by **Helen Traubel**; they play the Palace, N.Y., with **Judy Garland**, opening next Wednesday (26) . . . **Tune-Tattlers** into Crescendo, Houston, Oct. 3 for two weeks . . . **Nicki & Noel** back at Eden Roc, Miami Beach, Sept. 27, which will make seven weeks between engagements there . . . **La Verne Pearson** into Alpine Village, Cleveland, Oct. 1 for two frames . . . **Ronnie Gaylord** into Azelia Club, Mobile, Nov. 26 for two stanzas.

Atlanta

French looker **Dorian Dennis** opened Monday (17) at Gypsy Room offering unusual costumes and dance routines . . . **Johnny Ryan**, formerly with **Sammy Kaye's** band, started Monday at Zebra Lounge in Howell House with his piano and vocals . . . A new show headed by exotic **Toni Claire** bowed Monday at Anchorage Club in Clermont Hotel, backed up by St. Clair dancers, acrobatic team of **Carl & Arlene** and **Del Forrest** and his horn. . . .

Current at Carmichael's Steak Ranch is **Mario Escudero**, the Spanish guitarist who has toured with **Jose Greco** and appeared on top tv shows, and his Spanish Revue, including **Anita Ramos** and **Teresa Maya**, Flamenco dancers. **Larry Ward** and orch are featured for dancing and **Fay McKay** holds forth as the pianist in Ranch's Horseshoe Lounge . . . **Four Minis**, quartet which has been harmonizing together for 11 years, are spotlighted in Domino Lounge at Imperial Hotel. They get support from **Dave Gardner** in song and dance routines and exoticker **Sunny Day**. . . .

Holdovers include **High Society Five**, dixieland combo, at **Harold and Byron Cohen's** Hank and Jerry's Hideaway . . . Baritone **Fred Martell** is heard nightly at Atlanta Biltmore's Starlit Terrace . . . **Paco Isla's** mambo combo continues at El Morocco.

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NOTICE!
The management of Fack's II, San Francisco's newest and smartest night club, wishes to announce that they are no longer associated with a house booker. In the future, acts shall be booked direct by the management. The room is interested mostly in recording and singing artists. An example of the type of entertainment booked would be a list of excellent acts which have played the club, including: Mel Torme, June Christy, Four Freshmen, Cab Calloway and others of similar high quality. Managers and agencies are advised to contact Jerry Dexter, director of entertainment and public relations, or George Andros, general manager. Fack's II, 960 Bush Street, San Francisco, California. Phone: Prospect 6-6360.

House Reviews

Prince of Wales, L'don

London, Sept. 11.

Mel Torme, David Nixon, Jimmy Wheeler, Chic Murray & Maidie, Audrey Jeans, Marquis & Family (presented by Gene Detroy), Two Earls, Sid Krofft, Skylons (2); Harold Collins' Orch.

International vaudeville has returned to London's West End this season at the Prince of Wales. Opening bill, headlined by Mel Torme, who scores a personal success, sets an all-round standard in the accepted pattern.

Only a comparatively small part of Torme's half-hour routine is restricted to straight vocalistics. In the main he shows his versatility with ample comedy business via an exciting display with the drumsticks and diversionary impressions. Most of it is good stuff and the customers react enthusiastically. At times, however, his comedy is on the lean and corny side and needs to be improved.

Opening appropriately with "That's Entertainment," which cues the rest of the act, Torme's song routine includes "No Other Love," "Black Magic" (which he delivers with a new and entertaining lead-in), "Birth of the Blues," "Nightingale Sang in Berkeley Square" and, of course, his disclick "Mountain Greenery." His interpretation of Benny Goodman's arrangement of "Sing, Sing, Sing" on the drums provides a vigorous and lively climax to an act which has been conceived with obvious thought and care.

David Nixon, who emcees, is a local personality with a rep as a conjuror and as a restrained story teller. Both these qualities stand out in this chore; the sincerity of his introduuctions is matched by the artful way in which he gets a click personal reaction on every appearance.

Jimmy Wheeler, standard cockney comedian with a vigorous delivery, relies to a large extent on oldhat material. Nevertheless, he gets the laughs. Ironically, there's less enthusiasm for his more topical gagging about Nasser and other politicos. Chic Murray, with his partner Maidie, are new to the West End but are well established in their native Scotland and are also known on tv. He exploits a dry, droll style with great success. His patter, usually high grade, is delivered with telling effect. His diminutive femme partner, who duets at the beginning and end of their routine, scores with her mildly aggressive personality.

Audrey Jeans, another West End newcomer, is clearly below par. Her humor misfires and her songs lack sparkle. The gal has her share of personality, but lacks experience for a top West End spot.

Troupe of performing chimpanzees, who comprise Marquis and Family, never fail to click in London. As represented again by Gene Detroy, they go through their near-human routine of performing on unicycles, riding an ordinary cycle and a powered motor bike. All to top reception. The Two Earls have a stylish balancing routine which culminates in a sham bout of fisticuffs, noteworthy for its rhythmic precision of movement.

Sid Krofft, from the U. S., has a fascinating array of puppets which he manupulates skilfully in audience view. A skeleton dance highspots the performance. The Skylons, a sturdy aerialist duo, make a strong opener and 30. one-arm dislocations by one of the partners deserves its hefty audience mitt as a demonstration of skill and muscle. Harold Collins' resident orch backgrounds entire show with skill.

Myro.

Palace, N. Y.

Christine & Moll, George Nicolls & Rene, Wallis & Carroll, DeSantos & Dedee, Wally Dean, Anne Brooks, Jay Marshall, Norma, Myron Roman House Orch; "The Killers" (U) (reissue).

The Palace has an extremely spotty session. It's one of those shows that doesn't build; each act virtually has to start afresh and proceed on its own power without any help from the preceding turn.

The major strength comes from Jay Marshall, one of the reliables at this house. He's a witty citizen, bringing in constantly fresh touches to what is a standard turn for him. Coming in the next-to-closing slot, he imparts a bigtime aura to the bill. Another comedy turn by Wally Dean makes the grade with a drunk bit and an impression of an amateur contest participant.

Another comedy turn doesn't come off. The femme team of Wallis & Carroll give a series of impressions. One of Topsy isn't intended to be funny but comes out as a saccharine and maudlin bit. The Chaplin and Emmett Kelly pieces by one of the femmes has its moments but lacks a good climax.

Openers are Christine & Moll, one of the better tap turns. This boy-and-girl team has good dance conceptions, novelty and excellent execution. Imports from Spain demonstrate a lot of rhythmics with handclaps and finger snapping that makes for a lively routine. They get off excellently.

De Santos & Dedee have an act reminiscent of that which used to be performed by the Hermanos Williams Trio. The head of the former turn, Pancho Williams, is now an Argentine impresario, and thus it seems likely that the trio might be based on the recollection of the former act. Even the trademarked gimmick of the two boys slicking down their hair is in their catalog.

De Santos & Dedee, after a meaningless terp opening, go into their assortment of tricks, which are performed in a manner in which dancing is an important factor. The two boys and a girl have a great entertainment potential, but still need some time to put polish on the act. The acro and tumbling comes off well and they seem to be getting the hang of the dance moments. In time, they'll be okay for the hotel and fair circuits as well.

George Nicolls, assisted by Rene, has a magic turn concentrated into two bits, both around the theme of cake baking. After mixing ingredients, the gal brings out a cake while the lad's culinary effort ends in a pup popping out of the pot. The snappers are good, but too much time is consumed in getting to the highspots.

New Acts are Anne Brooks and Norma. Myron Roman gives the acts expert assistance from the podium.

Jose.

Empire, Glasgow

Glasgow, Sept. 12.

Deep River Boys, Dick & Dot Remy, Fran Dowie & Candy Kane, Jack Simpson, Roger Carne, Ossie Noble, Jackie & Partner, Averil & Aurel, Bobby Dowds Orch.

On their 14th visit to this vaudery, the Deep River Boys make strongest impact yet, scoring with top vitality, choice of tunes and infectious happiness of act. They hit topicality by introducing "Rock A-Beatin' Boogie" before finale number of "Loch Lomond," concession to local taste.

In friendly style the Deeps run onstage from the wings, minus any prelim announcement, greet the customers, and get into "Come On, Get Happy." Segue with "Walk Hand in Hand," then into "Dry Bones," after which tenor Jimmy Lundy wins mitting for "I'll Be Home."

Bass singer Al Bishop, on British bow, is heard to good effect in the group's next song, "16 Tons," and pianist Ray Durrant gets the spotlight for solo of George Gershwin's "Liza." Singers follow with "Lucky Black Cat," then into their Rock 'n' Roll bit, which has the house beating time in rhythm, and wind with the Auld Lang Syne "Loch Lomond."

Support layout is strongest here for many months, showing wise choice of booking acts. This solid vaude fodder is bringing in the customers, a contrast to some tepid bills recently offered.

Dot Remy, amply-built blonde, has broad comedy flair with her acrobatics, walking on hands and imitating helicopters, etc. With her brother, Dick Remy, she indulges in knockabout that wows 'em before the interval. Brother's imitation of the "crocodile crawl" is a brief standout.

Fran Dowie & Candy Kane, Canadian duo now established in British vaude; score solidly with their rootin', tootin' cowboy and cowgirl travesty, and inject much vitality, winding with "Comin' Round the Mountain." In earlier segment, Fran Dowie does a solo front-cloth spot, gagging and gabbing re wives, marriage and husbands, and clicking strongly.

Ossie Noble offers two spots, wearing clown's red nose and mask, and linking gibberish and mime to good visual results. His mixup with an ordinary summer deckchair in his second bit wins continual yocks.

Jackie strums guitar and plays miniature mouth harmonica while balanced upside down on trestle, and maintains suspense lifting bricks from two pillars while similarly balanced on hands.

Roger Carne's feline dummy is an eye-rolling humorous bit. He's the drunken reveller in top hat and tails, and voice throwing reveals top vent skill. Jack Simpson at xylophone scores with "Hungarian Rhapsody No. 2," and he also takes seat at drums in orch pit for act of Dick & Dot Remy. Averil & Aurel are stylish terping openers to both segments, beautifully garbed and above average of usual teeoff acts. They're best in a takeoff of the '20s and in "Tropical Heatwave." Showbacking by the resident Bobby Dowds orch.

Gord.

Apollo, N. Y.

The Joytones (3), Big Bob Carnegie, The Harptones (5), The Cleftones (5), Jean Chapel, Mabel King, The Valentines (5), The Teenagers (5), Baron Wilson, Jimmy Wright Band (13); "Pirates of Tripoli" (Col).

Harlemites seem to dig a straight rhythm & blues formula more than anything else presented by the Apollo, aside, perhaps, from the occasional trips by Sammy Davis Jr. to 125th St. Teenage aficionados were jamming the vaudery over the weekend, and the brand of bill suggests no reason why the b.o. should drop off too much before the week is over tomorrow (Thurs.) night.

Five of the 10 acts on the bill are singing groups, chief among them being the Teenagers, who close the show. Jimmy Wright and his 12-piece band begin it, doing hot riffs on the sax in the usual rock 'n' roll ruckus. From then on, most of the acts bear a strong resemblance to each other, though they generally perform capably. The five Harptones do a blues-jump brace. Big Bob Carnegie follows, utilizing his gravelly baritone in two atonal pieces. Then the Joytones, a trio of femmes with two songs of slender worth, chime in.

Jean Chapel—an offbeat member of the cast only because she's ofay—mixes work on the guitar with a couple of mild r&b numbers. Wright's sidemen return, but this time to work over a tune more along jazz lines than rock 'n' roll, called "Rockin' In My Flat." Instrumentalizing is good, Wright on the sax, especially. Included in the r&b mixup is Mabel King. Her deep, rich voice exceeds the needs of the idiom, but she is nonetheless acceptable here.

Prior to the Teenagers' closer, another quintet, The Valentines, take a stand. They display moderate form in a quartet of tunes. As for the headliners, the five kids are excellent, largely because of their diminutive scat leader. He can't be under 16; his polished style betrays him, but he looks no older than a kid of 10. Youthful appearance aids in capturing the pews. Baron Wilson's emceeing and intermittent monologs serve adequately.

Art.

Celler Comm.

Continued from page 71

ness, Jack Lawrence, stressed that the broadcasters have consistently discriminated against ASCAP music and given preference to BMI music. BMI prexy Carl Haverlin, on the other hand, charged the songwriters with "attempting to use Congressman Celler's committee to publicize unsupportable charges made repeatedly over the past 15 years in one form of another."

'Arbiters and Viceroys'

Calling the networks the "arbiters of the audible and the viceroys of the visual," Adams said the criterion for network performances was "not the merit of the music but the question of whether it was controlled by the broadcasters. They have sought to and do control the faucets through which music flows."

Alleged instances of network and BMI discrimination against ASCAP music were based on a series of quotations from BMI execs, extracts from BMI publications and statements from station personnel. This evidence, which was cited both by the ASCAP writers and committee's counsel, Herbert N. Maletz and Samuel R. Pearce, in questioning Haverlin, revolved around the following items:

(1) A statement in a BMI brochure that "The public selects its favorites from the music which it hears and does not miss what it does not hear";

(2) An article written in 1948 by Murray Arnold, program director of WIP, Philadelphia, in which he proposed that each station give BMI music an ascending ratio of performances vis-a-vis ASCAP over a period of years.

(3) A 1943 BMI newsletter, which in plugging a BMI tune, stated: "Look out for the reverse side—it is an ASCAP number." A similar warning was given in a subsequent issue.

(4) A speech by BMI prexy Haverlin before the National Assn. of Broadcasters in 1948, in which he said: "We have set up a new quota for performances. Last year's figures show that we averaged some 8,000 performances per station. We are going to drive for an average of 12,000 performances per station by 1953. I know that we can do this, and that, by 1953, the overall usage of BMI music will account for 68% of ASCAP's copyright performances on the air, instead of the 37% as it did last year."

Webs 'Jam' Airwaves

Lawrence, using the terminology of the East-West cold war, said that the networks have adopted the technique of "jamming the airwaves" to keep out what they don't want. He carried the metaphor forward by saying that an "electronic curtain" had descended on ASCAP music since the existence of BMI.

Lawrence drew the most elaborate picture of network domination of music by detailing how the hit of a couple of years back, "Let Me Go, Lover," was concocted by CBS-TV's "Studio One" and Columbia Records' artists & repertoire chief Mitch Miller with the unwitting help of two ASCAP writers, Kay Twomey and Fred Wise, who edited the original Jenny Lou Carson song and wound up under the joint pseudonym of Al Hill on a BMI tune published by Hill & Range.

Lawrence also drew a picture of the networks' increasing power in the music field via their disk affiliates, their new music publishing arms, and their investments in Broadway musicals. Under questioning from committee counsel, he said it was not inconceivable that the networks, which now have ASCAP publishing affiliates, could end up on the ASCAP board. Sitting with both Adams and Lawrence was John Schulman, attorney for the songwriter-plaintiffs in the $150,000,000 antitrust suit.

Haverlin said, in his statement, that he hoped to dispose of the songwriters' charges in the proper forum—the lawsuit now pending. He said the objective of the suit is "to eliminate BMI from effective competition with ASCAP."

Haverlin cited statistics to show that, despite the alleged discrimination against ASCAP, the latter Society licenses approximately 85% of the performances on television and over 75% on radio. ASCAP, he said, collects revenues today of some $22,000,000 a year; BMI's revenues are only about one-third of that. ASCAP's broadcast revenue, moreover, has increased from $4,000,000 in 1941 to $18,000,000 in 1955.

Haverlin, who was under fire from committee members for showing a lack of knowledge about the operation of BMI, said BMI was "not controlled" by the broadcasters despite the fact that the latter own 100% of the stock in BMI. Rep. Celler then asked: "Aren't you responsive to the wishes of your stockholders?" Haverlin made no reply to this, but stated that he had not been under any pressure from the broadcasters to do anything.

Haverlin stated that in most cases the networks did not and could not control the music which they played. He named numerous recording and video artists, like Dinah Shore, Perry Como, Eddie Fisher, Frank Sinatra, Nat King Cole, etc., who have a voice in selecting their repertory. These artists, numbering in the "hundreds," are, moreover, either ASCAP writers or publishers.

At one point, Haverlin intimated that the songwriters involved in the antitrust suit were feeding exhibits from the pre-trial examinations to the committee counsel. The latter denied this, stating that several documents brought into evidence were subpoenaed from ASCAP's files or taken from public court records.

During the recess period Monday, the songwriters group held a press conference at which Oscar Hammerstein 2d, Otto A. Harbach, Alan Jay Lerner, Harold Rome, Dorothy Fields, Richard Adler and Arthur Schwartz supported the probe into broadcast practices.

As far as the songwriters' suit was concerned, Schwartz, who is one of the plaintiffs; stated: "This investigation by Congress should be of great assistance to all writers and those who are engaged in a lawsuit against/BMI and the networks should be benefited by the searchlight played on the evidence."

New Acts

CATHY CARR

Songs
30 Mins.
Eden Roc, Miami Meach

Riding on the crest of her platter-click, "Ivory Tower," Cathy Carr is now hitting the class cafe circuit. She worked various stops along the club route before zooming to attention. However, Miss Carr's never been documented in VARIETY New Acts files.

As constituted, her act is a carefully planned one that, despite attention to selection of tunes for balance, doesn't hit a consistent palm-return trail. Best on the slow-tunes, the trim little blonde earns optium reaction when she purveys her click tune, but when she essays the upbeat tempos the audience reaction varies. Perhaps wiser choice of tunes in that genre would strengthen that facet of her act.

Reaching for the off-trail is a wise move in her staging, with "Shimmy Like My Sister Kate," and a newie, "Oh, Baby" best in that phase of her canto. When she hits a soft arrangement, however, the big palming comes.

Visually, she possesses plenty of appeal, although short-skirted gowns worn do not help accent her trim personality. As is she adds up as a pleasant thrush who should be a tv guester bet once the re-routining and song selections are punched up.

Lary.

MONIQUE CADIEUX

Songs
27 Mins.
Chaudiere, Ottawa

Just turned 17 with a big television season behind her on CBC's "Holiday Ranch" stanza, Monique Cadieux is getting into niteries with a routine that's poorly constructed and not designed to showcase her w.k. (in Canada) video abilities. Tiny blond has top pipes, shows a natural show biz leaning and big showmanship potentialities but the stint she does at the Chaudiere Club is away off. Known on tv for cute, sometimes moody and soft tunes, pert femme opens with a smashing rock 'n' roll pair that startles the tablesitters, runs through other fast-paced, loud items and closes with a Latin-rhythm tune that could fit her style but is kept at a fast tempo. She tosses away all her possible powerhouse material at teeoff instead of opening sweet and cute and building to a heavy rampage finish.

With advice, training in staging and expert routining, Miss Cadieux could become valuable for clubs. She's already become big tv and radio property in Canada.

Gorm.

ANNE BROOKS

Songs
5 Mins.
Palace, N. Y.

Anne Brooks seems like a recruit off the clubdate circuits. Her three tunes may be inadequate to show her off correctly, but bulk of what she sings doesn't add up to a theatre act.

Voice isn't too colorful, but it's well handled, has good body and texture. Her tunes, "Old Piano Polka," and "After You've Gone," coming at the fore and aft part of the act are hardly enough to build her up. The middle item, "Can't Get You Out of My Mind," seems a detriment to her cause.

Jose.

NORMA (2)

Tightwire
5 Mins.
Palace, N. Y.

The mononymic Norma seems like a beginner in the business. Doing a tightwire act, she makes much even of walking across the strand with an umbrella for balance. A male assists her in setting up props, but it seems that most of the time he's giving her support in the tricks she should be doing by herself.

There really aren't any big tricks in her catalog, and the routining is somewhat less than expert. More grooming in the minor leagues is called for.

Jose.

Hotel Plaza, N. Y.

Lisa Kirk with Buddy Pepper, Ted Straeter Orch (12) and Mark Monte's Continentals (4); $2, $2.50 and $3 couvert; (in Rendezvous Room, Maximilian Bergere Orch and Gunnar Hansen Strings; $1.50 and $2 couvert).

Lisa Kirk has given her new act the production works. The credits read like Rodgers & Hammerstein: musical accompaniment and arrangements by pianist-composer Buddy Pepper; material by Robert Wells and David Saxton; staged by Nick Castle; dresses by Charles James (who really rates a bow); and there's even a credit to Bob O'Hearn who designed the portable dressingroom, not to mention a nod to William Richardson for the lights (he does all the Hilton hotels' special lighting).

The portable dressingroom is a point-of-view conceit, perched on the balcony, disclosing the songstress en deshabille and later for the change, including a pseudo-shower in full audience view. For a hotel boite like the Persian Room it is productiony and effective, if only on the E-for-effort basis. In actuality she doesn't need it because Miss Kirk is a professional song-belter, who knows her way around a special or pop piece of material and makes the most of it.

Routine is keyed to the opening thematic, "It's Good to Be Back in Manhattan" and runs as follows: "Bowl of Cherries," "Anything Goes," "You're Sensational," "See You Later, Alligator," a double routine (raincoat props 'n' all) for "Singin' In The Rain" with pianist-accompanist Pepper; an orchestral interlude by the Ted Straeter combo, "It Takes Time" (for her costume change); "Why Can't You Behave?" and "True To You In My Fashion," both from her Cole Porter click musical, "Kiss Me, Kate"; "Good Little Girls Go To Heaven" (a saucy lyric, perhaps more to the cabaret than class hotel metier, which is perhaps a fine distinction in this universality of show business, but the song's wordage explains that); "Now He Loves You" (a Cole Porter reject, "in and out of eight shows," she announced, and perhaps understandable because it's not one of his best—but who can bat 1,000?); and "Garden of Paradise," a sort of institutional plug for the Hilton Hotels chain (which is another brand of singing commercial).

Miss Kirk is certainly an energetic thrush and evidences her versatility with the change-of-pace material. "Alligator" was included as a lampoon ditty of our times; "Sensational" was wrongly ascribed as "sung by Grace Kelly" which it wasn't since it is Sinatra's serenade in "High Society" (and it's the type of foxtrot ballad that doesn't read well from a girl). Loyally partial to Porter, the show biz-trained ear may wonder why "Anything Goes" had to be over-arranged almost out of recognition although it does evidence accompanist Pepper's versatility and skill with an orchestration.

The "routine" is keyed to the NBC "Monitor" motif, including the crackling sound effects for the change of program interludes. There is also running dialog with perhaps a little overaccent on Louella Parsons' billing. However, these are minor details. Sartorially, the lissome Miss Kirk knows how to wear clothes and Charles James has done real well by her with a couple of extraordinary duds.

Incidentally, the Persian Room waiters are now attired in neo-Near East costumes but are about as convincing as those Harlem mocha-carafe toting lads in some of the other plush spots in making you believe they're authentic Hindu swamis. The same expert staff is back and with it goes Ted Straeter and his tiptop dansapators, including the maestro in a new dashing dinner jacket (billing to Bronzoni of Rome). Mark Monte's Continentals also are back with the same compelling alternate dance tempos; he, too, goes with the lease. The Persian Room also has graduated its couvert from $2 Monday-Thursday, $2.50 on Friday, and $3 on Saturday night.

The downstairs Rendez-Vous Room (so spelled) is another solid grosser with its $4.50 theatre dinner (no couvert) schedule and the Maximilian Bergere and Gunnar Hansen orchestras for the leisurely diners. Bergere is a hotel "society music" maestro of long standing and Hansen's fiddling distinguishes his gypsy and dinner ensemble music. Here, too, the couvert is staggered at $1.50 through Friday; $2 Saturday night.

Eartha Kitt follows into the Persian Room on Oct. 11; Los Chavales de Espana, who just closed the Waldorf's Starlight Roof (the Hilton flagship), Nov. 8; Annie Corday, French chanteuse, reportedly thereafter; and another Gallic thrush, Jacqueline Francoise, returns after the first of the year.

Abel.

Palmer House, Chi

Chicago, Sept. 13.

Evelyn Knight, Larry Daniels, Les Charlivels (3), Dancing Dolls (2), Charlie Fisk Orch (with Lee Charmel); $2 cover.

A well put together, unspectacular, but thoroughly entertaining layout bows at the Empire Room this time around for four weeks. September is a big convention month here; bringing this show and crowds in at the same time should augur well for biz here.

Evelyn Knight tops the bill with a revived version of the sophisticated songology she sold for years in the class cafes, until her retirement three years ago. And the act still has plenty of audience-pleasing values. Opening with "Toura Loura," Miss Knight quickly displays the authoritative presence and warm charm that win cafe-goers.

Gowned in shimmering white, this thrush goes on to garner plaudits with her interps of "I Could Have Danced All Night," "Mr. Wonderful," "St. Louis Blues" and a medley of her disclicks. The latter still sound good and get a big mitt. Touring the ringside with the handmike, she knows how to bring a touch of intimacy to the turn, too. Miss Knight goes off to warm applause.

Larry Daniels fills the comic slot in this display, and successfully. He's a low-key comedian who builds as he goes along, aiming his wit at the commonplace rather than the extraordinary. And that's a surefire formula for entertaining a lot of people. His quick satirical sketches of married life ring true and get strong aud reaction. His ingenious impressions of such as Liberace playing Jimmy Cagney, an unusual twist, add still another dimension to the act, for excellent returns. His Al Jolson bit hints of an unsuspected dramatic and vocal power up this low-pressure comedian's sleeve. He goes off to heavy mitting.

Les Charlivels open the show with their impressive parlay of acrobatics, dancing, singing and instrumentalizing. They are perhaps strongest in the acro department, where they amaze with perfectly executed and synchronized three-part somersaults, cartwheels, back flips, etc. When not spinning through the air, versatile trio entertains more than adequately as a dance group, a vocal unit or an instrumental combo. The customers eat it up.

The two Dancing Dolls, well costumed and goodlooking, intro and space the show with good effect. The Charlie Fisk orch backs expertly and provides the dansapation as well.

Gabe.

Holiday House, Pitt.

Pittsburgh, Sept. 15.

Allen & DeWood, Jackie Heller, Betty Sawyer, Luke Riley Orch (7), Del Monacos (4); no cover or minimum.

John Bertera's big room has an all-Pittsburgh flavor with Marty Allen (& DeWood) and Jackie Heller. Latter is back for a return engagement. Civic pride and Chamber of Commerce hoopla notwithstanding, it's a crack layout for the highway spot.

Allen & DeWood are playing the hometown for first time since they hit the bigtime and it's easy to see why they've been climbing fast. They're a pair of completely uninhibited zanies, and Allen particularly has a great comedy puss, a squeaky voice that's funny and a sound sense of the utterly ridiculous. He's a buffoon in the good tradition of burlesque, with a personality that can best be described with the overworked word "lovable." That's the act's long suit. DeWood has an okay singing voice and is an agreeable straight for Allen, and with a little more attention to fresher material, sky should be their limit.

Heller has a terrific following locally and he's earned it. Little fellow's pipes are better than ever, he's a showman to his fingertips and has more ounce to the bounce. He belts them out in a straight line; the lyrics and the melodies get their due and Helled's the perfect antidote for the rock 'n' roll screamers.

Betty Sawyer opens the show with lively session of hoofing and finds room for a song to pinpoint her versatility. Luke Riley's band beats out good dansapation and also plays for shows, with Del Monaco foursome spelling them on the stand neatly.

Cohen.

Sands, Las Vegas

Las Vegas, Sept. 12.

Frank Sinatra, Joey Bishop, Natalie & The Beachcombers (4), Copa Girls (12), Antonio Morelli Orch (21); $2 minimum.

With Frank Sinitra, there seemingly must always be a unique aspect to his presence. In the case of his appearances at the Sands, it marks a semi-yearly occasion when he becomes the only member of the Vegas gaming czar clique to get top billing on the marquee—this by virtue of his 2% chunk of the Sands operation. And, with Sinatra's plume looming immensely large on the marquee, it looks like his investment will be personally insured by the SRO biz that will be clocked during the three weeks he holds court in the Copa Room.

As with other mediums he has successfully tackled during his phenom comeback, it's a refreshingly new Sinatra who returns to the nitery boards. No longer does he conceal his affection for his craft with a steely front. Now he approaches the business of singing a song with an affable charm that draws him intensely close to his audience. Notably, he no longer kids around between tunes. He keeps the chatter at a minimum, leaving the comedics to the lyrics which call for such. Only occasionally does he add a personal touch to a song in an effort to stimulate laughter. Sinatra also has acquired a genuine humility not noticeable during previous trips to this circuit—he sheepishly apologized opening night (12) for muffing the lyrics of a couple of songs. Additionally, he climaxes his performance with a profuse yet unaffected thanx to the customers, while at the same time passing on recommendations to the other shows in town.

Thus, Sinatra has mellowed to ply new verve into the excitement he always—for better or for worse—engendered in a cafe performance. All this serves to better showcase artistry with a song, an artistry that has withstood battering over the years. Few can contour lyrics like Sinatra and, vocally, he exercises that familiar vibrato to register solidly on each tune he grips. He sticks to his forte namely balladeering lovesongs. His definite expression creates the precise mood called for by each number. The intimacy of his performance is intensified when the orch of Antonio Morelli is divided to send the string section behind a scrim to backdrop Sinatra as he revives the repertoire of his album, "In The Wee Small Hours."

Joey Bishop is among the few cafe comics who points up the fact that in a night club a punchline doesn't have to be off-color to be funny. Bishop employs a quiet, yet swift, keenly honed delivery to flip his monologs. He's a perfect complement for Sinatra.

Bishop strikes his metier as he baits yocks with stories about Vegas gambling, kids audience reaction (which is instant approval) and uses himself as a foil for its own blackouts—"I'm so unlucky as a gambler I even lose money here in a stamp machine." The Ted Lewis takeoff is one of Bishop's standards that scores well, He caps act with hilarious "Hunchback of Notre Dame" impresh.

Renee Stewart and Bob Gilbert have designed a zippy opener that embraces musicomedy. Production sees Natalie & The Beachcombers navigate the Copa Girls through slick sailing choreography set to "Bell Bottom Blues." For centerpiece, chorus revives "Autumn In New York" terpsichorics. Morelli superbly directs his windjammers throughout, applying a venerable touch to Nelson Riddle's arrangements for Sinatra. Bill Miller adds a melancholy touch to Sinatra's segment with his keyboarding.

Alan.

Crescendo, Hollywood

Hollywood, Sept. 11.

Mary Kaye Trio, Ray Toland Orch; $1.50 cover.

The excitement that is the hallmark of the Mary Kaye Trio has rarely had a better backdrop than the Crescendo where the team's talents will be on display for a three-week period. The room fits them and they fit the room—and the obvious result should be one of the best stands in the Crescendo's history.

Unquestionably one of the best acts current on the cafe circuit, the trio generates peak response in the twice-nightly 45-minute turns. It's an act skillfully larded with humor but with careful attention to the top vocal and instrumental skills involved. Thus, the turn achieves effective pacing by spotlighting the excellent, dramatic singing style of Mary Kaye, the melodic vocal stylizations of brother Norman and the zany comedy of Frank Ross.

Perhaps the key to the unbridled enthusiasm the turn generates is the fact that each member of the trio works with an obvious zest for the chore, whether on superslick arrangements of such standards as "I Get A Kick Out of You" or "Black Magic," or dramatic treatments of "Autumn Leaves" and "Love for Sale" or the hilarious spoofings of Billy Daniels and Elvis Presley and the tongue-in-cheek treatments of "Chloe" and Norman Kaye's offkey "Begin the Beguine." Few acts can riffle through a dozen numbers of this type without hitting a dull spot; that the Mary Kaye Trio does it with ease is proved by the clamorous begoff they earn.

Trio gets backing from its own piano-bass-drum instrumentalists and the new Ray Toland orch is on hand for dance stuff. Latter outfit needs a little time to accustom itself to mutes on occasion for this room but dishes a beat that's easily danceable.

Kap.

Dunes, Las Vegas

Las Vegas, Sept. 13.

Les Brown & Band (18), featuring JoAnn Greer, Stumpy Brown, Butch Stone; $2 minimum.

The rapport of big band jazz once again is the accent as Les Brown guides his aggregation into the Arabian Room for a return seven-nighter. Springboarding from his theme, "Leap Frog," Brown batons his tootlers through a typical sesh that has made the Brown orch extremely popular with hipsters and layman alike.

Brown grooves his numbers to emphatically contrast his program. Bouncing out of a zingy "From This Moment On," he signals saxman Nat Utall to the spot for a solo lilt of "Midnight Sun." Utall also singles during the Frank Comstock vignette of "Porgy & Bess," his saxophone producing an earthy echo of the familiar Gershwin melodies. Here, too, Roy Maine expressively trumpets "Summertime," while the overall revival of "Porgy," easily the highnote of the concert, pages forth the clean, full-bodied sounds of the Brown band.

An example of Brown's aim at diversity is the Latino punctuation of "Montoona Clipper," which features Bill Usselton on sax. Usselton's proficiency is also lamped on a new insert, "Gone With The Wind." This and faves "Bizet Has His Day," a jazzed up "Nutcracker Suite," "April in Paris" and "Slaughter On 10th Avenue" round out the Brown layout.

Brown's own clarinet keynotes "Sentimental Journey," which also serves to cue entrance of JoAnn Greer. She exhibits a refreshing style and tonal quality with her warm embrace of w.k. pops. Although she addresses a song with assurance, Miss Greer is much too timid between tunes. Additionally, her stage presence could be enhanced with a smarter selection of apparel to point up her natural goodlooks.

Stumpy Brown sings a sly "Standing On The Corner," then returns for the w.k. jitterbug wrap-up with Butch Stone, who prefaces the blackout with his standard vocal, "Talk About A Party." Brown authoritatively anchors his concert as emcee, and adds showy flourishes with the baton.

Alan.

Gatineau, Ottawa

Ottawa, Sept. 14.

Hi Lo's (4), Anne Nichols, Lindsay-Day Dancers (6) with Jack Morley, Champ Champagne Orch (8); $1 admission.

A pleasant mixture of barbershop, college quartets of the '20s and slick modern chant gets the Hi Lo's solid kudos from the Gatineau Club customers. Group's routine shows lots of attention to the chirp and staging details that sells songs and style its obviously welcomed by tablesitters overdosed with harsh presentations of current foursomes.

Hi Lo's, two tall and two short, come on with a fast "Chinatown," give moody handling to "Fools Rush In," a bouncy "Coquette" arrangement and get a great mitt with socko work on "Black Is the Color of My True Love's Hair," plus others. Standout is a session of clicko but cruel caricatures of Crew Cuts, Four Aces, Ames Bros, others. Held over are cute terper Anne Nichols who 88s as she dances, and the Lindsay-Day dancers in three routines with Jack Morley chanting plus emceeing. Champ Champagne band showbacks.

Gorm.

Fontainebleau, M. B'ch

Miami Beach, Sept. 14.

Jerry Lester, Helen O'Connell, Bob DeVoye (3), Del Breece, Sacasas Orch; $2.50-$3.50 minimum.

Current installation in the La Ronde Club is heavy on tv familiars: Helen O'Connell, whose exposure on the video screens through the summer brought her to the "well known" vocalists ranks again, and Jerry Lester, who spends most of his time in this town now that, as he puts it, he's "semi-retired." He's still a name with a considerable group of the viewers, going by reception accorded.

Miss O'Connell, attractive, slender blonde, has an easy way about her handling of a tune, albeit the softness of projection at times seems more suited to camera pick-up than the demands of a large room and live audience. The casual manner, betimes offhand approach to visual facets to aid in overall command of tabler attention, is most evident in the special material and upbeat rhythms in her catalog—arrangements that call for more drive. On the soft-song side she comes off in top manner with accent on medley of clicks from days when she was with the Dorsey orch. The special, a ditty anent femme urge to "wolfcalls," is a basically good invent.

As is, Miss O'Connell is a pleasing songstress. With addition of a stronger delivery, more authoritative handling of self—a matter of experience in big cafes—she could become a staple on the class circuit. Results here are on the warmly-accepted side.

Lester, per usual, is the deliberate laughmaker who will play with a comic idea through lulls until he hits the risibilities. His melange contains spoofs on aud and self. Rundown of "opening" acts from vaude days is one of his best routines, with laughs sparked via assortment of props used to lampoon magicos, jugglers, strawhatted hoofers, etc. It's all done in the relaxed manner of the tv school. Lester works in a lot of meaningless stuff to build to high points, then winds with zany workover of "Whatever Lola Wants" with femme aud-member lured onstage for the dance-stooge part. There's a strong tendency to toss in the blue-tinged stuff when the giggles don't come; some of it comes off to howls. On for 40 minutes at show caught, he was called back for encores.

The Bob DeVoye trio are a handsome team, the tiny femme an eye-catcher. The DeVoye patterns are in the modern-adagio-ballet idiom, smartly executed to earn steady gasps when they hit the lifts, spins, split-slide segments. Del Breece emcees in breezy manner with Sacasas and his crew adept showbackers.

Lary.

Bradford Roof, Boston

Boston, Sept. 12.

Milton Ross, Gaye Dixon, Ellis & Winters, Harry DeAngelis Orch (5), Versitones (3), $2.50 minimum.

Milton Ross, up from Miami for first time in Hub, proves a solid workman in the comic department, getting off operatic arias to such lyrics as "I'll Be Down To Get You In A Taxi, Honey" for big laughs from Al Taxier's tableholders. He convulses with a Deems Taylor opera bit and clinches with a round of Jolson standards.

Gaye Dixon, who scored a big hit here last season, has cut the Lillian Roth carbons from her act, inserted some torchy numbers and more blues and builds to boff finale of Jolson working under strobe light. Redhead chirper opens with rousing "Them There Eyes." She gets off a lusty "Shadrach" with mucho expression. Backed up by Babe Donoghue on trumpet, she takes a spot for a showcase rendition of "A Fool in Love" to reach out into aud for big returns. Opening a makeup kit trunk with strobe light in top, she transforms to a minstrel with white gloves and top hat, and gives with a sock Jolson medley, "Swanee," "Rock-abye" and "April Showers." After opening night, boniface Taxier said he was holding Miss Dixon for two weeks.

Ellis & Winters, a youthful, exuberant dance team, hit off some sophisticated routines and are smart in a succession of nicely executed lifts and spins. Blond youth and black-haired femme have a nice terp bit with "Toot Toot Tootsie, Goodbye," another Jolson standard. (All three acts on the bill use touches in the Jolie vein.) Harry DeAngelis cuts the show with a crisp beat and the Versitones please in the dance interludes.

Guy.

Riviera, Las Vegas

Las Vegas, Sept. 12.

"Latin Quarter Revue," starring Zsa Zsa Gabor, Joey Adams, with Al Kelly, Metropolitan Sextette, The Fredonias (5), Derby Wilson, Mario & Sheila, Harold & Lola, Priscilla Callen, Mademoiselles Tres Petite (12), Mannequins Tres Jolie (6), Ray Sinatra Orch (14); $2 minimum.

It's been quite some time since Lou Walters last trekked west with his Latin Quarter Revue, and judging from the lengthy lines leading into the Clover Room during the initial week of a four-week tour at the Riviera, the absence has been too long. L. Q. Revue also latches on to the added marquee punch of Zsa Zsa Gabor and Joey Adams during this Vegas roost.

As emcee and in solo standup role, Adams does his chore capably, registering with his Broadwayesque banter. He's a venerable hand and knows how to reach out for yocks, and for his part firmly anchors Walters' colorations. The La Gabor Adams outlines, however, needs assistance. Material, slanted to play on Miss Gabor's controversial personal life, leaves quite a bit to be desired, as does the actress' embryonic attempt to be a comedienne. Miss Gabor does have a few successful moments, though, at being delightfully insincere—a characteristic she strives to point up throughout—but even these shots are too sporadic to lift her overall performance out of its dismal quagmire.

Miss Gabor's "strip" to a svelte, assertedly revealing chiffon gown is far less emphatic on the nitery boards than was the press hoopla anent this facet that preceded her bow here. Adams does score a desperate zing during the routine when he leaves Miss Gabor's side at stroll through the audience during a session when patrons—and stooges — question Miss Gabor about various and sundry subjects. Show finally gets back on its comedic horse when Adams is later joined by vet partner Al Kelly. Kelly's double-talking monolog and Adams' rapid-fire one-liners parlay into steady roars.

Walters' layout follows the typical Latin Quarter pattern—thinly clad dolls, swiftly paced acts and lavishly hued sets. However, Walters has tossed a few theatrical flourishes, extending to the operatic, into his otherwise rowdy cafe productions. Example is the Metropolitan Sextette, who singly and as a unit belt out w.k. arias. Sextette revolves around soprano Joyce Crandall and tenor James Cosenza, both well versed in long-hair techniques. Act provides a pleasant departure that's readily accepted by local sophisticates and average show shoppers alike. Miss Crandall and Cosenza step from the Sextette to launch the show in the curtain-lifting "Night At Maxim's," a number symbolic of the Latin Quarter tradition.

Opening paces way for Walters surefire acts: The Fredonias, a family of acrobats that stops the show with its aerial gymnastics; Derby Wilson, tapster whose excentric terping touches off instant salvos; the adagio dance duo of Mario & Sheila, who create a sensuous mood; and the novelty choreo team of Harold & Lola who spark intrigue with their wriggly effects in "Dance of the Cobra."

Dance teams wrap up a sequence called "One Arabian Night," that with its story line notes Walters' efforts toward incorporating theatre into his w.k. format. Mademoiselles Tres Petite, captained by Priscilla Callen, and Mannequins Tres Jolie—the Latin Quarter cuties—toe the spirited productions. As usual, the costumes, designed by Elcue, evoke gasps. Ray Sinatra waves his baton unerringly throughout the show, capably mastering the multitude of cues. *Alan.*

The Village, S. F.

San Francisco, Sept. 11.

Guy Cherney, Phyllis Inez, Arthur Duncan, Joy Healey Dancers (7) with Dick Merritt, Leon Radcliff Orch; $2 minimum.

Guy Cherney carries a spotty bill to a triumphant conclusion in this newest Frisco nitery.

Cherney, using no mike, opens with a lively "Anything Goes," and does "On the Street Where You Live," "Toot-Toot-Tootsy Goodbye," "Comes Love," "I Wish I Was Single Again" "No Business Like Show Business," "Come Rain or Come Shine," "Shine" and, "Cecilia." Cherney's great asset is that he sings songs everyone recognizes and sings them well.

Phyllis Inez has second billing in the hour-and-a-quarter show and should study Dorothy Shay's technique a little more thoroughly. Her repertoire consists entirely of "sophisticated" hick songs, larded with a bit of suggestive chit-chat. Unfortunately, for her, this is all on the same level—there's no element of surprise after the first number or two and the customers' attention starts to stray. She could do, too, with a little less daring gown.

Arthur Duncan is a sock dancer who works hard and rates a big hand for his stepping but could dispense with most of his singing.

The Joy Healey Dancers are on their way to becoming an expert line. Joan Thomas, their featured dancer, is a standout and Dick Merritt does an adequate job both with the line and as emcee.

Leon Radcliff's orch is good. *Stef.*

Ritz Carlton, Montreal

Montreal, Sept. 14.

Monique Van Vooren, Johnny Gallant, Joe Settano Trio; $1-$1.50 *cover.*

The regular mid - September opening of the Ritz Cafe signals the official start of another cafe season and to assure a solid teeoff, manager John Contant brings back French chanteuse Monique Van Vooren with okay results.

This popular thrush, who has appeared in this handsome room before, proves as big a draw as ever and once over the initial nervousness of some new material, settles into her near-comedy numbers which are a cinch with the bilingual Ritz patrons. The combination of an accent and a luxurious figure allows Miss Van Vooren to get a little closer to the facts of life, songwise, than most of her contemporaries. Where the average belter would feel the chill before the midway mark with just a touch of innuendo, Miss Van Vooren can skirt the edge with a glance and a throaty inflection that seldom miss a fine reception from all corners.

Backed by house 88'er Johnny Gallant and the Settano combo, she reprises such faves as "Apres Moi," "Occasional Man" and "Lola" from "Damn Yankees." Of the new items offered, a calypso, "My Man Is Good Now That He's Dead," has moments but fails to maintain the rhythm and pacing of this type of number; "The Casino" and "Want More" seem more in Miss Van Vooren's line but both need working. As per usual she sports a handsome wardrobe which does much for her trim chassis and cinches visual impact.

Between shows, house pianist Gallant and the Joe Settano trio, who have been playing this room since its inception, alternate for dancing. New maitre d' Jean handled the capacity dinner crowd with style for the opening and as room has no competition for this kind of showcasing, another big year should be upcoming. *Newt.*

Amato's, Portland, Ore.

Portland, Ore., Sept. 11.

"Amos 'n' Andy TV Show," with Spencer Williams Jr., Alvin Childress, Johnny Lee, Lillian Randolph, Choir (9), Herman Jobelman Orch (6), Zarata & Paquita; $1.50 *cover.*

The Amos 'n' Andy tv characters have come to life and are starting a nitery tour. After their break-in sesh, they may wind up a big money maker. Outfit preemed at this plush showcase on Sept. 5 and the marquee value alone should pull customers for the next 14 days. Four principals formed a corporation after they shot 80 tv films and have failed to go before the tv cameras since '54. Idea is a good one and looms to click as a nitery turn after some working over and a bit more capital is tossed into the layout.

Show moves fast for 45 minutes and alternates between skits and production stuff. The principals appear in several typical A & A skits much to the approval of the stub holders. Johnny (Calhoun) Lee scores with his high finance talk with Amos. Guy adds plenty of comedy with a song and dance number to "Standing On the Corner" for solid returns. Lillian Randolph slams out three blues tunes with the choir in the background.

Four femmes and five guys are on for two spiritual tunes. Costumes, discipline, and entrance & exits are still weak. A full stage rock 'n' roll number gives the show a strong finale. Payees like what they see and get used to this type of thing as the show moves on.

Herman Jobelman and his house crew play a tough show in top manner and please the dancers with fine music during the evening. Zarata & Paquita do a big job of entertaining the lounge trade.

House full when caught. *Feve.*

Colony, London

London, Sept. 13.

Leslie A. Hutchinson (Hutch), Felix King and Don Carlos Orchs; $5 *minimum.*

Among the limited number of local entertainers who can regularly play the restricted West End nitery circuit, Leslie A. Hutchinson (Hutch) probably stands supreme He's been a top bracket West End entertainer for many years, and tempus fugit has not taken toll of his popularity. In other words, he's still quite a lure.

In his latest stand at this lush Berkeley Square cafe his appeal is forcibly demonstrated by the near-capacity biz which is being recorded nightly. And the fact that he's in for an extended engagement is adequate proof of his popularity.

Over the years Hutch has developed a style and personality which make his act boxoffice. He's found a routine which strikes a provocative and, at times, topical note, with familiar sex overtones, but the mainstay of his performance is still his version of "Let's Do It" which grows bigger—and bawdier —with each performance. If the customers were permitted to have their way the entire show could almost be restricted to this one number.

Hutch is quite a parodist and has his own telling versions of "The Girl That I Marry," "Bill" and "Alice Blue Gown." Latter is hinged to the recent incident of the Russian athlete charged with shoplifting at a West End store. In a switch from his familiar vein he also intros a new number which he describes as "Tremblin' in the Kremlin." This is a hard-hitting anti-Russian entry which is forceful in its own right but hardly sophisticated cabaret. And his encore, which is almost a flagwaving chorus for Britain in its stand against Nasser, is quite out of character, although enthusiastically received.

Throughout his half-hour show Hutch takes care of his own accompaniment on the ivories; but the Felix King combo is on the dais to provide the esseutial, but unobstrusive, showcasing. Don Carlos and his rhythm aggregation look after the dance sessions in lively style. *Myro.*

Haus Carow, Berlin

Berlin, Sept. 5.

Alexis, Guenter Werner, Kerstin Andersson, Pinsel, Kerry Sisters, 3 Singoris, Horst Jung Orch (6); no cover or minimum.

Erich Carow didn't live to see the premiere of his September program. Berlin's great humorist and outstanding showman died Aug. 31 at the age of 64. According to his will, there won't be any change in the continuance of his ultra-modern cabaret-restaurant which, although inconveniently (but beautifully) located some 15 miles from the center of Berlin, has managed to become right after its establishment in May, 1955, Berlin's No. 1 roadhouse and a favorite with customers who have a soft spot for "old Berlin."

Carow's September program, which he labeled "Trotz Regen Obenauf" (roughly, "Despite Rain in a Buoyant Spirit," in view of the large quantities of rain Berlin has seen these past weeks), is again a fine mixture of catchy music, parody and slapstick.

Star of the program is Alexis, perhaps the last bon vivant of the German cabaret. He's been doing his work for more than 40 years now (starting at the age of 6) and he surely knows to handle his audience. Acclaimed as a master of improvisation, he's known that his lines (apart from the basic stuff, of course) differ considerably each day. Also, this time he presents a slight masterpiece: about 35 minutes of uninterrupted talking, with gags old and new, poking fun at this and that, fooling around with customers, imitating all sorts of people etc. Unlike most other German comedians, his jokes have always had depth and there's enough tongue-in-cheek to balance with his slapstick stuff. He steals the show. Alexis, incidentally, is also a remarkable stage player: he belongs to the ensemble of the Hamburg Schauspielhaus at which—there under the name of Kurt Henning—he has scored many an acting success as well within the past years.

The other artists of the program stand considerably in Alexis' shadow. Kerry Sisters (2), juvenile marimbaphone virtuosos, give out with three appealing numbers of with their version of Rimsky-Korsakoff's "Flight of the Bumble Bee" rates best. Kerstin Andersson, an attractive blonde from the Stockholm Opera, contributes two love songs which she sells in appealing style. Pinsel ("Penci") is a recommendable quick-painter whose sketches (at first it looks as though he's painting a nude but then it turns out to be an animal) particularly command male customers' attention. The 3 Singoris are most successful with a socalled "chewing gum parody."

The emcee is this time Guenter Werner who, besides introducing the different numbers, has a number of political gags and also comes along with a solo number (own poems). As usual, a special number is supplied by the Horst Jung Orch: a so-called "Stimmungspotpourri," a medley of well-known melodies ranging from old-Berlin tunes to Sousa's "Stars and Stripes Forever." The traditional Carow-Polonaise, a conga-line which leads the customers, now supplied with lampions and balloons, in goosestep through the garden behind the house. An effectful view.

It's generally hoped that the "Haus Carow" will maintain its position and reputation as Berlin's leading road house. While Carow was still alive, he was a special attraction for many who knew him from former times. His popularity was indeed so unusual that literally thousands of Berliners attended his funeral last Monday (4). There, incidentally, was no mourning march but "La Paloma," instead, according to the will of Berlin's beloved humorist. *Hans.*

Beverly Hills, Newport

Newport, Ky., Sept. 14.

Johnnie Ray, The Rebertes (3), Vic Charles, Donn Arden Dancers (10), Don Chastain, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 *minimum,* $4 *Sat.*

Johnnie Ray, bowing in the Greater Cincinnati nitery belt, bids to bulge patronage at this class spot during the current two-framer. To the satisfaction of the young singer, adults are dominant boosters. He rings the bell on every number, particularly his "Cry" and "Little White Cloud That Cried" standbys, and a socko finale of "Walk and Talk With the Lord." His engaging smile and manners, plus distinctive styling, energetic and dramatic delivery add up to songmanship of top rank. Sits atop and at the keyboard of a grand piano for diversity. Bows off after a solid 33 minutes.

The Rebertes, male trio, in a four-minute tumbling routine set things in motion with sizzling feats of their trade. Swell reception on first visit.

Vic Charles, clever puppeteer, does a lot of fast footwork in pulling the strings on minstrel, trapeze, clown, monkey and femme ice-skating characters. A pleasing 12 minutes, with noticeable changes from his previous engagement.

Don Chastain, handsome blond tenor, is the new emcee, with the Donn Arden line, which has undergone several changes of late, and Gardner Benedict location crew supplying swell floorshow filling. *Koll.*

Hotel Muehlebach, K. C.

Kansas City, Sept. 14.

Bon Bons (3), Leo Reisman Orch (8); $1-$1.50 *cover.*

Shift in bands brings the Leo Reisman crew to replace Joe Reichman orch in the Terrace Grill of the Muhlebach, as the house continues to try for the customer play with name orchs. As Reisman comes in for a month's stay, the hotel continues its policy of a single additional act, this one being the Bon Bons, singing gal trio. Altogether it stacks up as a moderate show on the accepted formula, Reisman doing the introductions and the gals warbling more than a half-hour.

It's evident the three girls are headed for a better niche in the pop singing field, as they are charmers on looks, with a fine feeling for unison and harmony. They are in here after some recent dates on tv network shows. Their repertory runs largely to ballads of the day and standards, generally styling things on the sweeter side, although they come in for a bouncy version at times. They lead off with "Deed I Do," roll out "I Only Have Eyes for You" and "I Could Have Danced All Night" in ballad style. "Side by Side" gets a special treatment, and they have a novelty number in "You Want To Talk About Texas."

The girls take a turn at dixieland with "Muskrat Ramble," and add a light terp to their closing bit, "Ballin' the Jack." Reisman has the first fiddle lead crew in the Grill in a long time, and had the dancers out in force before and after the show. *Quin.*

Flamingo, Las Vegas

Las Vegas, Sept. 13.

Pearl Bailey, Hal LeRoy, Mazzone-Abbott Dancers, Don Kirk, Mary Menzies, Flamingoettes (10), Lou Basil Orch (12); $2 *minimum.*

The almost effortless ease with which Pearl Bailey marks her four-week Flamingo soiree covers a multitude of years spent accumulating, in fact, that her very name on any marquee spells success to the establishment, while her presence on stage assures huge enjoyment for the audiences. Although her tour of songs and comedy seems incredibly relaxed, there's an underlying zip to her pace that ropes sustaining audience reaction.

From the outset, when she whips out a springy "Gonna Keep On Doin' What I'm Doin'," Miss Bailey demonstrates that unique ability of *hers to flex a song's lyric* to allow plenty of room for those familiar Baileyisms. Her chuckle evokers take her through "Must Be Somethin' Better Than Love," "Solid Gold Cadillac" and "Won't You Come Home, Bill Bailey." She revives her yock-loaded "behind the scenes" explanation for her role as a madam in "House of Flowers." Miss Bailey's adeptness as a comedienne is further exampled when she takes it easy sitting on a chair to offer femme patrons some eye-winking advice. Additionally, she is an accomplished actress, effecting some poignant moments with her earthy intonations of "He's Gone" and "Bye, Bye Baby." Kudos after begoff "Zing Went The String of My Heart" are long and raucous.

Hal LeRoy's slick choreos are well known in this area and go well with the present opus. He's a shrewd showman who knows how to corral audience interest. From his spright tapping of "Lover," LeRoy hoofs into an eccentric "Hot Toddy." Terp-drumstick piece on a chair is okay change-up. He revives "Tea For Two" with some nifty modern steps. Pantomime takeoff on a dancehall hipster is sock windup.

The Mazzone-Abbott Dancers are extremely effective in their curtain-raising role of snapping the patrons to attention. Their frenetic Apache gyros—replete with the usual props—stir laughs and hoots. The act, one of the better of its kind to venture here, is cued with gunshots at a fleeing damsel fired by a jealous lass vying for the affections of a Place Pigalle he-man. Typical mayhem ensues, punctuated by well processioned stunts.

As producer-director, Hal Belfer tightly weaves a semblance of continuity throughout, using his Flamingoettes to bridge the acts with superb productions. Don Kirk and Mary Menzies chart the course for the Flamingoettes in the curtain launcher, a Parisian romp that neatly signals the Mazzone-Abbott Dancers. Centerpiece, prefacing Miss Bailey, is "Hot Time In The Igloo Tonight," a droll eye-arrester held over from the previous fare. Louis Basil orch competently firms up the show musically. *Alan.*

Chez Paree, Chi

Chicago, Sept. 11.

Lilo, Gary Morton, Copsey & Ayres, Ted Fiorito Orch; $1.50 *cover,* $3.75 *minimum.*

The McGuire Sisters were set to headline this display, but when Dorothy of the team was laid low at the last minute by a virus, Lilo was booked in overnight to replace. Recurrent booking problems dictated by industry economics at this top-drawer Windy City spot are thus occasionally further complicated by bad breaks.

Unfortunately, the replacement does not make up in entertainment for what the display lacks in name value. Although the possessor of a vivacious personality and certainly a looker, Lilo somehow does not get across here. The act unsubtly overemphasizes that the thrush is a French import, a fact which needs no belaboring and does not necessarily connote a great performance.

Lilo, if anything, tries too hard. She can belt out a song with the best of them in the volume department, and when she sticks to the French and American tunes which are really international faves she is at her best. She can also ingratiate herself with the ringside baldpates when she does the intimate handmike bit. But the staged numbers strain too much for the cute Gallic effect. An American sailor in Paris and a Parisian newsboy are pegs for overproduced spec bits. Thrush goes off to half-hearted mitting.

Gary Morton holds up the comedy end with mixed results. Perhaps funnier in delivery than material, Morton plays the stock Vegas and Miami jokes to the hilt and gets occasional good returns

(Continued on page 84)

VARIETY BILLS

WEEK OF SEPTEMBER 19

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 21
Kirby's Ballet
Tamara Manookian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Corps de Ballet
Rockettes
George Sawtelle
Glee Club
Elliott Reid
Albert Sturm

Palace (P) 21
Nicholls & Rene
DeSantos Trio
Anne Brooks
Christine & Moll
Wallace & Carroll
Jay Marshall
Wally Dean

AUSTRALIA

SYDNEY
Tivoli (T) 17
Katherine Dunham Co.

NEWTOWN (SYDNEY)
Elizabethan (T) 17
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

BRITAIN

ASTON
Hippodrome (I) 17
Tony Dalton
Lisa & Leon
Ellisa Raye
Jane Sterling
Keith Leggett
Johnnie Firpo
Ken Palmer
Martin Cossins
Cathie Read
Cary Crossling
Kay Moller
Therese
Kathrina
Hepp Bros.
Elysee Models

BIRMINGHAM
Hippodrome (M) 17
Ronnie Hilton
The Kelroys
Baker & Douglas
Gold & Cordell
Alan Clive
4 Furres
Mumford's Puppets
Walter Niblo
Joan & Ernest

BLACKPOOL
Palace (I) 17
Albert Modley
Edna Savage
M & B Winters
F Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hilton
Matt Leamore
Arthur Sumner

Grand (I) 17
Thora Hird
Frank Atkinson
Joyce Carpenter
Richard Dare
Bernard Fox
Ruth Holden
Jack Howarth
John Jarvis
Harry Littlewood
Gordon Needham
Hartnell Stone
Mollie Sugden
Denver Thornton

Winter Garden (I) 17
Dave King
Shani Wallis
"Mrs. Shufflewick"
Jones & Arnold
Warren
Devine & Sparks
Sonny Roy
Margaret West
12 Daydreams
4 King Tones

Opera House (I) 17
G & B Bernard
Eve Boswell
Freddie Frinton
Tiller Girls
8 Melody Makers
6 Mayfair Models
Patricia Dahl
Lane Bros.
Norman & Ladd
Ghezzi Bros.

BRADFORD
Alhambra (M) 17
Dorothy Squires
Tumbling Tomboys
Reg Varney
Radio Revellers
Roger Carne
The Dernos
Roy Mack
De Vel & Ptnr.

BRIXTON
Empress (I) 17
Gladys Morgan Co.
3 Imps
Jeffrey Lenner
Shan Daly & Wayne
Patsy Silva
George & Lydia
Goga & Partner

CARDIFF
New (M) 17
Golden Gate 4
Stan Stennett
Fran Dowie
King & Day
Candy Kane Co.
Gray & Juno
Janette Du Fray
2 Boris

CHELSEA
Palace (I) 17
Eddie Gray
Arthur English
Dawn White Co.
Ronnie Collis
Alec Halls
Larry Turner
Charles & Anders
S & D Dane

CHISWICK
Empire (M) 17
Lita Roza
Jon Pertwee
Johnny Silver
Moreno & Partner
Alan Rowe
Dunn & Grant
L & L Rogers
Les Traversos

EAST HAM
Granada (M) 17
Dennis Hale
Kirby & Hayes
Dumarte & Denzer
Les Murphy
Kish & Valaire

EDINBURGH
Empire (M) 17
Lonnie Donegan
Ballet Montparnasse
Griff Kendall
Wilson
Keppel & Betty
Mike McKenzie
Des O'Connor
Eddie Ash
The Yolandos

FINSBURY PARK
Empire (M) 17
Hal Monty
Valento & Dorothy
Joan Turner
B & M Harris
Michael Holliday
Keith Beckett Co.
Keith Beckett 3

GLASGOW
Empire (M) 17
David Whitfield
K & A Alexis
Janet Brown
Evy & Everto
Harry Bailey
Richman & Jackson
M & E Rose

HANLEY
Royal (M) 17
Rex Keene
McAndrews & Mills
Tommy Fields
Manette 2
Penny Nicholls
Bobby Limb
Ron Scott

LIVEVRPOOL
Empire (M) 17
Deep River Boys
Command Girls
D & D Remy
Jackie
Billy Baxter
Connor & Drake
Jack Simpson
Peter Quinton

LEEDS
Empire (M) 17
Smith Bros.
Jimmy Paige Co.
Kay Elvin
3 Warrens
Buster Fiddess
Betty Fox
Josette

LEICESTER
Palace (M) 17
Rolf Gramatko
Alma Cosari
Theo Hook
Charles Gillespie

LONDON
Metropolitan (I) 17
Billy Stutt
Manderinos
Russ Hansen
Cleo du Peont
Renoir & Gaye
Cuban Models
Havana Lovelies

Palladium (M) 17
Harry Secombe
Winifred Atwell
Alma Cogan
Beryl Reid
Marquis & Family
Rudy Horn
Cinq Peres
Holger & Dolores
3 Fredianl
Garden Dancers

MANCHESTER
Hippodrome (M) 17
Vic Oliver
Gary Miller
Vanda Vaio
Renee Strange
D B Stuart
Peggy Thompson
Gillian & Juno
Jackie Ross
Lilian Brent
Harry Green

Palace (M) 17
Al Martino
K & V Glynn
Medlock & Marlowe
Raf & Julian
Cherry Wainer
Kazan & Katz
Joan Kayne
Hackford & Doyle

NEWCASTLE
Empire (M) 17
Dickie Valentine
2 Mayfairs
Kathryn Orly 3
George Martin
Les Brazilianos
Freddie Harrison
Rolf Hansen

NORTHAMPTON
New (I) 17
James Crossini
Elroy
Rondart
Campbell & Rogerson
Checker Wheel
Ladd West
Johnny Dallas
Sherry Leigh

NORWICH
Hippodrome (I) 17
Jimmy French
Simmy Russ
Violet Tye
Muldoon & Grey
Grayson Cousins
Michael Agar
8 Girls

NOTTINGHAM
Empire (M) 17
Tony Crombie
Maxine Daniels
Don Fox
Billie Wyner
Ross & Howitt
Andy Stewart
Johnny Dallas
N & P Lundon

PORTSMOUTH
Royal (M) 17
Fred Emney
3 Balmorals
Betty Driver
Leslie Lester
4 Cassandras
Bert Edgar
Beryl Foley
Monsieur Defoe
Vic Sanderson

PRINCE OF WALES
(M) 17
Mel Torme
David Nixon
Jimmy Wheeler
Murray & Maidie
Audrey Jeans
Marquis & Family
Skylons
2 Earls
Sid Krofft

SHEFFIELD
Empire (M) 17
Betty Miller
Clarkson & Leslie
Earle & Vaughan
Lionel King
Don Rennie
Galantas
Devine & King
Fed Lovelle

SOUTHAMPTON
Grand (I) 17
Frank Randle
Billy Rhodes

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Portia Nelson
Jorie Remus
Jimmie Daniels
Three Flames

Blue Angel
T C Jones
Peggy Connolly
Joey Carter
Mae Barnes
Jimmy Lyons 3

Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta

Chateau Madrid
Trio Anahuac
De Ronde & Jose
Carlos Valadez

Copacabana
Joe E Lewis
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc

No. 1 Fifth Ave
Cedrone & Mitchell
Liz Williams
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas

Hotel Biltmore
Russ Morgan Orc
Emery Deutsch Orc

Hot'l H'nry Hudson
Joan Bishop

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Connie Moore
Milt Shaw Orc
Ray Bari Orc

Hotel Statler
T & J Dorsey Orc

Latin Quarter
Mills Bros.
Dave Barry
Helen Wood
Steeplechase
Dorothy Vernon
Jo Lombardi Orc
B Harlowe Orc

Hotel Plaza
Lisa Kirk
Ted Straeter
Mark Monte

Le Ruban Bleu
Bibi Osterwald
Norman Paris 3
Josh White
Phil Leeds

Park Sheraton
Alan Logan
Eddie Layton

Two Guitars
Kostya Poliansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay

Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Margarita Sierra
Sirat
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris

Waldorf-Astoria
Harry Belafonte
Emil Coleman Orc
Mischa Borr Orc

Village Vanguard
Enid Mosier
Steel Band
Johnny Mathes
C Williams Trio

CHICAGO

Black Orchid
Sylvia Syms
Yonely
Bob Anderson

Blue Angel
"Calypso Fiesta"
Antonio Perrusquia
Gloria Ruiz
Johnny Barracuda
Carlisse Novo
Al D'Lacy Orc

Blue Note
Charlie Ventura
Arvell Shaw Trio

Chez Paree
Lilo
Gary Morton
Chez Paree A'd'r'bls
Ted Fio Rito Orc

Cloister Inn
Lurlean Hunter
Pat Moran 4
Dick Marx
Johnny Frigo

Conrad Hilton
"Comics-On-Ice"
D. Arnold & Marji
The Boyers
Lilian Renee
Paul Duke
George Simpson
Paul Gibben
J. Melendez & D. Maxfield
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

Drake Hotel
Fernanda Montel
Jimmy Blade Orc

London House
Erroll Garner 3

Mister Kelly's
Beverly Kenney
Audrey Morris
Connie Milano 3

Palmer House
Evelyn Knight
Larry Daniels
Les Charlivels
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Nat (King) Cole
Rowan & Martin
F. Martin Orc

Bar of Music
Joaquin Garay
Felix De Cola
Jerry Linden Orc

Billy Gray's Band Box
Billy Gray
Leo Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bob Barley Trio

Biltmore Hotel
Jack Durant
Skylarks
Landre & Verna
Hal Derwin Orc

Ciro-ette Room
Abbey Lincoln
Ricky Layne
Felix Martinique
Geri Gallan Orc

Crescendo
Mary Kaye Trio
Ray Toland Orc

Mocambo
Eileen Barton
Carl Carelli Trio
Paul Hebert Orc

Moulin Rouge
DeCastro Sis.
Ffolliott Charlton
Eddie O'Neal Orc

Statler Hotel
Lillian Roth
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
The Szonys
Somethin' Smith
Redheads
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Les Baxter Orc
Pat Laird
Harvey Allen
Jim Harris

El Cortez
Mary Beth Hughes
Bobby Pinkus
Taffy O'Neill
Cirquettes
Sterling Young Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
El Rancho Orc
Renee Molnar Dncrs

Flamingo
Pearl Bailey
Hal LeRoy
Don Kirk
Mary Menzies
Flamingoettes
Lou Basil Orc

Fremont Hotel
Ish Kabible
4 Gems
Mike Sarge & His Sargents

Golden Nugget
Guadalajara Boys
Daryl Horpa Rev
Poly Possum
Joe Wolverton
Eddie Gomez

New Frontier
Mickey Rooney
Roberta Sherwood
Joey Forman
Dick Winslow
Wilder Bros.
Garwood Van Orc

Riviera
Latin Qtr Revue
Zsa Zsa Gabor
Joey Adams
Riviera Dancers
Ray Sinatra Orc

Sahara
Edgar Bergen
Mindy Carson
SaHarem Dncrs
Cee Davidson Orc

Sands
Frank Sinatra
Joey Bishop
Copa Girls
Antonio Morelli Orc

Showboat
Kalantan
Sonny Richards
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Candy Bar
4 Hues
Cheeta & Chico
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
Johnny Desmond
Tippy & Cobina
Steiner Bros
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Eden Roc
Cathy Carr
Jack Kennon
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
Betty Reilly
Gene Baylos
Al Navarro Orc
Sapasas Orc

Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atoma

Malayan
Rivero Quintet
Bimini Mama
Pierre Duval
Lad Richards Band

~~Murray Franklin's~~
Richie Bros.
Bobby Sherwood
Peggy Lloyd
Murray Franklin
Cookie Norwood

Nautilus
Peter Wood
Gil Marr
Eddie Morgan
Antone & Ina
Syd Stanley Orc

San Souci Hotel
Johnny Morgan
Eleanor Luckey
Sammy Walsh
Freddy Calo Orc

Seville
George DeWitt
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Gracie Barrie
Frank Verna
Herkie Styles
Janie Stone
Cortez Orch
Rodriguez Orc

5 O'Clock
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev

HAVANA

Sans Souci
Carmen Torres
D'Aida Q
Bergaza & Tarraza
Sonia Calero
Victor Alvarez
Ortega Orc

Nacional
Ella Monreal
W. Reyes Orc

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Robian
Carlos Faxa
Lago Sisters
Rafi Munoz

Montmertre
Katyna Ranieri
Fajardo Orc
Casino Playa Orc

RENO

Mardi Gras Lounge
Harry Ranch Orc
Russo Bros.
Penthouse 4

Mapes Skyroom
Amos 'n' Andy
Skylets
Ed Fitzpatrick Orc

Riverside
Roberta Sherwood
Jay Nemoil
Gene Nach
Starlets
Bill Clifford Orc

LAKE TAHOE

Harrah's Club
Peggy King
Marshall & Farrell
Will Osborne Orc

Geller Predicts

Continued from page 1

time-songwriter-turned-impresario said he was sure that David Sarnoff, RCA board chairman, knew nothing about the "electronic curtain" which had been rung down on the top songwriters, of today.

Sarnoff, Rose disclosed, has asked to meet Rose to be briefed on the charges which have been made regarding the webs' alleged discrimination against ASCAP songsmiths.

Rose, whose apologies for not turning up the previous day in answer to a subpoena were accepted, hailed the committee for "letting in the first breath of fresh air into a stinking picture," referring to the music business situation. The strong language seemed to meet the approval of most of the committee members.

'Comic Book Obscenity'

Rose accused the broadcasters of "muddying up the airwaves with rock 'n' roll" and likened this type of music to "comic book obscenity," a level of taste which, he said, "makes an Elvis Presley possible."

Led along by leading questions from Celler, Rose agreed that neither George Gershwin, Vincent Youmans, Jerome Kern, nor other songwriters of similar stature, would have had a chance today—unless, Rose added, they belonged to BMI. Rose conceded that when a "musical hydrogen bomb" like the score of "My Fair Lady" comes along, nobody can restrain it. Rose, who said that he stopped writing in 1930, was not closely questioned by the committee's counsel.

Haverlin Under Fire

BMI prexy Carl Haverlin, making his second day's appearance before the committee, was, however, put under a steady fire of questions by the committee members as well as counsel. He entered a series of denials to allegations that BMI had ever induced ASCAP songwriters, either popular or longhair, to join his organization. He stated that the movement had been more in the other direction.

Haverlin also stated that he did not regard it as unethical for BMI to make a deal with disk jockeys, such as Martin Block and Paul Brenner, to license their publishing firms. Haverlin countered with a long list of ASCAP firms which have been set up by radio-tv performers and disk artists.

While committee counsel cited statistics to prove the case that BMI was gaining an ascendancy in the pop music field, Haverlin countered with is own figures showing how ASCAP still accounted for the great majority of performances on the networks. He conceded BMI's pre-eminence in the folk, country and rhythm & blues categories, a field which Haverlin claimed, ASCAP has brushed off and hence created an economic vacuum which BMI filled.

Haverlin, who was criticized several times for evasions and faulty memory by committee members, reiterated his testimony of the previous day that BMI was not controlled by the networks. He also repeated that similar charges had been made to the Dept. of Justice in 1952 by ASCAP and no action was then taken.

Herman Finkelstein, ASCAP general counsel, also appeared yesterday and, while he refused to involve ASCAP itself directly in the controversy, offered his personal opinion that the BMI setup was illegal. There may have been justification for the formation of BMI back in 1939, he said, but the existence of two ASCAP antitrust consent decrees now makes BMI's existence unjustified. Finkelstein returns to the stand today (Wed.) to complete his testimony.

'Rock Around Clock'

Continued from page 2

Gaumont cinemas here, but was then received without disorderly incidents. Publicity given to minor disturbances in England has heightened juves' trend to be noisy.

Firstrun here brought only a normal quota of handclapping and foot-tapping in rhythm with the music, but little more than at any popular musical film.

"Rock" is due back at the Regent and Capitol cinemas here week of Sept. 24.

Management of the Regent cinema stated: "It is probable we shall follow the example of the manager of the Aberdeen cinema where it was shown. He turned off the sound when there was any sign of trouble."

Fear Inspires Bans

Preston, Eng., Sept. 18.

Two north of England towns, Blackburn and Preston, have banned the showing of "Rock Around the Clock." The town clerk of Blackburn said the ban is on grounds that film contains matter "likely to lead to public disorder."

A local councillor, Alderman J. Shorroch, chairman of the town's Watch Committee, said: "After what has happened at other towns with these rock 'n' roll teenagers, we are not prepared for the time being to agree to the showing of the film in Blackburn."

When 14 juves, fined an average of $4 each, appeared in court at Manchester accused of insulting behavior, the magistrate told them: "It would be very much better if the police were allowed to deal with you in the way which would give you something to rock 'n' roll about for a bit." They were said by police officers to have terrorized pedestrians, obstructed traffic, and been jigging to rock 'n' roll rhythm.

At Bootle, near Liverpool, police reinforcements shepherded hundreds of youths who jostled along the thoroughfare after last performance of "Clock" at the Gaumont Theatre.

Screens Cautious

Continued from page 2

conform with those of the management," said one big circuit exec.

He added that, even in the newsreels, a conscientious effort is made to balance out the footage allotted to each party in any one issue.

On election eve, exhibs as a rule try to accommodate patrons via the installation of tv sets in the lobby and even via announcements from the stage. Some, in 1952, flashed the results on the screen. But that's on that one night only and none of the practice spills over into the many weeks preceding the elections.

Exhib leaders in N.Y. said they weren't sure, but that they had heard stories of theatres being offered during off-hours as places where political rallies of local party workers might be held.

"The theatres are strictly places of entertainment. I don't think they should be used for anything else," was one comment that seemed to express the general line of exhib thinking.

B'way Realty

Continued from page 2

scattered to a variety of other buildings, including the Palace Bldg. and the Brill Bldg., and some have scattered through some odd telephone booths in various drugstores around Broadway.

There has been talk for many years that the Palace Theatre and its office building would also be torn down. However, that won't happen for a while, or at least until it's finally determined that there just ain't no future in vaudeville, and that the space now occupied by that historic edifice would be more profitably utilized if another type of building went up.

A committee has been formed to save Carnegie Hall and its office and studio building. Bulk of the office building is occupied by concert agents, and teachers of the more classic forms of show business.

Consequently, it's seen that the pressure is on the little guy from all sides. Firstly, bulk of his business was taken away by the major offices, and now the higher costs of office space is driving him away from Broadway, where even a telephone booth may soon be unavailable so that he can carry on what's left of his business.

The Roseland Bldg. has a batch of agencies, dance studios, rehearsal halls. However, the two most famous institutions there are the Roseland Ballroom in which more than 25,000,000 have terped everything from the Charleston to the merengue. Louis J. Brecher, Roseland op, will transfer the dancery to the Gay Blades, which recently served as a nitery site. Another famous institution in that structure endangered by the wreckers is McGirr's Billiard Academy, which somehow never got to be known as a poolroom as some of the top citizens in international fields of entertainment, finance and politics spent some relaxing hours there.

Night Club Reviews

Continued from page 83

Chez Paree, Chi

when he veers to the incongruities of exurbia and modern child-parent relationships. He goes off to fair palms.

Copsey & Ayres, mixed dance duo, intro and later space the show. Opening with an East Indian terp routine more striking for its costuming than crowd-pleasing values, pair go on to interp a Gallic cafe terp team. Latter routine gives duo a good opportunity to exhibit graceful, interesting footwork with emphasis on smoothness. Team gets okay returns.

~~Vet~~ Ted Fiorito backstops well and plays a sweeter kind of music for the dansapation than has been heard at the Chez in a long time.

Gabe.

Chaudiere, Ottawa

Ottawa, Sept. 11.

Art (Coweyes) Engler (6), Monique Cadieux, Sinclair & Alda, Harry Pozy Orch (8); $1 admission.

After playing lounges with a six-man combo for a year, Art Engler, dubbed "Coweyes" during his time with the Kirby Stone group, is hitting the nitery circuits with a routine that needs bolstering. Engler plays sax and gabs, others are on piano, guitar and trombone, sax, drums and bass fiddle. All chant, clown. Arrangements are okay but too neatly commercial and Engler's gabbing is not only deep blue but gags are too long and he tells them like a guy at a pub table with the latest from a commercial travelers' convention.

Before this setup, when he worked as a single after a traffic accident in Ottawa severed him from the Stone act, Engler was a capable performer with nice impact. Some place, along the way, he's misplaced it.

Silk-smooth adagio is Sinclair & Alda's big mitt-catcher. It's a socko item with heavy training backed by strong arrangements bringing big attention, particularly a slick stint to "Blue Danube." Femme partner is seldom on the floor and the stanza shows no signs of showoff or smartaleo. Monique Cadieux (New Acts) is a Canadian television name scarcely out of the moppet slot. She has plenty ability but needs plenty training in showmanship and act-building before going further in the club circuits. Harry Pozy band works hard this show, providing solid backing.

Gorm.

RECORD SUMMER B.O. ON ROAD

'Threepenny' Proves Neat Showcase, But Never Gets Out of Rehearsal

"Threepenny Opera," one of the biggest off-Broadway hits of recent years, is also one of the most rehearsed shows in legit history. That's primarily due to its effectiveness as a talent springboard.

Acording to co-producer Carmen Capalbo, the musical has gone through varied degrees of rehearsal almost daily during its long run at the Theatre de Lys. The practice situation stems from the unusually large cast turnover. The musical which has 21 parts, has thus far employed over 125 performers since originally preeming at the de Lys in 1954.

The show put in a 95-performance run at the house in 1954 under the co-sponsorship of Capalbo and Stanley Chase. It reopened at the theatre in September of last year, with Lucille Lortel added to the managerial lineup. She had taken over operation of the de Lys shortly before joining Capalbo and Chase as an associate producer.

The performer turnover in several cases has been prompted by more lucrative assignments. Under the terms of the Actors' Equity off-Broadway contract, performers are allowed to exit a show on five days notice for a better paying job. It's this wrinkle that has permitted the large exodus of cast members and has kept the producers constantly on the lookout for new talent.

The first performer to benefit from the "Threepenny" showcasing was Gerald Price, whose handling of the street singer assignment was

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Melvyn Douglas Opens Season in Kansas City; Columbus Looks Perky

Kansas City, Sept. 18.

"Inherit the Wind" opens the fall road legit season here, playing four days in the Victoria Theatre opening tomorrow (Wed.) night. It's being handled by the John Antonello Office, which also has "Damn Yankeee" set for a few weeks later.

Through its Playgoers' League, the Antonello agency is offering a big fall season, with probabilities of five or more plays before Christmas. That would be the heaviest schedule in recent years.

The Melvin Douglas play is being offered at a $4.48 top.

Also Opening Columbus

Columbus, Sept. 18.

The Hartman Theatre, local legit stand, has the heaviest lineup of show bookings that it has had at this stage of the season in 15 years, according to manager Robert Boda.

"Inherit the Wind" will open the Hartman's season Oct. 15 for one week, the first three days of which will be under Theatre Guild subscription. "Janus," costarring Joan Bennett, Donald Cook and Romney Brent, will play three days beginning Oct. 22, also on Guild.

Two sure bets for the Harman stage this season are "Cat on a Hot Tin Roof" and "Hatful of Rain." Likely plays are "Middle of the Night" and "Chalk Garden." It is also expected that "Pajama Game" will return for a second time.

Boda reports that more than two-thirds of the Guild night seats are gone. The manager also says that the theatre marquee—missing for over a month—will not be replaced. Special illuminated boards in front of the house will be erected instead.

He Gets Around

Cincinnati, Sept. 18.

Cincy's first road show of the season will be Melvin Douglas in "Inherit the Wind," week of Oct. 1 at the Shubert. Top will be $4.52.

Opener is one of eight shows on the Theatre Guild subscription schedule, which has a bigger advance than last year, Shubert manager Noah Schechter reports.

'Waltz' Reopens in S. F.; Set for Coast Tour

San Francisco, Sept. 18.

A Coast tour has been set for Randolph Hale's production of "Anniversary Waltz," which opened a return engagement this week at the Alcazar Theatre, San Francisco. The comedy had a 38-week run, a local record, at the house ending last Aug. 4.

The tour starts Oct. 8 at the Auditorium, San Jose. Richard Eastham and Marjorie Lord are repeating their costarring assignments. (Incidentally, the screen rights to the Joseph Fields-Jerome Chodorov play were purchased this week. See details in film section.)

Barn Biz No Fun, Sez Huntington, After Best Year

Saratoga, N. Y., Sept. 18.

John Huntington is disgusted. The producer of the Spa Summer Theatre here says that the "fun and glamor" have gone out of show business.

"It's just hard work and a great amount of risking your own money," he adds. "Too many people snipe at you and sneer that you're cleaning up and are taking advantage of the public, the actors and your employees."

For the recently closed season, his 10th at the Spa, Huntington reveals that the overall gross was up about 7% or 8% over last year, with little or no improvement in the net return. The 587-seat playhouse, which he leases from the state, took in the top revenue of its history, a good $5,000 more than the previous high, in 1954.

"We broke the house record twice," he notes, "grossing $10,306 at a $3.30 top with Billie Burke in 'Solid Gold Cadillac' and then $14,250 at a $4 top with Beatrice Lillie in 'Beasop's Fables,' but not enough of it brushed off on me. With the limited margin of return on my investment, plus rising costs and payrolls and sinking profits, I've become discouraged.

"I am still wriggling around in an attempt to find a way out of the difficulty," the strawhat producer continues. "As yet I haven't found one. I'm in favor of what Billy Miles is doing at Stockbridge, Mass., with a basic resident company operation and without big stars. I will do more of that next year, as I did the first three weeks this summer. But that's more a palliative than a cure.

"I wish I had the answer. In some ways, show business is indeed no business, as the saying goes. It's just a bad gamble on which you may, once in a long while, hit a big one. But that doesn't apply to a summer theatre like the Spa, where the limited capacity and small weekly gross makes it impossible to have a smash. The only big payoff nowadays is on Broadway."

'Okla' Pic Sets Closing; Pitt Reverting to Legit

Pittsburgh, Sept. 18.

The film edition of "Oklahoma" will end its run at the Nixon Theatre here at the end of November, enabling Gabe Rubin, managing director of the legit house, to book in touring shows. The Nixon will be getting the latest start in its history.

First production will be "Inherit the Wind," starring Melvyn Douglas, due Dec. 3 for a fortnight, with "Cat On a Hot Tin Roof" following.

ALSO TOP TOTAL PLAYING WEEKS

Summer legit grosses on the road this year hit the highest total of recent seasons. The situation paralleled Broadway where, as reported last week, the warm-weather gross nearly equalled 1955's record New York take. VARIETY has been tabulating the totals since 1948-49.

Although Broadway receipts hit a new high in the 1955 summer, the hinterland tally at that time placed second in the VARIETY summary. The situation was the reverse this year. The road boom rocketed the cumulative take past last year's combined mark of $12,426,400, to a peak $12,529,700 on a comparative 15-week basis.

The hinterland tally as of Sept. 8, covering the initial 15 weeks of the season, was $4,920,300. That beat out the previous $4,807,600 peak for the same period established during the 1948-49 semester. Last season's figure for the same period was $4,673,500. The total number of road playing weeks for this summer's 15-week stretch was 166, an increase of 19 over last season, 51 less than scored in '48.

This year's' gross incerase over '48, considering the big drop in playing weeks, reflects upped b.o. prices and/or more powerhouse

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Wilmington Grossed $200,000 on 12 Shows In 7½ Weeks in '55-56

Wilmington, Sept. 18.

The 1,223-seat Playhouse, which began the new local season last Thursday (13) with a three-day tryout of "Loud Red Patrick," grossed around $200,000 on the 1955-56 semester ending last May 26. The theatre put in a total of seven-and-a-half playing weeks on 12 productions, all but three of the entries were split-week bookings.

The presentations included five tryouts and seven touring shows. The latter category included three musicals, which were the only offerings booked on a full-week basis. Following is a rundown of the season, covering shows, grosses and playing weeks:

Desk Set (tryout), $11,200, half week.

Heavenly Twins (tryout), $13,800, half week.

Kismet (tour), gross not revealed, one week.

Janus (tryout), $17,200, half week.

Great Sebastians (tryout) $17,000, half week.

Bad Seed (tour), $12,800, half week.

Middle of the Night (tryout), $16,400, half week.

Damn Yankees (tour), $44,000, one week.

Anniversary Waltz (tour), gross not revealed, half week.

Bus Stop (tour), $17,500, half week.

Tea and Sympathy (tour), $6,000, half week.

Can-Can (tour), $22,400, one week.

CO. MAKES ENDS MEET IN RICHMOND TAVERN

Richmond, Sept. 18.

Virginia's unique resident company, the Barksdale Memorial Players, will open their third season Thursday (20) in the historic wayside tavern at Hanover Courthouse. They bought the spot three years ago.

The Barksdale Players left Broadway to seek a by-way where they could pioneer in community theatre. Since renovating the dilapidated Hanover Tavern, a 29-room structure, they had bought for $25,000, they have fed and played to full houses.

Repertoire ranges from folk farce to heavy Greek melodrama. The group lives in the tavern and several members have jobs in nearby Richmond to help make ends meet.

'Auntie Mame' Looks Like Costliest Straight Play Production at 180G; Backers' Less-Than-Usual Share

"Auntie Mame," the Rosalind Russell starrer, may be the costliest straight play production in Broadway history. The Robert Fryer & Lawrence Carr venture is capitalized at $150,000, and backers have already been notified to put up an additional 20%, as provided in the partnership agreement, bringing the likely production nut to $180,000.

Besides having what's believed to be a record production cost, the Jerome Lawrence-Robert E. Lee dramatization of the Patrick Dennis bestseller will also have an unusually high operating setup, with a cast of 32 and 26 different scenes. So even at the exceptionally stiff scale, with a $5.75 top weeknights and $6.90 Friday and Saturday nights, for a maximum gross of $42,000, the hoped-for weekly profit will be only $8,000.

Moreover, after the investment is recouped, the basic profit distribution setup is 60-40 in favor of the producers, instead of the conventional 50-50 split with the backers. However, that is further reduced by extra shares due Miss Russell and director Morton Da Costa.

As an investor, with a $37,500 (plus 20% overcall) slice of the

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Musical 'Anna Christie' Capitalized at $300,000

The George Abbott-Robert Merrill musical version of Eugene O'Neill's "Anna Christie" will be capitalized at $300,000, with provision for 20% overcall. Frederick Brisson, Robert E. Griffith and Harold S. Prince are producing.

The vehicle, the final title of which hasn't been decided, is being geared to open on Broadway next May, the same month the producing trio's prior entries, "Pajama Game" and "Damn Yankees" made their New York bows.

Tryout Tag Now Just a Gag For Strawhat Shows

The "pre-Broadway" billing on a strawhat preem is becoming meaningless. Many, if not most, of the plays bowing on the barn circuit are New York turndowns, with the silos or amateur market their only available outlet. In other instances, new summer theatre vehicles are launched merely to provide a showcase for name talent.

This summer, approximately 50 entries had citronella debuts. Of those, only one, and that a barn offering only by courtesy, has progressed to New York. The prospect of others di'toing appears dim, although two are possibilities. The almost complete failure of strawhat preems to make the Broadway grade is a repeat of past seasons.

The lone barn-to-Manhattan offering is "Saint Joan," which was set for its curren' off-Broadway run at the Phoenix Theatre, N. Y., as part of the plan for doing it first at Cambridge, Mass. In that case, though, the situation doesn't in-

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DELAY CONVERSION OF N.Y.'s GLOBE TO LEGIT

Plans for the reconversion of the Globe Theatre, N.Y., as a legit house will probably be delayed. Producers Cy Feuer & Ernest H. Martin, who were to have taken title to the property Monday (17), failed to do so. However, Feuer explained in Chicago yesterday (Tues.) that they had obtained an extension from the Brandts, the present owners, and intend carrying through the project.

According to Feuer, their associate in the venture, realtor-producer Roger L. Stevens, has been too busy as chief fund raiser for the Presidential campaign of Adlai Stevenson to attend to lining up the necessary financing for the Globe deal. After the Presidential election, Stevens will have time to attend to the legit venture, Feuer believes.

Under the original setup, F & M put up $50,000 for an option on the theatre, and were to have paid $1,250,000 for the purchase. Alterations costing them an estimated $500,000 to $600,000 were to be made, including enlarging the backstage, increasing the seating capacity, putting the entrance on West 46th Street and turning the present Broadway lobby and entrance into stores. The reopening as a legit house suitable for musicals was tentatively set for early next January.

The Globe, which has been operated by the Brandts as a film house for the last 20 years or so, was built by the late Charles B. Dillingham before World War I and housed a number of notable hit musicals and plays.

'Human Bondage' Tuner Being Written for B'way By Adler-Merrill Team

W. Somerset Maugham's novel, "Of Human Bondage," is being transformed into a Broadway musical. The classic, twice filmed in Hollywood, is being adapted for the stage by songwriters Richard Adler and Bob Merrill. The collaborators also plan to double as producers.

Adler and Merrill have reportedly completed one act and 10 songs and expect to finish the adaptation by late December. They plan to bring the production to New York early next season, in conjunction with another partner, who'll handle the mangerial details.

"Bondage," originally published in 1916, was first issued as a film in 1934, with Leslie Howard starred and Bette Davis featured. A remake was released in 1946, with Eleanor Parker, Paul Henreid and Alexis Smith starred.

Both Adler and Merrill do words and music. The former is currently represented on Broadway by two smash musicals, "Pajama Game" and "Damn Yankees," done in collaboration with the late Jerry Ross. Adler is also planning to make his managerial bow this season with John McLiam's "Sin of Pat Muldoon," plus partnering with Robert L. Joseph in a musicalization of the film, "The Ghost Goes West."

Merrill, who has a string of pop hits to his credit, recently completed his first legit score for the George Abbott adaptation of Eugene O'Neill's "Anna Christie." It's also scheduled to bow on Broadway next season under the production auspices of Frederick Brisson, Harold Prince & Robert Griffith.

JOYCE GRENFELL SET FOR U.S.-CANADA TOUR

Ottawa, Sept. 18.

"Joyce Grenfell Requests the Pleasure," which had a moderate run on Broadway last season, is set for a tour of the U. S. and Canada this fall and winter. The intimate revue is booked for Nov. 9-10 at the 1,100-seat Technical Highschool auditorium here.

The British comedienne's local stand is being presented by Fredell Attractions, which sponsored Anna Russell and a Canadian revue, "Spring Thaw," last year.

Shows Out of Town

Li'l Abner

Washington, Sept. 17.

Norman Panama, Melvin Frank & Michael Kidd presentation of musical comedy in two acts (22 scenes). Book by Panama and Frank; lyrics by Johnny Mercer; music by Gene de Paul; based on the comic strip created by Al Capp. Staging and choreography by Michael Kidd; scenery and lighting, Willam and Jean Eckert; costumes, Alvin Colt; musical direction, musical continuity and vocal arrangements, Lehman Engel; orchestrations, Phillip J. Lang; ballet music arrangements, Genevieve Pitot. At National Theatre, Washington, Sept. 17, '56; $5.50 top.

Available Jones ..... William Lanteau
Lonesome Polecat..... Anthony Mordente
Hairless Joe ..... Chad Block
Clem Scragg ..... Marc Breaux
Romeo Scragg ..... Robert McClure
Alf Scragg ..... Anthony Soverino
Moonbeam McSwine..... Carmen Alvarez
Marryin' Sam ..... Stubby Kaye
Earthquake ..... Bern Hoffman
Daisy Mae ..... Edith Adams
Pappy Yokum ..... Joe E. Marks
Mammy Yokum ..... Charlotte Rae
Li'l Abner ..... Peter Palmer
Cronies ..... Marc Breaux, Jack Matthew, Robert McClure, George Reeder
Mayor Dawgmeat ..... Oran Osburn
Sen. Phogbound..... Ted Thurston
Dr. Finsdale ..... Albert Linville
Government Man ..... Richard Maitland
Stupefyin' Jones ..... Julie Newmar
Colonel ..... George Reeder
Radio Commentators..... James Hurst, Robert McClure, Jack Mathew
Gen. Bullmoose..... Howard St. John
Secretaries..Lanier Davis, Robert McClure, Jack Mathew, George Reeder
Appasionata Van Climax.... Tina Louise
Evil Eye Fleagle ..... Al Nesor
Scientists .... Marc Breaux, Ralph Linn, George Reeder
Scrub Woman ..... Dee Dee Wood
State Department Man ..... Lanier Davis
Butler ..... James J. Jefferies
Colonel ..... Lanier Davis
Singers: Margaret Baxter, Jean Cherof, Pat Creighton, Joyce Gladmond, Hope Holiday, Jane House, Louise Pearl, Jeanette Scovotti, Don Graswell, Lanier Davis, James Hurst, Jack Matthew, Robert McClure, Oran Osburn, George Ritner, Anthony Saverino.
Dancers: Carmen Alvarez, Lillian D'Honau, Bonnie Evans, Maureen Hopkins, Barbara Klopfer, Christy Peterson, Sharon Shore, Rebecca Vorno, Dee Dee Wood, Chad Block, Marc Breaux, Robert Karl, Ralph Linn, Richard Maitland, Anthony Mordente, Tom Panko, George Reeder Paul Taylor.
Also: Jan Gunnar, Mario Lamm, Lucky Kargo, Reed Morgan, Aldo Venturo, and Robert Wiensko.

"Li'l Abner" has been reborn as a musical comedy, with the promise that it may become as lusty a hit as Al Capp's comic strip which sired it. But that will take some growing up by the baby in its coming weeks on the pre-Broadway circuit.

"Li'l Abner," backed and owned for the screen by Paramount, has plenty on the plus side, as was attested by the warm reception its received from a hep Washington opening night audience. It has the offbeat color of Capp's wellknown comic characters, ranging from Mammy Yokum to Evil Eye Fleagle and Moonbeam McSwine. It moves with considerable life and bounce, and offers two delightful young people in the lead roles of Li'l Abner and Daisy Mae.

Michael Kidd's dances are zestful and original. Johnny Mercer's lyrics are sock and topical, put across by generally good solo and ensemble singing. Costuming and sets are bright and colorful, setting off the handsome cast. The biggest minus is the second act, which sags considerably below the level of the first. To this must be added the fact that the music is not up to the level of the lyrics. There is a dearth of hummable melody. The second act is shy of dancing.

Norman Panama and Melvin Frank have done a thin book, but that doesn't seem to matter much, since they have succeeded in capturing much of the feel and spirit of the comic strip. Story deals with the effort of the Dogpatchers to stave off the Government's decision to evacuate them and use their village as an atom bomb testing site.

Seems the atom bomb tests are interfering with the gambling at Las Vegas. Dogpatch has been selected as the most useless place in the U.S., a fitting spot for future bomb tests.

The Yokums have invented Yokumberry Juice, a tonic taken only by Abner and which is credited for his terrific physique. Since this is the only place in the world where the tonic is made, the destruction of Dogpatch is stayed pending tests in Washington. Mixed in are the efforts of billionaire Gen. Bullmoose to get the secret, so that he can make another billion or two; and of Daisy Mae to get Abner to propose or, at least, permit himself to be caught on Sadie Hawkins Day.

Girl gets boy in the end, of course. Yokumberry Juice falls into disrepute since it causes men to lose interest in gals. The fate of Dogpatch is left dangling.

What seems to torpedo the second act is a straining for political satiric effect, which disrupts the happy rhythm of the musical up to that point. For a while it develops into almost a new deal political tract.

The opening includes a spoof at Washington scientists whose chief claim to their Government jobs is that they are "Terribly Loyal." A few moments later, bad billionaire Bullmoose sings that progress is a root of all evil.

That is followed by an "In Society" number which takes off after the decadent rich. Bullmoose then gets his comeuppance as a villian and reprises "Progress Is the Root of All Evil." The overall result is something which drags well behind the non-political first act.

Edith Adams as Daisy Mae is curvaceous, sexy, and with a strong singing voice. Peter Palmer, the new find just out of military uniform, is certainly headed for pictures as soon as the musical's run is completed. He is a brawny, handsome youngster, with a fine baritone. He'll do a lot better when he gets more stage experience.

Charlotte Rae as Mammy Yokum and Joe E. Marks as Pappy Yokum make the most of those difficult caricature roles. But Stubby Kaye, as Marryin' Sam, steals the show on occasion with his song renditions, especially one called "Jubilation T. Cornpone."

Kidd has done a terrific job of two dances, the "Sadie Hawkins Day" ballet and one to the song, "Rag Offen the Bush," which is reminiscent of his barn raising dance in "Seven Brides for Seven Brothers." *Lowe.*

The Loud Red Patrick

Wilmington, Sept. 13.

Richard W. Krakeur, Robert Douglas & David Wayne production of comedy in three acts (four scenes), by John Boruff, based on the book by Ruth McKenney. Stars Arthur Kennedy, David Wayne. Staged by Douglas; scenery, costumes and lighting, Paul Morrison. At the Playhouse, Washington, Sept. 13-15, '56; $4.80 top.

Rosalie Flannigan ..... Kimetha Laurie
Rita Flannigan ..... Rennee Jarrett
Maggie Flannigan ..... Peggy Maurer
Mary Flannigan ..... Lynn Thatcher
Mrs. Gallup ..... Mary Farrell
Patrick Flannigan ..... Arthur Kennedy
Mr. Flinnegan ..... David Wayne
Ralph Penrose ..... James Congdon
Richard ..... James Karr

John Boruff's dramatization of Ruth McKenney's similarly titled novel about her father, "The Loud Red Patrick" is a believable, warm and amusing comedy of family life. The chief flaw at the moment is a slow first act.

There is little new about the plot or surprising about the outcome of the play. The situation of parent and child not seeing eye-to-eye on the latter's future in Cleveland in 1912 is basically that of any family anywhere anytime. In the case of "Patrick," however, the approach and treatment are unique and entertaining.

Whatever fate may befall the Broadway-bound play, costars Arthur Kennedy and David Wayne portray unforgettable characters. The former enacts the title role of the loudmouthed, redhaired father of four spirited daughters, and the latter (doubling as co-producer) is his dapper-dandy, smooth-talking, lovable, woman-hating crony.

Patrick Flannigan, a widower with four girls to raise, attributes his success to his "family council" arrangement of deciding all major questions "democratically." The setup gives each member of the family a number of votes equivalent to his years. Although the girls' ages total five more than his 45 years, Patrick confides to his friend that he has always managed to sway one of the younger girls to his side, even if it involved a little subtle bribery.

Inevitably, of course, the family council plan runs aground when the eldest daughter reaches marriageable age and declares her preference for a wifely role to a Vassar degree. That upsets Patrick, who explains how he "came up from the dust" of poverty and ignorance in Ireland and swore that his daughters would never have to know such handicaps.

Kennedy, who's best known as a dramatic actor, gives an infectious comedy performance in the title role. He is ever the proverbial Irishman, quick to anger, ready to relent, utterly devoted to his daughters and fiercely proud.

Wayne turns in an acting gem in the small but colorful part of the friend, Finnegan, who takes refuge in the Flannigan home from the alimony-seeking "ex-Mrs. Finnegan." His comments on (but mostly against) women keep the audience in a restrained panic. As a retired (his euphemism for unemployed) song-and-dance man, he exudes blarney and reveals an uncanny knack for detecting and tapping sources of free food, free drinks and "cash endowments."

Peggy Maurer is expressive as the lovely, keen-witted Maggie who tells her father that his educational dream is not necessarily hers. Her wealthy suitor is skillfully played by James Congdon. The scene in which he first visits the Fannigan home to "announce his intentions" is genuinely appealing, particularly to anyone who remembers the white flannels, blue jacket, strawhat and bouquet-in-hand courting days of pre-World War I.

Mary Farrell gives a notable portrait of the Flannigan housekeeper, a moneyed widow sadly lacking in physical charm but with sufficient other assets to reach a laughable brink of romance with Finnegan. Lynn Thatcher is a delightful "sweet sixteen" daughter, while Kimetha Laurie and Rennee Jarrett are joyfully mischievous as two youngest girls.

Thanks considerably to excellent playing, "Loud Red Patrick" is a clean, homely, humorous play that should appeal to virtually all ages and classes with its understanding and gently satiric treatment of a universal theme.

Harbor Lights

New Haven, Sept. 12.

Anthony Parella production of drama in three acts (four scenes), by Norman Vane. Stars Linda Darnell, Robert Alda; features Paul Langton. Pat Harrington, Peter Votrian. Directed by Thomajan; settings, Perry Watkins; lighting, Lee Watson. At Shubert, New Haven, Sept. 12, '56; $4.50 top.

Gene ..... Peter Votrian
Marlon ..... Linda Darnell
Roy ..... Paul Langton
Chris ..... Robert Alda
Jake ..... Pat Harrington
Willy ..... Ronn Cummins
Mike ..... Darryl Richard
Dolly ..... Joan Mann Carter
Margery ..... Albie Gaye

At the premiere of "Harbor Lights," the final scene had the players burying a dead duck onstage. Unless there is considerable improvement during the tryout tour, that may prove to have been symbolic.

Script is an obvious tale of a nice-guy second husband's problems in winning first place in the affections of a woman and her son, who can't quite shed the ties of a heel first husband-father. Since the theme is evident from early moments, the dramatic punch depends on the dialog, thesping and staging. Results are only moderately interesting.

Story has a young woman married to a garage mechanic, a solid citizen, following a passionate early union with a cave-man seagoing spouse. Latter is allowed periodic visits with their 10-year-old son, in whose eyes he is a symbol of adventure. Lad doesn't warm up to his new pater, hanging on to the belief that his own father will show him the glamor of life at sea, the sailor shows himself up to the lad as a tugboat deckhand souse.

Scripting is erratic, in some instances carrying smooth-running dialog, in other cases succumbing to pronounced overwriting. Average, however, is acceptable, considering the story's triteness. As a first original-play effort, Thomajan's staging shows appreciation of dramatic values. Several individual scenes are standout.

"Lights" is scheduled as a Gotham debut for Linda Darnell. She is at ease in the role of the wife-mother and carries out her chores commendably, as well as being physically attractive. Robert Alda stands up well as the ornery husband-father, slipping capably from scenes of bravado into moments of remorse. Paul Langton is well cast as the patient second spouse whose eventual blowup brings matters to a head.

Pat Harrington has some rich bits as an aging deckhand whose potential wild oats spree slips through his fingers, and young Peter Votrian does okay by the fairly complicated role of the son. Joan Mann Carter and Albie Gaye register briefly as a pair of floosies, and Ronn Cummins and Darryl Richard offer satisfactory bits as neighborhood kids.

Scenically, the production looks good, with a realistic set depicting a Staten Island backyard. Time passage via light cues is effective. *Bone.*

The Chalk Garden

Hollywood, Sept. 10.

Edward Choate, Albert H. Rosen & Randolph Hale presentation (by arrangement with Irene Mayer Selznick) of comedy-drama in three acts, by Enid Bagnold. Stars Judith Anderson, Gladys Cooper. Directed by Albert Marre; settings and costumes, Cecil Beaton. At Huntington Hartford Theatre, Hollywood, Sept. 10, '56; $4.95 top.

Miss Madrigal ..... Judith Anderson
Maitland ..... Stanley Bell
2d applicant ..... Ruth Chandler
Laurel ..... Deirdre Owens
3d applicant ..... Audrey Ridgwell
Mrs. St. Maugham ..... Gladys Cooper
Nurse ..... Helen Bonstelle
Olivia ..... Rosemary Murphy
Judge ..... Frederic Worlock

With Judith Anderson taking over the role originated by Siobhan McKenna and Gladys Cooper repeating her Broadway performance, Edward Choate, Albert H. Rosen & Randolph Hale have recruited an imposing touring company of Enid Bagnold's "The Chalk Garden." Unfortunately, this play of manners seems at best a moderate entry for road consumption, with not only the dialog, but also staging and performance at times limiting audience reaction.

Despite its undeniable wit and sparkle, "Chalk Garden" represented a production loss on Broadway and an almost similar fate seems in store for it on the road. The story of the slightly-mad household run by Miss Cooper is sometimes abstruse as Miss Bagnold sets forth the theory that a full life can flower only in a rich soil.

Albert Marre's direction is sometimes too hastily paced and the English accents are frequently unintelligible. Too, the cast tends to ignore audience reaction by talking through the laughs. Miss Anderson plays the mysterious companion with depth. Miss Cooper is fine as the lady of the household, a charming mixture of the regal and the fey.

Deirdre Owens is good as the granddaughter, despite an occasional tendency to be bellicose. There is also above-average support from Frederic Worlock as the judge whose visit triggers the climax, Stanley Bell as the manservant and Rosemary Murphy as the problem-child's mother.

Cecil Beaton's costumes and single set of an English manor house are excellent. *Kap.*

Legit Bits

Leon Gersten is stage managing "Mr. Wonderful," replacing his brother, **Bernard Gersten,** who left to appear in an Oldsmobile industrial show.

William Harrigan, incorrectly reported in the cast of **Joseph Kramm's** "Build with One Hand," is not set for any legit show, but is negotiating for a picture deal.

The mother of **John Huntington,** producer at the Spa Summer Theatre, Saratoga, N. Y., is in the Danbury (Conn.) Hospital with a fractured hip. She broke the other hip last spring.

Howard Atlee, p.a. this summer at the Camden Hills (Me.) Summer Theatre, is now associate to **Marian Byram** and **Phyllis Perlman,** pressagents for "Happiest Millionaire" and the off-Broadway "No Exit."

Marshall Migatz, who has operated the Salt Creek Summer Theatre and the Fox Valley Playhouse in Chicago for several years, has moved to New York to go into legit managerial work.

Gail Hillson, who recently closed her strawhat season at the Triple Cities Playhouse, Binghamton, N. Y., is in Lourdes Hospital there for treatment of a spinal injury received in an auto crash last winter.

William Zwissig, manager of the Curran and Geary Theatres, San Francisco, is back on the job after a vacation.

Rino Negro, who's making his Broadway debut in "Best House in Naples," is not only an Italian language radio actor, but is vice-president and account supervisor for the Emil Mogul ad agency. He's taken a leave of absence from the latter job to appear in the legit show.

Frank Music, composer-lyricist **Frank Loesser's** firm, is publishing **Charles Strouse's** background music for "Sixth Finger in a Five Finger Glove."

Felice Conde, who choreographed **Hillard Elkins'** "What's the Rush" strawhat package, blueprinting the dances for **Herb Shriner's** tv show skedded for Oct. 2.

Legit investor-orch contractor **Meyer Davis** will baton the Waldorf-Astoria Hotel, N. Y., silver anniversary ball Sept. 28 for the benefit of the United Nations Children's Fund.

The Greenwich Mews Theatre, N. Y., opens its fall season Oct. 15 with **Walt Anderson's** "Me Candido," previously presented in stock under the title, "The Little Screwball" and twice on tv as "Mr. Candido."

Sally Kemp, daughter of the late bandleader **Hal Kemp,** will have the lead role in an off-Broadway production of "I Am a Camera," opening Oct. 9 at the Actors' Playhouse under the production auspicies of **William Whitman, Arthur Conescu** and **Phillip Pruneau.** Whitman will also appear in the play, while Pruneau will double as director.

"Long Day's Journey Into Night," which opens Nov. 7 at the Helen Hayes Theatre, N. Y., will give performances Monday-Saturday night only, with no matinees. The play, running over three hours, will have a regular 7:30 p.m. curtain.

Patti Spangler, who recently withdrew from the cast of "My Fair Lady" has announced her engagement to **Bob Shipp,** cruise director of the Furness Line ship, Ocean Monarch.

The Hilltop Theatre, Lutherville, Md., winds up its 19th summer season next Sunday (23), with **Mary Reid Spickers'** "The Sable Brush" current as the closing entry.

Theatre '56 launched its fifth off-Broadway season last Saturday (15) with "Marriage in Mind," an original farce by **Marilyn Ellis.**

The following have been elected as officers of Playbill, Inc., publishers of the Broadway theatre program. The Playbill: **Richard M. Huber,** chairman of the board; **William R. Appleby,** president, and **Thomas A. Steinfeld,** executive vice president. **Jack Gillman** has joined the staff as western sales manager.

John Robert Lloyd will design the sets for "Bon Voyage."

Michael Myerberg plans bringing "Waiting for Godot" back to Broadway this season with an all-Negro cast. The play is scheduled to open Nov. 11 at an undesignated theatre, with **Mantan Moreland** and **Frederick O'Neal** in the roles originated in New York respectively by **Bert Lahr** and **Kurt Kasznar.**

A double bill, **Eugene Ionesco's** "The Lesson" and **Michael De Ghelderode's** "Escurial," is scheduled to preem Oct. 8 at the Tempo Playhouse, N. Y.

Paul Rocco and **Eric Hanson,** bartender and captain, respectively, at **Johnny Johnston's** Charcoal Room, N. Y., have formed an off-Broadway producing outfit tagged "Command Performers Unlimited," comprising a group of 15. Once a theatre is set, the duo plan to launch their operation with a new drama by Rocco titled "Wrong Decision." Hanson will double as a performer.

Elliott Nugent, who'll be appearing on Broadway this season in "Build With One Hand," will also be partnered with designer **Frederick Fox** in the presentation of **Tony Webster's** "A Jolly Good Fellow," which they plan to bring to Broadway early in '57.

Actress - dancer **Irene Hawthorne,** who last appeared on Broadway in 1945 in "Sing Out Sweet Land," is set for an Oct. 2-6 run at the Booth Theatre, N. Y., in her one-woman show, "Autobiography." **Kurt Adler** will be musical director.

Israeli actress **Orna Porat,** who toured Europe in "Saint Joan," caught up with **Julie Harris** in "The Lark" at the Geary, Frisco.

Viveca Lindfors and **George Tabori** discussing tour of Frisco Actor's Workshop version of "Miss Julie" to Portland, Seattle, possibly Los Angeles.

Maurice Evans, co-producer of "No Time for Sergeants" with **Emmett Rogers,** attended the opening of the touring company last week at the Erlanger Theatre, Chicago.

Cy Feuer, co-producer of "Boy Friend," is in Chicago to attend the show's opening at the Blackstone.

Jan Sterling and **Leo Genn** will costar in the Playwrights Co. production of **Robert E. Sherwood's** posthumous "Small War on Murray Hill," which **Garson Kanin** will direct.

Dena Dietrich is back in New York after a stint with the Green Hills Summer Theatre, Reading, Pa.

As part of a membership drive, the Greater N. Y. Chapter of the American National Theatre & Academy will present five special Tuesday matinee programs at the Theatre de Lus, N. Y., on a cuffo admission basis, with donations accepted. **Helen Hayes** will launch the series Oct. 23 in "Lovers, Villains and Fools."

Adna Karns, co-producer of "Double in Hearts" with **Barnard Straus** and **Paul Vroom,** will double as production stage manager for the play, with **William Windom** as his assistant.

"Silhouettes of Israel," a Hebrew-Yiddish-English revue, will be presented Saturday and Sunday evenings at the Israeli Oneg Theatre, N. Y., beginning Oct. 20.

Rosita Diaz, who played Sakini in the Mexican and subsequent Latin American touring production of "Teahouse of the August Moon," will repeat the assignment when the comedy is revived Nov. 7 at the City Center, N. Y., as the first of three winter drama season entries to be represented there for individual two-week runs.

Leonard Sang, who has been working for the Shuberts as a house manager in New York, is filling in as Shubert general manager in Boston until a permanent replacement is set for **Michael J. Kavanagh,** who recently resigned that post.

Claudia Cassidy, drama and music critic of the Chicago Tribune, is due next Monday (24) on the Mauretania after a European vacation. She and her husband, **William J. Crawford,** will probably remain in New York a few days to see some shows.

A Day in the Life of a Hit Producer

Travail of VIP Tickets, Casting, Appeasing—Saga Of Herman Levin

By ABEL GREEN

A day in the life of Herman Levin, producer of "My Fair Lady," points up that life with a Broadway smash is, unlike that of a popular song, no "rocking chair hit." Attuned to the music business also, Levin utilizes that intra-Tin Pan Alley phrase to indicate that where a song smash can snowball and even the pluggers can sit back and not push for overplugging (hence the trade term "rocking chair hit"), with "Fair Lady" here are some reasons, as he spells them out, why he's an 8 a.m. to after-6 p.m. producer:

1. The requests from friends, brass, VIPs, Government, et al. for last-minute tickets is a business all its own. If it isn't the State Dept. for somebody from Canada or Latin America; if it isn't for the just-arrived Prince Rainiers III (Grace Kelly); if it isn't from CBS which put up the 100% financing, then it's "the many new friends I've suddenly found, some whom I suspect, wouldn't spit on me before March 15 (when the show opened), but who are now my bosom companions," etc.

2. The constant attention to the voice problems when stars like Rex Harrison and Julie Andrews are concerned.

3. Cast changes, viz., Tom Helmore, who has been standby understudy, leaving for a Metro picture, and Cathleen Nesbitt who exits on Sept. 29 to join Michael Redgrave in "The Sleeping Prince." Viola Roache succeeds her and Regina Wallace assumes Miss Roache's part.

4. The national tour company, and tieing in dates with Edwin Lester's subscription season in Los Angeles and San Francisco.

5. The English company ("Binkie Beaumont—H. M. Tennant & Co.).

6. Plans for a new comedy by Sam Spewack (solo authorship, sans Bella Spewack), "Once There Was A Russian," which Levin is doing with Beaumont in England, with Alfred Drake starred, slated for Nov. 19 opening.

7. A new 350 Park Ave. apartment (seven rooms) since Dawn McInerney, ex-model, became Mrs. Levin; the closing out of a bachelor apartment; the getting-to-know-you relationship with Mrs. Levin's 12-year-old daughter by a previous marriage, including interviews with headmistresses, at fashionable schools—"when I sometimes think I'd be more comfortable interviewing head 'madames'."

8. The intrigue of getting an apartment—conning old realtor friend William Zeckendorf (Webb & Knapp). "because of his N. Y. Central RR connections, to get 'first dibbs' on a Park Ave. apartment, because it's on railroad company property."

9. Getting ready to sail Oct. 12 on the Queen Elizabeth with authors Alan Jay Lerner, Frederick (Fritz) Loewe and stager Moss Hart to interview English players for the Julie Andrews, Stanley Holloway and other roles. (Brian Aherne is set for the Harrison male lead in the national company).

10. See Levin's vox pop-off against Loewe herewith.

Sez Levin to Loewe

Editor, VARIETY:

New York.

Reading "Inside Stuff—Legit" (Sept. 12), I am badgered by two suspicions: Either Fritz Loewe is suffering from an overdose of Dubonnet and the inevitable amnesia brought on by such an excess, or your Paris man has come down with a severe case of enlarged imagination. "Casting the leads for a show ('My Fair Lady') is the writer's job. A producer's job is just to raise the dough and fight with the unions" are the words you attribute to Fritz Lowe. I cannot believe Fritz would be so sassy, but if he is guilty of this gaff, I am obliged to say that the composer's job is to ape the shoemaker and stick to his musical last, simultaneously keeping his foot out of his mouth. Guil'y or not, Fritz will accompany Moss Hart, Alan Jay Lerner and myself when we go to London next month seeking players for the national company.

Herman Levin.

'Auntie Mame'

Continued from page 85

show, Miss Russell is entitled to 10% of the profits. As star, she'll receive 10% of the gross until the investment is recouped, then 12½%, plus 13.43% of the profits (in addition to her 10% share as investor). Da Costa will get a director royalty of 2% of the gross until the investment is recouped, then 3%, plus 5% of the profits. Thus, the backer's net share will be only 34.471%.

Producer-general partners Fryer and Carr will get 47.099% of the profits, but not their usual weekly percentage of the gross. Their weekly charge for office expense is $250.

Despite the staggering production cast and the heavy operating expense, "Mame" still stacks up as a likely bet to pay off. As a starter, the film rights were sold to Warners for $200,000 minimum, plus bonus payments on profitable operating weeks to a ceiling of $500,000. The show has already received its $72,000 slice of the down payment.

In addition, "Mame" has booked an unprecedented number of theatre parties, reportedly over 200, amounting to around $500,000 gross. There's also expected to be a fairly large mail order and ticket window sale before the scheduled Oct. 31 opening at the Broadhurst Theatre, N. Y. The show opens a tryout tour next Saturday night (22) at the Playhouse, Wilmington.

Tryout Tag

Continued from page 85

volve a new play, but merely a new production, starring Siobhan McKenna in a role she had played in Dublin and London to critical acclaim. The Shaw classic opened at the Phoenix last week after an initial three-week run at the Sanders Theatre, Cambridge, Mass., and a subsequent one-week stand at the Pilayhouse in the Park, Philadelphia.

The two leading prospects for Broadway are "A Sudden Spring" which Alfred de Liagre Jr. has listed for presentation in association with Henry T. Weinstein, and "The Golden Egg," Gioia Cook's adaptation of Phillip King's British comedy, "On Monday Next," skedded for production by Alexander S. Ince and Joel W. Schenker.

"Spring" played several barns, with Celeste Holm starring. "Egg" played two dates, with Donald Cook, husband of the play's adaptor, heading the cast.

Barns presenting two or more non-package preems this summer included the Barter Theatre, Abingdon, Va.; Bucks County Playhouse, New Hope, Pa.; Sharon (Conn.) Playhouse; Litchfield (Conn.) Summer Theatre; Westport (Conn.) Country Playhouse; White Barn Theatre, Westport, Conn.; Groton (Conn.) Playhouse, and the Westchester Playhouse, Mt. Kisco, N. Y.

Sammy Jr. Will Layoff Pre-Xmas, So Will 'Mr.'

"Mr. Wonderful" may take a partial pre-Christmas lay off when Sammy Davis Jr. goes on vacation. The musical currently in its 27th week at the Broadway Theatre, N. Y., probably will go dark Dec. 17-19.

Except for Davis, his father and uncle, who comprise the show's top-billed Will Mastin Trio, the entire cast will be paid for the rest period. Davis, who moved into the "Wonderful" assignment after extensive nitery bookings, is figured responsible for keeping the tuner on the boards. The show was rapped by the critics.

Davis' contract with the Jule Styne-George Gilbert (in association with Lester Osterman Jr.) production, runs until Feb. 16. Incidentally, Jack Carter, who's featured, is scheduled to withdraw from the cast soon, with Lew Parker set as his successor.

'Threepenny' Showcase

Continued from page 85

responsible for his getting a part in the Broadway production of "Fanny." He was successively followed at the de Lys by Bernie Bogin, Tige Andrews and Jerry Orbach.

Price and Andrews also appeared in the show in the lead male role on Macbeth, originated by Scott Merrill and now being played temporarily by Orbach. Merrill moved out of the musical for a short stint in the Broadway flop, "Seventh Heaven," while Andrews moved on to a film assignment.

Flock of Grads

The show's most notable alumna is probably Jo Sullivan, who originated the role of Polly and currently has the femme lead in the Broadway presentation, "Most Happy Fella." Others who've held the Polly assignment include Gerrianne Raphael, who also moved on to "Seventh Heaven," Chris Kane, who understudied Sarah Marshall on Broadway in "Ponder Heart" and Jo Wilder. Paula Stewart has the part currently.

The show was also responsible for bringing vet German performer Lotte Lenya back into the public eye. Miss Lenya, the widow of Kurt Weill who composed the "Threepenny" score, recreated the role of Jenny, which she first did in the 1928 Weill-Bert Brecht original version in Berlin. The de Lys production retains Weill's score, but utilizes Marc Blitzstein's English adaptation of Brecht's text.

As a followup to Miss Lenya's appearance at the de Lys, Columbia released an album of her songs. Her role in "Threepenny" was subsequently taken over successively by Valerie Bettis, Grete Mosheim and Kathryn Sergava, the latter playing it currently. Miss Mosheim, incidentally, is now appearing as the mother in a German production of Eugene O'Neill's "Long Day's Journey Into Night."

Another role that's had a hefty turnover is Mr. Peachum, originally portrayed by Leon Lishner and then successively by Martin Wolfson, Fred Downs, Leon Janney and currently Edward Asner. Janney withdrew from the show for a part in the touring "Silk Stockings."

Similarly, the part of Mrs. Peachum was originally played by Charlotte Rae and then by Mildred Cook, Jane Connell, Jean Arnold, Nin Dova and now Jenny Lou Law. Miss Rae left the musical for a part in "Pajama Game," but it was eliminated during the pre-Broadway break-in. She's now rehearsing in "Li'l Abner." Miss Connell is currently appearing on Broadway in "New Faces of 1956."

Other Changes

Miss Arnold is now appearing in the show in the role of Lucy, originated by Bea Arthur, who subsequently appeared on Broadway in "Seventh Heaven" and also understudied Shirl Conway in the N.Y. production of "Plain and Fancy." She was also in "Ziegfeld Follies," which folded during its tryout tour. Handling the role in between the appearances of the Misses Arthur and Arnold was Barbara Sohmels.

Still another active role has been that of Tiger Brown, originally played by George Tyne and then by Mike Kellin, Richard Verney and now Angus Cairns. Of that quartet, Kellin moved on to Broadway in "Pipe Dream." Verney, who operates a namesake restaurant near the de Lys, has opened another eatery in Puerto Rico.

John Astin, Ed Lawrence, Stefan Gierasch and Bernie Fein are others who've moved from the "Threepenny" to more lucrative employment. Astin is set for a role in the upcoming Broadway production of "Major Barbara." Lawrence has been featured on the Steve Allen Sunday night tv show, while Gierasch went into "Hatful of Rain" on Broadway and Fein joined the "Sergeant Bilko" video series.

Not only has the tuner served as a performer springboard, but Capalbo and Chase are also slated to move to Broadway. They've taken a year's lease on the small-seat Bijou Theatre where they plan a season of assorted plays.

"Doctor Shlemiel," written by **Dr. Zvi Cahn**, drama critic for the Jewish Daily Forward, under the pen name **Harry C. Laurie**, will preem at the Provincetown Playhouse, N. Y., next Monday (24).

Old Vic 'Romeo' a Wow in Montreal; Cast Had Week Layoff (With Pay)

By MAX NEWTON

Montreal, Sept. 18.

A full week's holiday (with pay), their first in some months, proved both fruitful and exhausting for members of the Old Vic company prior to their opening last night (Mon.) at the St. Denis Theatre here.

Closing Sept. 8 in Liverpool, the troupe left London by plane Sunday, arriving last Monday (10) in Montreal. A hurried meeting with the press Monday afternoon started a round of publicity and receptions that continued throughout the week.

An ovation, with 14 curtain calls, greeted Old Vic's North American opening of its "Romeo and Juliet" revival at the St. Denis Theatre last night (Mon.) in Montreal.

With minimum coughing, the capacity house sat through two long acts fascinated by the fragile charm of Claire Bloom and the ardent love-making of John Neville as the "star-crossed lovers." Playing before the workable set and in costumes designed by Loudon Sainthill, the entire company acquit themselves well despite a sometimes spotty production devised by Robert Helpmann.

One of most convincing or attuned performances is given by Paul Rogers as Mercutio, whose scenes to his early death do much to boost the overall impact of the offering. General pacing lags at intervals and extends the two hours promised in the prologue to a near three-hour session.

Company repeats "Romeo" tonight (Tues.), and follows with two nights of "Macbeth" and "Richard II" before opening for three weeks in Toronto next Monday (24).

The company, comprising 36 actors, a staff of eight and director Michael Benthall, are relatively unknown to most Canadian theatregoers with one or two exceptions. The exceptions are Claire Bloom and Coral Brown.

Miss Bloom is known via her films (principally "Limelight," with Charlie Chaplin) and Miss Brown played in last season's Stratford (Ont.) Festival production of "Tamburlaine the Great."

Remainder of the cast, although established in England, mean little as names to localites. Their availability and cooperation during the layoff week presumably tended to build b.o. returns and boost own reps, however.

Benthall, after setting the opening of the Old Vic's resident company in London, planed into Montreal last Saturday morning (15), to take over for the current tour. "Romeo and Juliet," "Macbeth" and "Richard II" will make up the Montreal run with seven regular performances and a student matinee tomorrow (Wed.).

Following the engagement here, the company moves to Toronto for three weeks at the Royal Alexandra and then does a split-week between the Indiana U., Bloomington, and Purdue U., at Lafayette, Ind. From the university towns, the outfit opens Oct. 18 in New York for a run through Jan. 12.

Advances are good in all towns on the list. The 2,500-seat St. Denis (with a $6 top) should rack up healthy returns (the advance was $48,000); the three-week stay in Toronto is near the sellout mark (with a $75,000 advance) and a reported $250,000 advance is in for the New York run.

'Lights' Out This Week As Alda Sprains Ankle

Boston, Sept. 18.

"Harbor Lights," which opened in New Haven last week, had to delay its scheduled bow at the Wilbur Theatre here last night (Mon.) until next Monday (24) while costar Robert Alda nurses a torn ankle ligament. The injury occurred during last Saturday (15) night's performance at the Shubert, New Haven.

The Norman Vane drama was originally slated to play a fortnight at the Wilbur, but is now set for a single week. The show, which costars Linda Darnell, is scheduled to open Oct. 4 at the Playhouse, N. Y., but reports here are that the Anthony Parella production may be taken off after the local stand.

Manager Wonders Why Road Legits Give N.O. Go-By

New Orleans, Sept. 5,

Editor, VARIETY:

I would like to correct an error in your edition of Aug. 22.

A headline stated something to the effect that the road was in for a prosperous year because of the many hit shows that were mapping tours for the forthcoming season.

I think your heading should have read that a certain few major cities were in for a prosperous year.

As we understand it, there will be something like 16 major attractions on tour by the middle of January. As of now, we understand most of the attractions have already laid out their routes.

New Orleans is a city with a metropolitan population of nearly 1,000,000 people. Houston claims more than 1,000,000 people. San Antonio, Dallas and Atlanta are all in the 500,000-750,000 category. New Orleans, Atlanta and Dallas are well established good theatre towns. This is particularly true of New Orleans where our record for the past few years indicates we always do as well boxoffice-wise and in many cases considerably better than many cities of much larger population.

Despite all of this, there has not been but one single booking set for New Orleans for the coming season. The lone booking is "Pajama Game." We understand there is not much, if anything at all, that we may expect in additional bookings. We ask producers, managers and the booking office why attractions are not routed from Cincinnati to Atlanta to New Orleans to Houston to San Antonio to Dallas and then into St. Louis or vice versa, but no one gives us the answer. These are all over-night jumps and with many shows travelling with small casts and crews, there is really no reason why this circuit should not be explored which would add some five weeks playing time and salary benefits to all attractions on tour. We have appealed to Actors' Equity and the Council of the Living Theatre to go to the front for us but any effort on their part has apparently met with no success.

J. A. Roberts,
(Manager, Civic Theatre)

Shuberts Ask $1,000,000 For National Theatre, N.Y.

The Shuberts are reportedly asking $1,000,00 for the National Theatre, N.Y., one of the houses they're required to drop under the terms of government's consent decree. A report that Harry Fromkes had acquired the 1,162-seater was denied by him yesterday (Tues.). The former president of the Playhouse, N.Y., stated that he had been negotiating for the theatre but the price was too high.

Fromkes is still working on plans to erect a new musical house in the Broadway area this season.

FILM MEN SCOUTING GREEN'S 'LOST COLONY'

Manteo, N. C., Sept. 18.

Maybe it's not significant of anything in particular, but there was considerable local excitement recently when film director Henry King and producer Marshall Neilan Jr. met here to attend one of the season-closing performances of Paul Green's "Lost Colony," at the Waterside Theatre. The two declined to say whether they have any plans for filming the historical drama.

King piloted his own plane here from the Coast, and Neilan motored from Norfolk, where he had flown from Rye, N. Y.

Shows Abroad

A River Breeze

London, Sept. 11.

H. M. Tennent Ltd (in association with Kenneth More Productions Ltd.) presentation of a comedy in three acts, by Roland Culver. Stars Phyllis Calvert, Naunton Wayne, Culver. Staged by Jack Minster; decor, Hutchinson Scott. At Phoenix Theatre, London, Sept. 6, '56; $2.35 top.

Col. Ferring ..... Roland Culver
Mrs. Tring ..... Christine Roberts
Maggie Denney ..... Ann Firbank
James Denney ..... Naunton Wayne
Mr. Symington-Smythe ..... Patrick Cargill
Mary Denney ..... Phyllis Calvert
Robert Denney ..... Moray Watson
Sheila Campbell ..... Jane Downs

After more than 30 years as an actor, Roland Culver has tried play writing and in his first venture he's fashioned a fat role for himself. "A River Breeze," which also marks the entry of Kenneth More Productions into management, is a keen disappointment, however, though admirably acted. It's a questionable prospect for a run and negligible for Broadway.

Overlooking the fact that the central theme is far from substantial, the prime weakness of the comedy is in its machine-like humor. The dialog and situations ae all too obvious and there's hardly a witty line in the whole piece. Indeed, Culver almost admits his own failing by dragging in a stock comic character, whose only function is apparently, a few laughs.

The comedy is set at a Thamesside home during Regatta week. The leading couple have just discovered that the girl whom they've always regarded as their daughter was, in fact, involved in a mix-up at birth. The news is enough to send the child's godfather to the decanter. The girl herself, however, welcomes the development, which means she can fall in love with the man she had always regarded as her brother.

Naunton Wayne, one of the best dead-pan performers of the British theatre, and Phyllis Calvert play husband and wife with considerable taste and sincerity. Culver's performance hits a continuous blustering note, The daughter is played by Ann Firbank with great charm and Moray Watson gives the warm interpretation as the brother. Patrick Gargill, as the comic relief, and Jane Downs, as the other half of the mixup, do well enough in smaller parts. Christine Roberts has little more than a walkon as a housekeeper. Jack Minster's staging keeps to a lively pace and Hutchinson Scott's decor is bright and attractive.

Myro.

Los Desarraigados

(The Uprooted)

Mexico City, Sept. 5.

National Institute of Fine Arts (I.N.B.A.) presentation of drama in three acts by J. Humberto Robles. Staged by Xavier Rojas; setting, Carlos Pardon; lighting, Humberto Buentello; special sound effects, Ernesto Pruneda. At Teatro El Granero, Mexico City, Sept. 4, '56; 86c top.

Alice ..... Judy Ponte
Aurelia ..... Dolores Tinoco
Jimmy ..... Luis Bayardo
Pancho ..... Luis Aceves Cantaneda
Elena ..... Martha Patricia
Joe ..... Jose Alonzo

This is a stinging play on the dual themes of expatriots and nationalism. Youthful director Xavier Rojas has taken J. Humberto Robles' drama about an Americanized Mexican family that leaves an audience groggy at the final curtain. Without sparing feelings, the author tightly attacks "gringolization" as well as making a plea for understanding of expatriates, Mexican or otherwise.

Reminiscent of the early Odets protest dramas, "The Uprooted" has definite U. S. translation potential, even though some of its strength here derives from the crossing of colloquial English and Spanish, which gives local audiences a sense of identification. The play stresses the perennial agonies of first-generation Americans, their desire to hold on to memories of the old country and to keep their children from the feared demoralization of the new.

Plot throws an upper middle class Mexican girl into the maelstrom of a disoriented Mexamerican family when her car breaks down in a southwestern U. S. town. She personifies the modern Mexico, attempting to escape from the conventions of the past. The expatriate family she meets has the gadgetry and stresses of modern Yankee life.

Oldest son, who falls for the visitor, is a top mechanic, but feels lost because of his inability to be accepted on either side of the border. Teenage daughter wants to rid herself of Mexicanisms and runs off with a boy named Smith, only to find that his family is unwilling to accept her. Youngest son is picked up for marihuana hustling, and the father goes on a bender to escape the U. S. way of life.

When the heroine returns home to her own problems, both she and the expatriates know that they must make peace with themselves, accept their heritage, accents and skin, or live forever in agony.

Outstanding in the well-balanced cast are Dolores Tinoco as the Mexican mama and Judy Ponte as her teenage daughter. Latter shows understanding and sensitivity in an easily overplayed role. Jose Alonzo as the lovelorn mechanic gives a direct and honest portrayal of youth torn by segregation.

As his younger brother, Luis Bayardo caricatures a "pocho" to perfection. Luis Aceves Castaneda, as the guilt-torn father, makes the play's high point, his drunk scene, a devastating example of a cowards' defeat. Only Martha Patricia, playing the Mexican visitor, fails to live up to the dramas' ferocious intensity.

Director Rojas has intelligently kept in sight the limitations of his in-the-round stage. His characters move with fluidity and have dimension. A sparsely outlined simple setting by Jorge Contreras is pleasantly attractive, without detracting from the action. Sound effects by Ernesto Pruneda and lighting by Humberto Buentello both live up to the high standards set by the rest of the production. *Pete.*

Harmony Close

Glasgow, Sept. 18.

Stephen Mitchell (in association with Welbeck Productions, Ltd.) presentation of musical comedy in three acts (five scenes), with book by Charles Rose; music by Ronald Cass and Charles Ross. Staged by John Fernald. Stars Dennis Lotis, Carol Raye. Features Rose Hill, Patricia Lancaster, James Grout. Choreography, Hazel Gee; decor, Neil Hobson; costumes, Michael Whittaker; orchestrations, Alfred Ralston; musical director, Leonard Morris. Stars Dennis Lotis, Carol Raye; features Rose Hill, Patricia Lancaster, James Grout. At King's Theatre, Glasgow, Sept. 11, '56; $1.20 top.

Sam ..... Sam Woodcock
Milkman ..... Kenneth Lawton
Daisy ..... Judith Whitaker
Paper Boy ..... Stanley Fleet
Tony ..... James Grout
Mrs. Carruthers ..... Betty Bowden
Jim ..... Dennis Lotis
Paula ..... Patricia Lancaster
Col. Carruthers ..... Richard Warner
Mr. Brown ..... Derek Tansley
Mrs. Brown ..... Janet Morrison
Dolly Gander ..... Rose Hill
Carl ..... Dennis Wood
Jill Grant ..... Carol Raye
Joe ..... Harry Landis
Willie ..... David Lander
Police Sergeant ..... Peter Glenee
Neighbor ..... Stella Kemball
P. C. Connolly ..... Robert Marshall

"Harmony Close" is a lightweight musical comedy that doesn't shape up as a likely success. Its assets are youth and talent, plus overall pleasantness of story. But vitality and zip are missing, and the tunes are not likely to catch on. It is trying out prior to London.

Three-acter is set in a quaint London mews or close, with eight houses forming a movable set. These move back or forward to give either an overall or intimate effect and, in one scene, actually move to and fro to convey the drunkenness of two of the characters.

Dennis Lotis, principally seen hereabouts in vaude, reveals good singing voice. He opens quietly and grows as a writer, attempting his first novel but supporting himself secretly as an advice-giving columnist to distaffers on a femme magazine.

Carol Raye, as a beautiful, poised young student actress, has some good romantic moments with Lotis, notably in tunes like "Life Should be a Lively Thing," "I Go Round in a Whirl," and in "Goodnight Until To-Day."

Rose Hill, as a lady with a past and called "Madam" by her team of girls, clicks with cute tune "Good-Bye to All That." James Grout, a Shakespearean actor making his bow in musical comedy, is a standout as a poor artist.

Patricia Lancaster shows verve and good support is offered by Richard Warner, Janet Morrison, Betty Bowden, Derek Tansley, Dennis Wood, Sam Woodcock and Judith Whitaker.

The show title refers to the locale, a London mews named "Harmony Close," a Bohemian cross-section. The first part of the musical drags.

The neat decor is by Neil Hobson, while Hazel Gee has directed the dance scenes. John Fernald's direction makes the most of a tepid book. The orchestra, under Leonard Morris, was too loud at the show caught. *Gord.*

Das Lied der Stummen

(The Song of the Mutes)

Vienna, Sept. 3.

Volkstheatre production of comedy in three acts, by Guenther Buxbaum. Staged by Guenther Haenel; stars Walter Kohut; settings, Gustav Manker; costumes, Maxi Tschunko. At Volkstheatre, Vienna, Sept. 3, '56.

Philou ..... Walter Kohut
Lucienne ..... Paula Pfluger
Zio ..... Benno Smytt
Celia ..... Maria Gabler
Beibeze ..... Kurt Sowinetz
Andre ..... Edd Stavjanik
Carolie ..... Elisabeth Epp
Chantal ..... Maria Neckam
Rupe ..... Viktor Gschmeidler
Marius ..... Peter Goeller
Doctor ..... Ludwig Blaha
Police Captain ..... Oskar Wegrostek

The Volkstheatre, supported by state subsidy and thereby morally obligated to give a hearing to native authors, has made a fortunate choice in "The Song of the Mutes," a first-produced script by Austrian playwright Guenther Buxbaum. It is the season opener at the house.

The unconventional play involves a "toto shopowner," a sort of legal bookie for bets on soccer games, who inadvertently cheats his friend by failing to submit the winning ticket in time. Interwoven themes involve a blind girl and a mute child, and the ingenious finale has the bookie being hailed as a help-the-poor hero as he goes to jail.

Walter Kohut, starring as the betting agent, is standout, and Edd Stavjanik is persuasive as the friend. Guenther Haenel's staging is up to Volkstheatre standard, while Gustav Manker's scenery and Maxi Tschunko's costumes are helpful. *Maas.*

BILL HAWKINS DETAILS WHY HE EXITED W-T&S

Rome.

Editor, VARIETY:

My father would turn over in his grave, and probably did, at the story VARIETY published about my quitting the job as drama critic of the N. Y. World-Telegram Sun.

He had the most outspoken contempt for reporters who thought their copy was sacred. He felt that resentment of being edited indicated a maniacal ego. He often indicated that a newspaper writer who thought he was beyond improvement was finished.

I have had this conception of reporting drummed into me from the time I was able to read. It would be impossible for me to resign from the job for the reason you allege, without feeling I was insensibly vain, and no sport.

I quit as drama critic for the simple reason that I felt I was through with the job. I don't know how you know when that happens, but I did. The saddest people I have ever known are the ones who never found out, whatever they happened to be doing.

I've been writing since I was first strong enough to hold a pencil, and have been going to the theatre every chance I had, anywhere in the world, and for any kind of show since 1920.

My interests are not likely to change at this stage of the game.

I have less influence on the policy of the World-Telegram than you have. Look forward to seeing you in November.

William Hawkins.

[His father was a big stockholder in the paper. The VARIETY story conjectured but did not state positively that was the reason, adding that Hawkins was on an extended European holiday.—Ed.]

Because of illness, Aubrey Mather will be unable to recreate the role he originated in London in the Broadway production of "Separate Tables."

Inside Stuff—Legit

"Not an iota of truth to that report that Harry (Columbia Pictures) Cohn has 'My Fair Lady' for $1,500,000, or has even bid for it," says Herman Levin, who should know, since he's the producer of the legit smash. Nearest thing to any "real interest" was Samuel Goldwyn who, because of close friendship with CBS board chairman William S. Paley, discussed it with him. CBS had put up the entire $340,000 financing of the legit for 40% ownership. Goldwyn, however, expressed himself a bit dubious, since CBS also has the priority on at least one telecasting of the musical, hence the film producer's concern on "the value of $1,000,000," which was a figure discussed early in the summer before the Goldwyns sailed for Europe. Goldwyn paid $1,000,000 for "Guys and Dolls" which he is currently merchandising abroad.

Incidentally, Levin states that "nobody in the Levin family ever owned $337,500 in one piece" which is why he sold two-thirds of his 30% ownership in "Lady" to two unidentified business men for $450,000. The capital gain mathematics permitted Levin to bank the 337½G. He still retains 10%. Authors Alan Jay Lerner and Frederick (Fritz) Loewe own 15% each. The two business men made the buy as an "investment" and want no glory; in fact insisted upon anonymity "chiefly for the reason we'd be bothered to death for 'house seats' if any of our associates knew we are now co-owners of 'My Fair Lady'." This is their first show biz investment, to Levin's knowledge.

Off-Broadway Show

Saint Joan

T. Edward Hambleton & Norris Houghton presentation of the Cambridge Drama Festival production of drama in three acts by Bernard Shaw. Stars Siobhan McKenna; features Ian Keith, Earle Hyman, Frederic Tozere, Michael Wager, Thayer David, Earl Montgomery, Dick Moore, Dennis Patrick, Kent Smith. Staged by Albert Marre; settings and lighting, Klaus Holm; costumes, Robert Fletcher; music, Caldwell Titcomb. At Phoenix, N. Y., Sept. 11, '56; $3.85 top.

De Baudricourt ..... Dennis Patrick
Stewart ..... P. J. Kelly
Joan ..... Siobhan McKenna
De Poulengey ..... Lee Richardson
Archbishop of Rheims ..... Frederic Tozere
Duc de la Tremouille ..... Chris Gampel
Court Page ..... John Glennon
Gilles de Rais ..... Paul Sparer
Captain La Hire ..... Arch Johnson
Dauphin ..... Michael Wager
Duchesse de la Tremouille ..... Janet Dowd
Bastard of Orleans ..... Earle Hyman
Dunois' Page ..... Ralph Williams
Earl of Warwick ..... Kent Smith
Chaplain de Stogumber ..... Earl Montgomery
Bishop of Beauvais ..... Ian Keith
Inquisitor ..... Thayer David
D'Estivet ..... Lee Richardson
Executioner ..... Richard Purdy
Brother Martin Ladvenu ..... Dick Moore
Executioner ..... Paul Sparer
English Soldier ..... Peter Falk
Gentleman of 1920 ..... Richard Purdy
Ladies of the Court ..... Joanna Hill, Jill Livesey, Betty Rollin
Assessors, Courtiers, Soldiers: Ray Barbata, Bert Beyers, Walter Carlin, John Cullum, James Egan, William Francis, Tom Gilson, Sam Gordon, Edward Hastings, Geoffrey Johnson, Derk Kinnane, Arthur Le Rai, Robert Ludlum, George O'Halloran, Lawrence Spector, Don Spence.

Siobhan McKenna's "Saint Joan" is here. So, in considerable measure, is George Bernard Shaw's play of the same name. Heralded in Galway, Dublin and London, the revival was mounted this summer by the Cambridge (Mass.) Drama Festical, continued to Philadelphia, and has now arrived to open the Phoenix Theatre's fourth season.

It is tough to have to live up to the advance reputation Miss McKenna's Joan has netted. It has been said that the redoubtable GBS himself mentioned the Irish actress as ripe for the part, than which nothing would seem more convincing.

Miss McKenna meets the challenge boldly, albeit her Maid is more rooted in a crude barefooted faith than in mystic belief in her "voices." This results in a ringing persuasiveness in the early scenes that is not surpassed later when the great moments for unleaching arrive.

This is a Joan of childlike faith and boyish eagerness, of shining faith and simplicity. Not for Miss McKenna a Joan of visionary belief but rather a [illegible] acceptance of her saints as facts of life, and a fetching wonderment that there are those who doubt.

When she affirms that with God and 10 Frenchmen she could stop the English armies, there's no doubting her. In a world of complexity and intrigue, it is the girl's artless faith that is both her undoing and her salvation.

Within this framework, Miss McKenna has provided a memorable Joan. Fully equipped as the Phoenix production is, there aren't many moments that belong to others.

Notwithstanding Shaw's searching inquiry in scenes other than Joan's, such passages in this revival lack their customary acuity, and it is the McKenna presence that sets the pace. It is unfortunate therefore, that the well-conceived weariness with which Miss McKenna has invested Joan in the trial scene cannot be shaken off for the affirmation presaged by the girl's earlier vigor and scorn.

Some varying brogues have been introduced to play against Miss McKenna's disarming Dublin English, and Albert Marre has staged with an eye to the period's sweep, color and pageantry being contrasted with Joan's elemental faith. Whenever possible he has kept the Shavian humor frothing and this has helped offset the august beat.

As the Bishop of Beauvais, who represents the clerical arm in Joan's trial and sentencing, Ian Keith is stately and cautiously dry, although it's questionable whether he's always audible in the rear pews. As his secular counterpart who will burn Joan but not witness the deed, Kent Smith has good worldly veneer, and Earl Hyman brings the requisite rugged strength to the doubting yet admiring Bastard of Orleans.

Michael Wager (one of the Cambridge Drama Festival managers) is a fractious Dauphin, a misbegotten creature who stumbles over his "b's," while Thayer David sharply defines the rationalizing Inquisitor. Also coping to advantage are Peter Falk, as the epilogue's English soldier who gave the stake-bound Joan a cross of twigs, and Frederick Tozere, as the unctuous Archbishop of Rheims.

Klaus Holm's handsomely basic background consists of narrow vertical drapes, long platforms, and rough-hewn benches and tables, re-emphasizing the production's elementals. *Geor.*

Record Summer B.O.

Continued from page 85

entries. In the latter category, the sock receipts racked up by the Los Angeles and San Francisco Civic Light Opera entries rates as the major factor behind the sturdy b.o. take. These CLO wallopers included "Damn Yankees," "Silk Stockings," "Rosalinda" and "Student Prince."

The post-Broadway tour of "Teahouse of the August Moon" and the two-week Dallas run of "No Time for Sergeants" were among the big straight play grossers this summer.

The comparative gross totals, with playing weeks in parenthesis, for the road for the first 15 weeks of the last nine seasons, have been as follows:

'48-'49	.....	$4,807,600 (217).
'49-'50	.....	$3,647,600 (147).
'50-'51	.....	$3,738,600 (140).
'51-'52	.....	$2,972,000 (100).
'52-'53	.....	$4,193,600 (137).
'53-'54	.....	$3,557,400 (138).
'54-'55	.....	$4,212,600 (138).
'55-'56	.....	$4,673,500 (147).
'56-'57	.....	$4,920,300 (166).

Dutch mime **Albert Mol** departed Frisco's Turnabout Theatre, was replaced by singer **Marion Bell.**

Peggy Mann's dramatization of her own novel, "A Room in Paris," has been optioned for Broadway production by **John Fearnley** and **David Gray Jr.**

ALLAN JONES

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L.A. Okay But Spotty; 'Chalk' $20,200, 'Boy' 61G, 'Teahouse' Repeat $19,000

Los Angeles, Sept. 18.

Observance of Yom Kippur last Friday night (14) cut into local legit grosses last week although all four houses reported satisfactory business. Carthay Circle eliminated two performances as a result of the holiday, the house having been rented for services by a Jewish congregation.

Session saw the windup of the Civic Light Opera season which registered $1,215,085 with four shows spanning 20 weeks. Tally was approximately $60,000 under last year's take.

Estimates for Last Week

Boy Friend, Philharmonic Aud (MC) (4th wk) ($4.95; 2,670; $64,000). Fine $61,000 windup (including tax); previous week was overquoted, actually got $61,200.

Chalk Garden, Huntington Hartford (CD) (1st wk) ($4.95; 1,024; $31,000) (Judith Anderson, Gladys Cooper). Good $20,200 to start, with the aid of Theatre Guild-American Theatre Society list; advance is building; engagement continues to Oct. 13.

Little Hut, Carthay Circle (C) (2d wk) ($3.85; 1,518; $31,000). Up slightly to $13,000 (including tax) on six performances; previous week, $12,500; closes Sept. 29.

Teahouse of the August Moon, Biltmore (C) (1st wk) ($4.40; 1,626; $36,000) (Larry Parks). Disappointing $19,000 on the initial frame of the third local stand; current stanza is final.

Stock Review

The Secret Concubine

Princeton, Sept. 12.

Princeton Festival Players (Terese Hayden, Karl Light-Richard Green) production of drama in three acts, by Aldyth Morris. Staged by Miss Hayden; scenery and costumes, Clara De Vecchis; music, Sol Kaplan. Features Eva Stern, Albert Paulson, Phoebe Brand. At Murray Theatre, Princeton, Sept. 10-15, '56.

Chung ..... James Forster
Yuann-Ming ..... Joseph Leberman
Lumeng ..... Eva Stern
Old Couple..Luba Manning, David Carter
Yu-Ho ..... Mary Gonzalez
Chao ..... Stephen Carnovsky
Ma Chi ..... Milton Carney
Soldiers..... Julian Barry, Lou Antonio
Emperor ..... Albert Paulson
Rama ..... James Forster
Little Monkey ..... Ernesto Gonzalez
Hu-Nang ..... Mary Gonzalez
Guard ..... Edward Beach
Empress ..... Phoebe Brand
Page to Empress ..... Tyler Gatchell
Servant ..... David Mauro
Midwife ..... Hilda Vaughn
Concubines Sue Frick, Sandra Jefferson, Mary Sarett, Jean Sharkey, Louise Wehnberg
Attendants ..... Dick Dunham, Charles Savage

Eva Stern overrides a lot of production confusion to score a personal triumph in this peculiar Chinese fable, the second produced work by Aldyth Morris. Show is one of two that producers Terese Hayden, Karl Light and Richard Green plan to take this fall to the off-Broadway Rooftop Theatre, N. Y. Other offering is Shakespeare's "Richard II" starring Light, which played here two weeks.

"Concubine," although done in the Oriental manner with informal staging and costuming, is strangely moving—mostly due to the intense and driving performance of Miss Stern. She plays a peasant girl determined to humble the thoughtlessly cruel Emperor because her fiance has been taken off as a soldier and killed in battle, and because her brother has been taken as one of the Emperor's eunuchs. As a sort of Chinese Joan of Arc, complete with visions, she wins over the Emperor on a purely personal basis without losing her own soul. It's a tough, meaty role and she does it well.

Other principals who help breathe life into the show are Albert Paulson, whose Emperor is bumptious and exaggerated but none the less human; Phoebe Brand, whose bitter and neglected Empress is somewhat more stylized and yet alive, and Ernesto Gonzalez, whose performance as the heroine's half-mad, cripple eunuch brother is both horrifying and appealing.

The rest of the production leaves much to be desired. The minor roles are pretty much stock, and not very well rehearsed. The beginning and end are slow and muddled, perhaps because this is mandatory in Chinese drama. However, for western consumption it might be better to open the show with a few alarms and excursions and came to a recognizable end. As of this tryout, the play just fades away.

Despite this, authoress Morris, with Miss Stern's invaluable aid, get across a substantial and emotionally satisfying story. *Ward.*

Celeste's 'Sudden' 21½G, 'Horse' $9,000, Det. Tents

Detroit, Sept. 18.

Melody Circus closed its second season with a robust $21,500 for the holdover week of "Sudden Spring," starring Celeste Holm. First week take was $19,500. The tenter has not announced plans for next year. The area's other canvastop, Northland Playhouse grossed a weak $7,000 with "Three Men on A Horse," starring Orson Bean and Joey Faye.

The breakevens were $12,000 at the 1,500-seat Circus and $9,000 at the 1,400-seat Playhouse. Potential capacities were $41,982 at Melody Circus at a $4 top less discounts and $25,678 at a $3.60 top less discounts at the other canvastop.

Current and final presentation for the season at Northland Playhouse, in its first year, is "Solid Gold Cadillac," starring Gertrude Berg.

'Game' Passable $34,100 In Full Week, Hershey

Hershey, Pa., Sept. 18.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neill, grossed a fair $34,100 in eight performances last week at the Community Auditorium here.

The musical is current at the Bushnell Auditorium, Hartford.

'Pleasure Express' Revue Aiming for Long Tuneup

"Pleasure Express," a new revue with material by Alexander Wilde and music by Ted Royal, is planned for production by Wilde, who's budgeted the venture at $100,000.

Wilde plans sending the show on an extensive tour prior to bringing it to Broadway. He's currently soliciting capital for the venture.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (7-24-56).
Doctor in House, W'ton Pal. (7-30-56).
Dry Rot, Whitehall (8-31-54).
For Amusement Only, Apollo (6-5-56).
Hotel Paradiso, Wint. Gard. (6-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Mr. Bolfry, Aldwych (8-30-56).
Night of 4th, Westminster (6-29-56).
No Time Sgts., Her Maj. (8-23-56).
Pajama Game, Coliseum (10-13-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Quare Fellow, Comedy (7-24-56).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
River Breeze, Phoenix (9-5-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Seagull, Saville (8-2-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Towards Zero, St. James's (9-4-56).
Waltz of Toreadors, Criterion (3-27-56).
Zero Hours, St. James's (9-4-56).

SCHEDULED OPENINGS

Children's Hour, Arts (9-19-56).
Under Milk Wood, New (9-20-56).

CLOSED LAST WEEK

Young & Beautiful, Arts (8-15-56).

TOURING

Arcadians
Bed
Can-Can
Cranks
Daughter of Desire
D'Oyly Carte Opera
Dry Rot
Gates of Summer
Harmony Close
Hot and Cold in All Rooms
King and I
Kinloch Players
Lilac Time
Murder Without Crime
Ring for Catty
Teahouse August Moon
Too Young To Marry
Trial of Mary Dugan
Twinkle
Water Gypsies
Witness for the Prosecution
Women of the Streets

Casting

"Auntie Mame": John O'Hare, Yuki Shimoda, Helene Ambrose, Susan Steell.
"Best House in Naples": Lella Martin, Carlo De Angelo, Loren Farmer, Morris Miller.
"Child of Fortune": Mildred Dunnock.
"Escurial": Robert Blossom, Paul Savior.
"Everybody Loves Me": Temple Texas.
"Happiest Millionaire": Dana White, Don Britton, Martin Ashe, Kate Harrington, Gaye Jordan, Rocco Bufano.
"Happy Hunting": David Collyer.
"I Am a Camera": Alan Coates, Greta Markson.
"Major Barbara": Candy Montgomery.
"Sea Gull": Ludwik Donath, William Smithers, Shepperd Strudwick.
"Separate Tables": Donald Harron, Helena Carroll, Georgia Harvey.
"Take a Giant Step": Beah Richards.
"Very Special Baby": Carl Low.

'PATRICK' $12,500 (4), WILMINGTON BREAKIN

Wilmington, Sept. 18.

"Loud Red Patrick," costarring Arthur Kennedy and David Wayne, grossed over $12,500 in four performances last Thursday-Saturday (13-15) at the 1,251-seat Playhouse here. That was the initial out-of-town stand for the tryout, which is current at the Walnut Theatre, Philadelphia. The local take was reduced by Theatre Guild subscription, which has hit a record 2,600 subscribers this season for four shows.

The Playhouse relights next Monday (24) with Rosalind Russell in "Auntie Mame."

'Yankees' 49G, S.F.; 'Witness' $20,800, 'The Lark' $29,600

San Francisco, Sept. 18.

Legit business continued excellent here last week, with "The Lark" at the Geary doing exceptionally well and "Witness for the Prosecution" at the Alcazar recouping in its sixth and final frame.

"Damn Yankees" at the Curran is running close to capacity.

"Anniversary Waltz" opened a return stand at the Alcazar last night (Mon.).

Estimates for Last Week

Damn Yankees, Curran (4th wk) ($5.40; 1,752; $52,000) (Bobby Clark). Neat $49,000; previous week, $49,500.

The Lark, Geary (2d wk) ($4.95; 1,550; $39,000) (Julie Harris). Fine $29,600; previous week, $20,200 for six performances.

Witness for the Prosecution, Alcazar (6th wk) ($4.95; 1,147; $32,929) (Francis L. Sullivan, Patricia Jessel. Fair $20,800; previous week, $17,000.

Touring Shows

(Sept. 17-30)

Auntie Mame (tryout) (Rosalind Russell)—Playhouse, Wilmington (24-29).
Boy Friend—Blackstone, Chi (19-29).
Chalk Garden (Judith Anderson, Gladys Cooper)—Hartford, L.A. (17-29).
Damn Yankees (2d Co.) (Bobby Clark)—Curran, S.F. (17-29).
Double in Hearts (tryout)—McCarter, Princeton (28-29).
Happiest Millionaire (tryout) (Walter Pidgeon)—Shubert, Philly (27-29).
Harbor Lights (tryout) (Linda Darnell, Robert Alda)—Wilbur, Boston (24-29).
Inherit the Wind (2d Co.) (Melvyn Douglas) — Victoria, K. C. (19-22); Kiel Aud., L. (24-29).
Janus (Joan Bennett, Donald Cook, Romney Brent)—Aud., Rochester (27-29).
Lark (Julie Harris)—Geary, S.F. (17-29).
Li'l Abner (tryout)—National, Wash. (17-29).
Loud Red Patrick (tryout) (Arthur Kennedy, David Wayne)—Walnut, Philly (17-29).
No Time for Sergeants (2d Co.)—Erlanger, Chi (17-29).
Old Vic—Saint Dennis, Montreal (17-22); Royal Alexandra, Toronto (24-29).
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Bushnell Aud., Hartford (17-22); Ford's, Balto. (24-29).
Sixth Finger in a Five Finger Glove (tryout)—Plymouth, Boston (19-29).
Teahouse of the August Moon (Larry Parks)—Biltmore, L.A. (17-22); Aud., Pasadena (24-25); Aud., Long Beach (26-27); Aud., San Diego (28-29).
The Late She Philarepe (tryout) (Barry Sullivan)—Colonial, Boston (20-29).
Witness for the Prosecution—Pabst, M'wkee (17-22); Selwyn, Chi (24-29).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-3).
Harbor Lights, Playhouse (10-4).
Sixth Finger, Longacre (10-8).
Reluctant Debutante, Miller (10-10).
Too Late Philarepe, Belasco (10-11).
Double in Hearts, Golden (10-16).
Apple Cart, Plymouth (10-18).
Richard II, Winter Garden (10-23).
Romeo and Juliet, Wint. Gard. (10-24).
Separate Tables, Music Box (10-25).
Happiest Millionaire (10-29).
Macbeth, Winter Garden (10-26).
Major Barbara, Beck (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (11-1).
City Center Drama Season (11-7).
Long Day's Journey, Hayes (11-7).
Next House in Naples, Lyceum (11-8).
Child of Fortune, Royale (11-13).
Very Special Baby, (11-14).
Li'l Abner, St. James (11-15).
Girls of Summer, Longacre (11-19).
Candida, Beck (11-22).
Build With One Hand (11-28).
Bells Are Ringing, Shubert (11-29).
Uncle Willie (Wk. 12-3).
Happy Hunting, Majestic (12-6).
Everybody Loves Me (wk. 12-9).
Troilus & Cressida, Wint. Gard. (12 26).
Small War on Murray Hill (1-2).
Waltz of Toreadors (1-17).
Visit Small Planet, Booth (2-1).
13 Daughters, Wint. Gard. (Wk. 2-18).
Hole in Head (2-27).

OFF-BROADWAY

Take a Giant Step, Jan Hus (9-25).
Absalom, Fischer Hall (9-27).
Arms & Man, Downtown (10-1).
Escurial & Lesson, Tempo (10-2).
Lower Depths, Contemporary (10-2).
I Am a Camera, Actors Playhouse (10-9).
Ther, With Angels, B'way Ch. (10-14).
Mr. Candido, Greenwich Mews (10-15).
Hamlet, St. Ignatius (10-17).
Sea Gull, 4th Street (10-22).
Shoestring '57, Barbizon-Plaza (11-5).
Good Woman of Setzuan, Phoenix (12-11).

Burgess Meredith is back from Tokyo to start rehearsals in "Major Barbara."

B'way Picks Up; 'Joan' SRO $24,400, 'Yankees' $49,100, Robinson $21,800, 'Wonderful' $43,800, 'Diary' $22,600

Broadway grosses climbed for most shows last week. Receipts dropped substantially for only two entries, "Fanny" and "Matchmaker." Both had rocketed the previous week when the overall b.o. pattern was downbeat.

"Most Happy Fella" moved back into the capacity lineup, joining "My Fair Lady," the only entry to hold that position the prior frame. Last week's newcomer, "Saint Joan" also played to capacity at the Phoenix Theatre, with press tickets holding down the take. "Inherit the Wind" was SRO on its resumption bow last Saturday night (15).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (78th wk; 620; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $21,400; last week, over $22,000.

Damn Yankees, 46th St. (MC) (72d wk; 572; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $44,500; last week, over $49,100.

Diary of Anne Frank, Cort (D) (50th wk; 397; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $23,000; last week, almost $22,600.

Fanny, Majestic (MD) (98th wk; 780; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $33,800 on twofers; last week, almost $31,600 on twofers.

Hatful of Rain, Plymouth (D) (45th wk; 357; $5.75-$4.60; 1,062; $32,700) (Vivian Blaine). Previous week, $13,700 on twofers at the Lyceum Theatre; last week, almost $14,700 on twofers.

Inherit the Wind, National (D) ($5.75-$4.60; 1,162; $31,300) (Paul Muni). Resumed Saturday (15) night; getting around $4,800 on the one performance. Began its 62d week last Monday (17.

Matchmaker, Royale (C) (41st wk; 328; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $17,700; last week, almost $15,500.

Middle of the Night, ANTA (D) (24th wk; 189; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $20,000; last week, almost $21,800.

Most Happy Fella, Imperial (MD) (20th wk; 156; $7.50; 1,427; $57,875). Previous week, $55,700; last week, nearly $58,400.

Mr. Wonderful, Broadway (MC) (26th wk; 204; $7.50-$6.90; 1,900; $71,000). Previous week, $43,900; last week, almost $43,800.

My Fair Lady, Hellinger (MC) (27th wk; 203; $8.05; 1,551; $67,693) (Rex Harrison, Julie Andrews). Previous week, almost $68,700; last week, same. Miss Andrews returned to the cast last Monday (17) after missing 13 performances because of laryngitis. Lola Fisher subbed.

New Faces, Barrymore (R) (14th wk; 108; $6.90-$5.75; $38,577). Previous week, $22,600; last week, nearly $26,100.

No Time for Sergeants, Alvin (C) (48th wk; 380; $5.75-$4.60: 1,331; $38,500). Previous week, $37,600; last week, over $38,000.

Pajama Game, St. James (MC) (123d wk; 980; $6.90; 1,615; $52,118) (John Raitt, Julie Wilson). Previous week, $29,900; last week, over $32,800; moves Nov. 12 to the Shubert where it can remain until "Bells Are Ringing" arrives Nov. 29.

Will Success Spoil Rock Hunter, Shubert (C) (49th wk; 388; $5.75; 1,453; $41,668) (Jayne Mansfield, Martin Gabel). Previous week, $14,100; last week, almost $16,900. Miss Mansfield withdrew from the cast after last Saturday (15) night's performance, with Jane Kean succeeding; show has to vacate by Nov. 10 to make way for "Pajama Game" moveover from the St. James.

Miscellaneous

Saint Joan, Phoenix (D) (1st wk; 8; $3.85; 1,150; $25,000). Opened Sept. 11 to four favorable reviews (Chapman, News, Coleman, Mirror; Kerr, Herald Tribune; Watts, Post) and three unfavorable (Atkinson, Times; Donnelly, World-Telegram; McClain, Journal-American); nearly $24,400 for first eight performances.

OFF-BROADWAY

Camille, Cherry Lane (9-18-56).
Dorian Gray, Bleecker St. (8-16-56).
Iceman Cometh, Circle in Square (5-8-56).
Man of Destiny, Downtown (5-21-56); closes Sept. 23.
No Exit, Theatre East (8-14).
Nobody's Child, Open Stage (8-22).
Threepenny Opera, de Lys (9-20-56).
Uncle Vanya, 4th St. (1-31-56); closes Oct. 14.

Darnell-Alda 15G In 5, New Haven

New Haven, Sept. 18.

Season opener at Shubert brought only fair biz when Linda Darnell and Robert Alda "Harbor Lights" preemed with a five performance stand last Wednesday-Saturday (12-15). Combination of lukewarm reception and the Jewish holiday balanced off a gross of $15,000 for the pre-Broadway breakin, on a potential of $24,000, at $4.50 top.

Current is the opening of the American production of "Reluctant Debutante," with Adrianne Allen and Anna Massey replacing the ailing Edna Best and her daughter, Sarah Marshall. It opens Thursday night (20) and plays through Saturday (22).

Other bookings include "Apple Cart," starring Maurice Evans, Sept. 26-29; "Bells Are Ringing," starring Judy Holliday, Oct 13-20, and "Girls of Summer," starring Shelley Winters, Oct. 24-27.

'SERGEANTS' $20,900 (5) GETS 3 RAVES IN CHI

Chicago, Sept. 18.

Loop's legit season is underway at last, with "No Time for Sergeants" the first to break from the gate and setting a fast pace.

"Boy Friend" arrives at the Blackstone tororrow night (Wed.) for a run, to be followed by "Witness for the Prosecution" at the Harris next Monday (24) on subscription. "Hatful of Rain" comes to the Selwyn, Oct. 15 on subscription; "Great Sebastians," Great Northern, Oct. 22 on subscription, and "Damn Yankees," Shubert, Nov. 2. also on subscription.

Estimate for Last Week

No Time for Sergeants, Erlanger (1st wk) ($5; 1,335; $35,495). Nearly $20,900 for the first four performances on subscription, plus a preview benefit; opened last Thursday (18) with the advance sale topping $100,000; drew three favorable notices (Kogan, Sun-Times, Raven, Tribune, Tucker, American) and one yes-and-no (Harris, News).

Opening This Week

Boy Friend, Blackstone ($5.50; 1,450; $40,583). Opens tomorrow night (Wed.) with a moderate advance.

Tent 'Teahouse' $21,200, 1st Week, Lambertville

Robert Rapport's "Teahouse of the August Moon" tent package grossed over $21,200 last week at the Music Circus, Lambertville, N.J.

It was the first frame of a three-stanza run at the canvastop.

'Streetcar' Fast $14,500, Extends Oakdale Sked

Wallingford, Conn., Sept. 18.

Post-season legit at Oakdale Musical Theatre has held up okay, thus justifying extension of running time beyond the Labor Day weekend. In for seven performances on a one-week stand, "Streetcar Named Desire" drew an estimated $14,500 ending last Sunday (16).

Finale puts the lid on this week with "Stalag 17."

Edwin Lester and his aide, **Eleanor Pinkham,** were in Frisco last week to report on Civic Light Opera's season to directors.

'Vive La Tradition' Steals the Show In Royal Danish Ballet's U.S. Preem

By ROBERT J. LANDRY

In the United States, artistic tradition, which is precisely just that is something people hereabouts assume to be a fine thing, pay lip service to, but then often seem somewhat surprised to actually encounter. In the instance of the Royal Danish Ballet from Copenhagen which opened its seven-week visit to this country on Sunday (16) at the Metropolitan Opera House, tradition proves to be literally, in a word, traditional. And this is its glory. It is superbly and excitingly faithful to its own standards, and these are of the highest.

There were dissenting voices present at the premiere. To these the 1836 choreography of "La Sylphide" was naive. The Danes had chosen to introduce themselves to Manhattan by lovingly presenting, and honoring the memory of, their own great 19th Century dance arranger, August Bournonville. His "romantic ballet in two acts" with the full ensemble in Scot kilts may indeed be "naive" by contrast with the sexy acrobatics of much modern stuff. If so, perhaps the word should be restored to good standing and the shout raised, vive la naïvete.

It could be argued easily enough that some other choice might have gotten the Danes launched with more fireworks. American showmanship undoubtedly would have made a bigger college try for a spectacular first quarter touchdown. But just here, in their taste and respect for their own company, the visitors preferred to show off the ensemble. And rightly, for this is the very essence of its wonder. Surely never has such a ballet ensemble been seen, with children dancing with, and an integral part of, the group.

The scenery, too (30 tons of it were shipped across), was part of the ensemble. Within the Scottish manor house there was a trick chimney up which La Sylphide made a magical vanishment as another time she fled right through a big wing chair. The Danes dote on these touches, no doubt for the same reasons they dote on Hans Christian Andersen. Their stagecraft is richly traditional, and they don't hesitate to employ hokum.

Lovely Costumes

Here may be one clue to their special appeal. Beyond their stunning discipline, their bouncy youthfulness, their honest delight in the job, this company never forgets the essential fact about ballet: it should entertain and amuse, fascinate and surprise. The professional spectator is also overpowered by the workaday inferences to be drawn fro the performance. Unremitting devotion to top form is evident. The sparkling cleanliness of the costumes, and the people, the shine on everything, demand special appreciation.

It was possible to sense some of the backstage tenseness of the New York premiere. There were little slips of the footwork, the feet sympathizing with the stomach butterflies. But the mounting effect of "La Sylphide" summed up in a conviction that if they lack a corps de ballet in the French and Russian sense, Danish esprit de corps is a far more memorable thing to note. Along the way one may also fairly inject the side-remark that this ballet echoes Denmark's own feeling of patiently disciplined democracy.

With the second half of the program, David Lichine's "Graduation Ball," the ensemble's brilliance and versatility were again evident, but now there was a clearer spotlighting of some of the individual talents. Henning Kronstam, who had drawn outbursts as the lover in the Scot highlands, showed complete change of pace as the drummer, an interlude of glowing high style comic ballet. The beauty of Margrethe Schanne's woodland sprite could be evaluated against the pas de deux classique of Ruth Andersen and Stanley Williams, the dance competition of Vivi Thorberg and Elin Bauer, the lively comicking of Inge Sande and Mette Mollerup, the wonderful stiff-legged old military beau of Svend Erik Jensen.

New York is to see some 11 ballets of the 13 the company has brought over. Among them will be very ancient works indeed, including "The Whims of Cupid," credited with being the oldest ballet still in repertory anywhere. The Danes make a point (and who else can so boast?) of offering samplings of three centuries of ballet. They also make a point (again the inherent respect for tradition) of keeping their material fresh—but in the manner of the original creator. They deliberately risked August Bournonville, a 19th Century talent, though surely aware that his choreography was not the sort to blow off Manhattan eyebrows. The truth of the matter is that the Royal Danish Ballet probably owes its presentday prestige to the ground rules laid down by Bournonville and since followed in spirit but never dully in mere imitativeness. For this is an "alive" organization, ready for fun and frolic, charming and warm with joie de vivre.

Royal Danish Ballet

U. S. premiere at Metropolitan Opera House, N. Y., Sept. 16, 1955, under joint management of Columbia Artists Inc. and Howard Lanin Inc. Opening night, $10.80 top.

Ballet master, Frank Schaufuss; artistic advisor, Vera Volkova; producers, Borge Ralov, Neils Bjorn Larson, Hans Brenaa; general manager, Jens Louis Petersen; wardrobe supervisors, Elise Mangaard and Aage Bertholdi.

Conductors: Johan HyeKnudsen, Arne Hammelboe; (U. S. Guest); Robert Zeller.

Solodancers: Mona Vangsaa, Kirsten Ralov, Margrethe Schanne, Inge Sand, Ruth Andersen, Mette Mollerup, Kirsten Simone, Borge Ralov, First Solodancer; Svend Erie Jensen, Niels Bjorn Larsen, Frank Schaufuss, Stanley Williams, Fredbjorn Bjornsson, Henning Kronstam.

16 rpm Phono Machines Turning Up in England In Echo of U. S. Market

London, Sept. 11.

Fourth speed, 16⅔ rpm, is being added to the latest record-playing equipment produced in this country, but there are no British disks available to play on them. At the moment, it's designed for talking-book disks only, and British companies are watching whether the U.S. can put musical sounds successfully on 16⅔ rpm.

A representative of Garrard Ltd., makers of record player units, said: "It's not that we're being forced into bringing out this innovation by local competition; the pressure comes from America." Collaro, Ltd., another large manufacturer, is finding the American market wide open for bulk exports of these units. They began adding the new speed to their range in April, and claim to have sold over 500,000 to the States.

Miami's 2 Operas

Miami, Sept. 18.

Opera Guild of Greater Miami this week began preparation for its two productions with singers of the Metropolitan Opera in "Gounod's "Faust" and Donizetti's "Don Pasquale."

Production of "Faust" at Dade County and Beach Municipal Auditoriums the nights of Jan. 14, 15. 16 will have Nadine Conner, Giuseppe Campora, Cesare Siepi. "Don Pasquale," scheduled for the auditoriums Feb. 18, 23 and 20th will have Cesare Valetti, Elaine Malbin, Fernando Corena and Frank Guerrara.

Arturo di Fillipi, artistic director and founder of the Guild has retained Emerson Buckley as conductor for both operas. Minor roles and chorus will be filled by local Guild members.

Miami's 3 Ballets

Miami, Sept. 18.

Three ballet attractions have been scheduled for Dade County Auditorium this winter by George Milenoff.

The subscription series will present Lycette Darsonval's Paris Ballet Company, Nov. 3; Ballet Basques de Biarritz, Jan. 25, and National Ballet of Canada, March 8.

Katherine Barlow Fitzpatrick will sing the role of "Violetta" in Houston Grand Opera's "La Traviata" Feb. 7 and 8.

OPERA IN LAS VEGAS

Paramount Pictures Tenor Makes U.S. Debut There Nov. 13

Las Vegas, Sept. 18.

As part of its campaign to give the city a cultural background, the Las Vegas Opera Assn. will launch its activities Nov. 13 with matinee and evening performances of "La Boheme," starring Oreste. Tenor, under contract to Paramount and RCA Victor, will be making his U.S. operatic debut.

Soprano Yola Casselle will appear opposite Oreste with Glynn Ross producing and directing and Carmen Dragon conducting.

Deep River Boys' On-Stage Disking

Glasgow, Sept. 18.

The Deep River Boys will wax a number for a new disk while, simultaneously, being seen by watching millions over BBC-TV Oct. 1. Gimmick is skedded for the Jack Payne "On The Record" program at peak-hour. Viewers will see the disk being cut and also hear the playback.

Currently headlining an extra-strong vaude layout at the Empire Theatre here, the Deeps plane out from London after their present British tour Oct. 2. They are pacted for the One-Two Club in Toronto Oct. 15, following with a stint from Nov. 1 at Quebec City, then Nov. 8 at Town Casino, Buffalo. After a probable Montreal date, they will head west after New Year for cross-country trek, visiting Las Vegas, Los Angeles, Portland, Ore., Vancouver, Denver, Winnipeg, and Illinois.

Fivesome expect to return to London in May, and will then make their usual summer tour through Scandinavia, calling next year for sure at the Tivoli, Copenhagen, Denmark.

Their current Glasgow visit is their 14th to that city, which they've played most times of any vaude center.

Troy's 'Celebrity Events' Pushing Sale in Blocks

Troy, N. Y., Sept. 18.

Sale of seats for the series of five "Celebrity Events" to be presented at the RPI Field House, on dates from Oct. 6-7 to Feb. 4, got under way for a 10-day period, prior to the offering of individual concert tickets Sept. 15. Subscriptions are available in three price ranges, $17, $15 and $12.50 (all tax exempt).

For the appearance of the Carabinieri Band of Rome, Oct. 6-7 (with a Sunday matinee), the main floor of the Field House will be left open to permit marching maneuvers. The same plan was followed for the Scots and the Irish Guards bands, both of which played the college arena.

Andre Cluytens will baton the Vienna Philharmonic in its local concert Nov. 8; Arthur Fiedler, the Boston Pops Tour Orchestra, Jan. 4. The Boston Symphony will also fill a return date, Feb. 4. The NBC Opera Co. will present "Madam Butterfly" Dec. 4.

PLEASANTLY RESTORED

Dallas Union Donates $500 To Local Symphony

Dallas, Sept. 18.

Dallas Musicians Union, Local 147, A.F.M. has voted a donation of $500 to the maintenance fund of the Dallas Symphony Orchestra. The union formerly was a regular contributor to the subsidy fund but discontinued the practice in 1950 when the management and the musicians generated "unnecessarily uncivil relations."

Council W. J. Harris, who is prez and manager of the union, said the resumption of the contribution can be construed, "as a restoration of pleasant contacts."

New York Negro Ballet, Inc. has been authorized to conduct a theatrical productions business in New York, with capital stock of 200 shares, no par value. Directors are: Theodore Hancock, Edward Flemming, Perry Watkins. Sidney M. Offer is filing attorney.

Off to Buffalo

Buffalo, Sept. 18.

Array of attractions lined up for the 1956-57 season by the Zorah B. Berry concert management ranges from Benny Goodman's orch to the Monte Carlo Ballet Russe. Some 13 events in all will be presented at Kleinhans Music Hall.

Season will kick off Oct. 6 with Mantovani and His New Music. Goodman follows Oct. 16 with the Monte Carlo Ballet due Oct. 30. Booked for Nov. 4 are Tony Martin and Tex Beneke while Elisabeth Schwarzkopf is set for Nov. 13.

Other bookings include Vienna Philharmonic Orch conducted by Andre Cluytens, Nov. 26; NBC Opera Co. ("Madame Butterfly"), Dec. 2; Jussi Bjoerling, Dec. 5; De Paur Opera Gala, Jan. 8; Walter Gieseking, Feb. 12; The Ballet Theatre, March 18, and N. Y. Philharmonic Orch conducted by Dimitri Mitropoulos, April 12. Also pencilled in is the Paul Gregory production, "The Big Banjo," at a date to be announced.

Monteux Reminisces On His Travels; USSR Orch 'Fight Among Themselves'

Edinburgh, Sept. 11.

Festival audiences at concerts in Edinburgh are wonderfully appreciative, according to Pierre Monteux, conductor emeritus of the Boston Symphony orch.

"Generally, the first performance goes a little down, but that is not so here," he said.

He described the acoustics of the Usher Hall, leading concert house at the Festival, as "very beautiful." but difficult for rehearsals.

"It was the same in Boston," he said, "but I had a curtain put across the middle of the hall. Otherwise, the music goes 'wah, wah, wah, wah'."

According to Monteux, in some empty halls the echoes are so bad it is almost impossible to rehearse.

On current Bostonians trek, Monteux conducted in Moscow, which he has not visited since he led the orchestra of the Conservatoire there in 1928.

Of the Moscow orch then, he said: "They were all fighting among themselves, and I had to turn my back and say, 'When you have finished fighting I will go on with the rehearsal.' It was a terribly undisciplined orchestra, but they played very well."

Speaking at a Festival press confab, Mrs. Olga Koussevitsky, widow of Serge Koussevitsky, told how, when her husband was a young man in St. Petersburg, he wrote a piece called "Andante Cantabile" which a publisher accepted. For that composition, which is still played from time to time, neither Koussevitsky nor any of his relatives received one kopek.

That incident, she said, made him want to do something to protect composers. Several years later he made a start by founding a publishing house in Berlin which protected Russian composers not covered by the Berne convention.

Mrs. Koussevitsky stressed here that commissioning new works is not, in itself, a complete service to composers. It is essential also that the works be performed and recorded so they can become known.

Jakob Gimpel's Click

Berlin, Sept. 18.

Jakob Gimpel, American pianist and brother of the violinist Bronislav Gimpel, registered strongly in concert-loving Berlin when he appeared as soloist with the local Philharmonic conducted by Bernhard Conz. Typical of press, Morgenpost wrote: "Gimpel played with such an enchanting elan, technical bravura and brilliancy that his listeners broke out with spontaneous applause."

Gimpel is on a 16-month European tour, which he started last January and which runs until next May. He's accompanied by Hermann Gail, his European manager.

Gimpel emigrated to the U. S. in 1938 and has also been under Metro contract for several years ("Gaslight," "Story of Three Loves," etc.)

91-City Tour Of 25 Weeks Total For Ballet Russe

Ballet Russe de Monte Carlo, lineal descendant of the first boff-grossing terpsichorean troupes in modern show biz, will open a 91-city tour Oct. 21. The company will be out 25 weeks, giving 164 performances in 32 states, plus British Columbia and Quebec. The lengthy hejira covers 19,587 miles, according to David Libidins who booked to tour.

Most of the dates are on percentage. The terms vary from 65/35 to 60/40 and there is no sharing on stagehands or advertising. Some $200,000 is due from outright sales, but with most of the dates on sharing terms, Libidins expects the company to snare well over $600,000 of the anticipated million-dollar gross.

A total of 40 dancers are in the troupe, with 20 sidemen in the orch batoned by Ivan Boutnikoff and there's a stage crew of eight. George Ford, will be back as company manager, following a brief stint with the Royal Danish Ballet which opened at the Met Opera House Sunday night (16).

Close to 20 ballets will be performed on tour, including all the old staples of the repertoire. There is one new production for sure, with a strong possibility for a second. The certain supplement to the menu is "Sombreros," staged at a cost of $40,000 with choreography by Leon Danelian and a score by Carlos Chavez. "Sombreros" debuted in Washington during the summer, was a smash hit and it's to have frequent exposures on the tour that opens in four weeks.

Virtually all the important impresarios in the nation have booked the ballet. In addition, there are a number of college dates. The troupe is to travel by bus motorcade with vans carrying the scenery and costumes. Two buses will transport the personnel, with three vans carting the production ingredients.

American interest in the terp ensembles dates back to 1933 when, despite the depression, Colonel Vassily de Basil brought his Ballet Russe de Monte Carlo to the United States. It was a novelty entertainment of a type hitherto unknown to Americans, and it piled up block-busting grosses, despite the general downbeat of the times. In the intervening years, there were splinter companies, changes of name, direction and management, but the name Ballet Russe had box-office magic and pulled big biz, despite occasional critical blasts in later years. Finally the troupe's slips began showing and the shows began slipping, with the inevitable folderoo. After a lapse of a few seasons, Columbia Artists reactivated the company successfully, but after two seasons the bookings were again returned to Libidins, who had been penciling its dates in the 40's.

A New York engagement in the spring is a possibility, but it depends on a house being available.

Munich Opera Stars Set by Dublin Gaiety

Dublin, Sept. 11.

William O'Kelly, general manager for the Dublin Grand Opera season, has pacted Munich State opera stars for Mozart Centenary season at Gaiety, Dublin, in November. Operas to be staged will be "Magic Flute," "Marriage of Figaro" and "Die Freischutz."

Season will also include productions of "Tosca," starring Australian Joan Hammond, and "Simone Boccanegra," with James Johnston, from Covent Garden, in the lead.

Texas Opera's Staff

San Antonio, Sept. 18.

Theodore J. Regnier has been named new biz manager of the San Antonio Municipal Opera Co. Also named were Jackson Smith, advertising director; Dr. Otto Wick, musical director; Jim Ragsdale, promotional director, and Victor Polumbi, production manager.

Wick recently returned from a trip to New York to complete plans for the production of "Naughty Marietta" on Oct. 24 to 26.

Inside Stuff—Concerts

At Bolzano, Italy, the audience clamored for American pianist Ivan Roy Davis but jury gave him only second award, a cup and some $100 in real money, and handed the grand prize to Austria's Joorg Demus (about $500) whose win was booed by the public. American pianists James Mathis, Michael Ponti, Charles Rosen and Norman Shelter got the 3d to 7th prizes in that order followed by Bruno Canino, Italian; Mirka Pokorna, Czechoslovakia; Claire Laroche, France.

N.Y. Philharmonic Soft-Answers Press

Annual Red Mounts to $519,176—Past Year One Of 'Self-Examination'

As background for the current reshuffle in the management of the N. Y. Philharmonic-Symphony Society, the organization's annual report for the 1955-56 season reveals that the total deficit from operations totaled $519,176, as compared with $403,101 for the previous season. Total operating income last season was $961,036, off slightly more than $10,000 from the previous year.

In an oblique reference to the criticism directed against the N. Y. Philharmonic this year by the N. Y. Times and Herald Tribune, the annual report stated that "at the close of the season, the Society received considerable notice in the press containing valuable recommendations for which the Society, as a public institution, is always grateful. Many of the items brought up by the press were at the time, and are, under active consideration by the Society's directors. Rather than answer the articles directly, it is hoped that the ultimate results of the Society's actions will speak for themselves."

One part of the rap at the Philharmonic setup concerned the fact that the Society's managers, Arthur Judson, who resigned last week, and Bruno Zirato, were both active in the concert management field, via their Columbia Artists Management affiliations, and hence could not be "impartial" in their selection of conductors and soloists. Zirato, incidentally, was named managing director at the board meeting yesterday while George E. Judd Jr. was named assistant to Zirato and to prexy David Keiser.

Terming the past year, one of "self-examination" and "transition," the report outlined the Society's plans to join with the Metropolitan Opera Assn. and other artistic organizations in the creation of the new Lincoln Center for the Performing Arts Inc. which will be situated in the area just above the N. Y. Coliseum. Wallace K. Harrison, architect, has been hired to plan the Center, including the new Philharmonic Hall on which a study is now in progress to get the best concert hall results.

The report revealed that a survey of the operational aspects of the Society had been made by a management consultant firm, Cresap, McCormick & Paget, earlier this year. It said many of the "constructive recommendations" will be adopted as soon as possible.

BOSTON SYMPH INTO CHARTRES CATHEDRAL

Paris, Sept. 18.

The Boston Symphony Orchestra will wind up its present international tour with a concert played in the Cathedral of Chartres, France, under the direction of Charles Muench, on Sept. 21.

This is the first time in the history of the famous, old church that secular music will be played within its walls. The orchestra is playing in Chartres at the special request of the city council of the town and for the benefit of the maintenance fund of the Cathedral.

The program includes, "Adagio for Strings" by the American composer Samuel Barber; Arthur Honegger's "Symphony No. 3," and Beethoven's "Symphony Heroique."

Boston Symphony is travelling under the auspices of the U. S State Dept. and ANTA, per International Cultural Exchange-Program.

On Sept. 19 and 20, the orchestra is scheduled to perform at the Theatre des Champs-Elysees, in Paris.

In five and a half weeks, the orchestra has travelled, through 13 countries, including the USSR.

Press Agent on a Bike

Edinburgh, Sept. 18.

A press agent to end all press agents is Eric Braun, who came to the International Festival here on his bicycle, and cycled the 400 miles back again to London.

Braun covers some 10,000 miles per year on his bicycle, looking after interests of his theatrical and film clients. He acts for Richard Hearne, Dorothy Dickson, Janet Brown, Joan Regan, Peter Sellars and Jimmy Wheeler. He bicycled here to chat with Michael Denison, appearing in a Shaw play at the Lyceum.

On his trips, praise-agent Braun has a radio set on his bike. He keeps in touch with show biz that way.

Edinburgh Dickering For Leningrad Symphony; Bavaria, de Cuevas Set

Edinburgh, Sept. 18.

Soviet Russia may be represented for the first time at the 1957 Edinburgh International Festival. Robert Ponsonby, Festival Artistic Administrator, planes to Moscow at end of the month to complete negotiations for visit of the Leningrad Symphony Orch.

Festival boss also hopes to arrange for the orch to be accompanied by a number of leading Russian soloists, and will discuss, too, the possibility of Russia being represented at future Festivals here in fields other than music.

Already pacted for next year's junket is the Bavarian State Radio Orchestra, which will give a series of concerts under Otto Klemperer and Eugen Jochum.

Three ballet companies are probably set, but the only one confirmed is the Grand Ballet du Marquis de Cuevas, which danced here 1952.

MET'S HEIDI KRALL CLICKS IN BERLIN

Berlin, Sept. 18.

Heidi Krall, the American soprano of the Metropolitan Opera, who began her career in the chorus of the original New York production of "Oklahoma," made a notable debut here Sunday (2) at the State Opera as Elisabeth in "Tannhauser." Critics praised her voice and her characterization as well as her figure. Toledo-born soprano, who achieved Broadway recognition in the late Dwight Wiman's last musical, "Dance Me a Song," made an equally memorable impression with the Berlin audience with her performance as Desdemona in "Otello" (8).

Miss Krall prepared this role with the American stage star and coach Uta Hagen. Miss Krall was invited to play more dates here but returns to the U.S. Oct. 2 for concert bookings before rejoining the Metropolitan Opera.

Pritchard, at 35, Heads Liverpool Philharmonic

Liverpool, Sept. 18.

John Pritchard, now joint conductor of the Liverpool Philharmonic Orch, will be its resident conductor and musical director as from Sept. 1, 1957. Pritchard, at 35, will be one of the world's youngest resident conductors of a symphony orch.

Appointment is for a three-year period, with a two-year option on his services. It has been made because development of the Liverpool orch requires "singleness of artistic direction and control," said chairman Harry Livermore.

N. Y. College of Music Auditions & Scholarships

Auditions including those for three scholarships, are being held by the Opera Workshop of the N.Y. College of Music, 114 East 85th Street, today (Wed. 19) and next Wednesday (26) by Albert Felmar, stage director, and Siegfried Landau, musical director. Public performances are now being planned by the Opera Workshop for this season.

Within the Workship, aside from operatic productions, are classes in acting technique under Felmar, and opera ensemble under Landau and Irene Paulsen.

Added to the N.Y. College of Music vocal department this season is a course in musical study, under Frederick Dvonch, musical director of the N.Y. City Center Light Opera Co.; and another in operetta ensemble under Landau. Dvonch's class is concerned with the technique of the Broadway theatre, and Landau's class specializes in the Viennese and American operatta repertoire.

Heavily Scheduled Frisco Symphony

San Francisco, Sept. 18.

San Francisco Symphony will play a total of 54 subscription concerts, plus three pops concerts under Andre Kostelanetz, plus two Easter Week performances of Beethoven's Ninth and also a series of youth concerts in the season starting Nov. 29 and winding up May 24.

For this third season under the baton of Enrique Jorda, the Frisco group has lined up a battery of nine piano soloists, including Leon Fleisher and Eugene Istomin who will double up on a Mozart duo concerto.

The other pianists already signed are Solomon, Myra Hess, Glenn Gould, Geza Anda, Pietro Scarpini, Gary Graffman and David del Tredici.

Violin soloists will be Szymon Goldberg and Berl Senofsky, and the Canadian cellist, Zara Nelsova, is also scheduled to do the Saint-Saens Concerto.

Booked to direct three concerts apiece are Bruno Walter, Thomas Schippers and Igor Markevitch.

In addition, Darius Milhaud, who teaches at Mills College near Frisco, will direct the first local performance of his Sixth Symphony Jan. 17-18-19.

Special events on Jorda's calendar include Bach's "Christmas Oratorio" (with soloists Leontyne Price, Katharine Hilgenberg, John McCollum and Donald Gramm); DeFalla's "Master Peter's Puppet Show" (with soloists James Schwabacher and Heinz Blankenburg; Vaughan Williams' "Flos Campi"; Juan Arriaga's symphony, and the symphony from Hindemith's "The Harmony of the World."

Singers in the Beethoven Ninth will be Lucine Amara, Christine Krooskos, Nicolai Gedda and Donald Gramm, in addition to the University of California chorus. Choral ensembles from San Francisco State College and Stanford University will be used for other programs.

The youth series will be under the baton of the symphony's assistant conductor, Earl Bernard Murray.

Zellerbach added that in case the Soviet soloists David Oistrakh and Emil Gilels tour the U. S. this season, the Frisco symphony "has the first call for West Coast appearances."

GRASS ROOTS OPERA

Frederic Popper Succeeds Bird—To Sing In 27 States

Greensboro, N. C., Sept. 18.

Frederic Popper has been selected as music director of the National Grass Roots Opera Foundation replacing Robert Bird who resigned to enter business in Kansas City.

Popper was born in Vienna. He has served as assistant conductor of the Cleveland Opera Co. and opera coach at the Berkshire Music Festival.

Grass Roots Opera, with headquarters in Raleigh, plans performances in 27 states this season. About 50 performances will be given in North Carolina.

John Miller, of Chattanooga will be stage director.

Mangum's 3d Global Date-Scouting Trip for U.S. Cultural Tourism

Edward Mangum, in his role as cultural ambassador-salesmen, left again via air last week for another globe-circling trip aimed at the promotion of goodwill tours abroad by American concert and theatrical attractions. For Mangum, who is consultant on the Far East to the American National Theatre & Academy (ANTA), this will be the third around-the-world flight in two years.

This hejira, lasting until Jan. 6, will accent the Orient, the Middle East and Near East and will take Mangum to a number of locales where no U.S. performers ever have been booked. Robert Schnitzer, general manager of ANTA, the professional agency that administers the funds and tours of the International Exchange Program for the State Department, believes that this virgin territory can provide new opportunities for American artists, with resulting payoff in international goodwill as a bonus, and the purpose of Mangum's excursion will be to open new doors, in addition to solidifying existing ties. He'll be talking to local government authorities, leaders in the performing arts, U.S. cultural officers and embassies, foreign managers and impresarios, all with a view to sending Americans abroad in increasing numbers. He will inspect the theatres, note the capacities, backstage facilities and equipment, etc. so as to be able to advise and assist Yank agents.

While abroad, Mangum will be a delegate to the First World Conference of the International Theatre Institute. (a division of UNESCO). The conference is scheduled for Bombay, India, Oct. 28 through Nov. 2. In Bombay, he will be joined by Rosamond Gilder, former editor of Theatre Arts mag, and the director of the U.S. center of I.T.I., and John B. Mitchell, professor and director of drama at Manhattan College. This trio makes up the U.S. delegation to the Bombay sessions, but Mangum will continue on his ANTA trip solo, following the conference.

While prospecting for future bookings, Mangum also will act as advance man for the 45-voice Westminister Choir, which leaves the States late in October, and for the San Francisco Ballet which has an Oriental tour skedded a few months later. These tours are in negotiation now, and Mangum will adjust date conflicts, settle programs details, check on hotels, advance promotion, etc.

U.S. Information agency staffs, acting on directives from Washington headquarters, plan strong support of these tours, including newsreel shorts, radio assistance, in addition to extensive press and magazine coverage.

Eleanor Steber, the Met soprano, is taking a hiatus in her operatic warbling to tour under ANTA auspices, and Gregor Platigorsky, the 'cellist, is in the Far East now. Miss Steber's starting in Yugoslavia and will work her way eastward to Japan. The Westminsters open in Japan and Korea and will tour extensively in Asia, finally working westward to enter the trouble areas near Suez and continuing on into Europe for dates in Turkey, Greece and Yugoslavia, with dates in Western Europe a possibility to follow.

Salzburg: Biggest Ever

Salzburg, Sept. 18.

This year's Salzburg Music Festival gave 88 performances in 41 days. The total attendance was 112,379. (Press attendance, 624).

These figures top all previous festivals in all departments.

U. of Miami 'Pops' Earns Peak Draw, But Still A Deficit Despite Names

Miami Beach, Sept. 18.

University of Miami's sixth season of Pop Concerts featuring its symphony orchestra and guest conductors-soloists, set a record for attendance but again failed to show a profit for the 10 concert series.

Although boxoffice returned $38,656, operating expenses ran to $42,948. Capacity crowds were drawn to Beach Municipal Auditorium, where the series was performed, by the lighter-type of offerings conducted by Morton Gould in two appearances with Danny Daniels as dancing soloist; D'Artega also in two; Arthur Fiedler and Skitch Henderson. Concluding concert, featuring resident conductor John Bitter and Sanroma, was another sellout.

Mme. Marie Volpe, who conceived the summer concert series, is going ahead with plans for next season, with hopes of making up the annually dwindling deficit through weekly sellouts.

ATLANTA 5,500 SEATS SEEN SELLING CLEAN

Atlanta, Sept. 18.

Season tickets for 1956-57 All Star Concert Series are selling well, reports Marvin McDonald, manager of this series, presented annually at 5,500-seat Municipal Auditorium.

He believes season tickets will all be gone before lyric soprano Eleanor Steber approaches footlights to get series going Oct. 2. More than 4,000 season tickets already have been sold.

Season ducats for eight performances range from $18.50 for orchestra seats to $7.40 for side balcony seats

In addition to Miss Steber, attractions include NBC Opera Company presenting Puccini's "Madam Butterfly" in English Oct. 23; Ballet Russe de Monte Carlo Nov. 21; Mantovani orchestra Dec. 2; tenor Jan Peerce and baritone Leonard Warren Dec. 10; Boston Pops Tour Orchestra, Arthur Fiedler conducting, in its Atlanta debut, Jan. 14; Pittsburgh Symphony Orchestra, William Steinburg conducting, Feb. 25; and pianist Walter Gieseking March 14.

Temperamental Clash At Royal Winnipeg Ballet

Winnipeg, Sept. 18.

Nenad Lhotka and his wife Jill Alis, ballet master and ballerina of Royal Winnipeg Ballet, have resigned in a huff. Lhotka said it was because Ruthanna Boris, prima ballerina, had assumed too much authority. "The situation," he said, "is untenable," and alleged that the directors had given Miss Boris "powers beyond those of prima ballerina and choreographer."

No comment from Miss Boris, who with her husband Frank Hobi joined RWB recently from N.Y. Berry Farrally, artistic director, said, "Mr. Lhotka can't be happy, so we just have to accept his resignation. I am sorry to see him leave."

Marian Anderson's Tour

Marian Anderson opened last night (Tues.) in Stockholm the first of her current dates in Europe. Sol Hurok has the contralto lined up for 11 weeks. Included will be Norway, Denmark, Finland, West Germany, France, Netherlands, England and Portugal.

Her U.S. bookings pick up in December.

PIERRE FOURNIER TO FRIEDBERG, FALL '58

Pierre Fournier, French 'cellist, is passing up this season in the United States and when he returns in the fall of 1958 he's to be booked by the Friedberg Management, Inc. Fournier, who came to international prominence when he played at the Edinburgh Festival with the late Artur Schnabel, Joseph Szigeti and William Primrose about eight years ago, was with Columbia Artists Management last season.

Fournier is to arrive from a tour of the Far East and hence will begin his States bookings on the Coast. Engagements with symphony orchestras from coast to coast, as well as recitals, are plotted for the Gallic bow-wielder.

Literati

Steve Allen's 'Wry' Titles

While Phyllis McGinley didn't particularly object, her publishers, Viking Press, did to the repeat title usage by Steve Allen of "Pocketful of Wry" on his forthcoming book of poems via Henry Holt & Co. He has retitled it "Wry on the Rocks." It's due this fall.

Miss McGinley's book also was a collection of poems.

Gypsy Rose Lee's Autobiog

Gypsy Rose Lee, in working on her upcoming memoirs, tentatively titled "World On A String" (which she doesn't particularly like) for Harper publication, has a Jan. 1 deadline on the mss. The serialization rights are being handled by agent Mark Hanna.

As with all definitive biogs, the publishers are adamant on confirmed dates and places, and one of these puzzlements has to do with either end-1931 or early-1932 when racketeer Waxey Gordon sent a deluxe show up to Comstock (N.Y.) Prison to lighten the durance vile of some Prohibition buddies. Songsmith Lew Brown, who was a friend of the now late, beer baron, who had financing in several Broadway legits ("Strike Me Pink" and "Ziegfeld's "Hotcha" reportedly), arranged this behind-prison-walls benefit "for the boys." That's how Miss Lee got her first Ziegfeld break, when Brown saw her; at that time she was still a stripper at Minsky's Irving Place.

Comstock is no longer a prison (now a house of correction), the chaplain is gone, so are the prison records, and this may be one of the details Miss Lee will not be able to establish firmly, as to the exact date.

'3 Hot Cowles'

The Three Hot Cowles, a musical trio doubling as Look editors, presented an original composition Thursday (13) at a dinner meeting of the editorial staff with Daniel D. Mich, v.p. and editorial director of the Cowles magazine.

Titled "Michmash," the rag tune depicted a writer working on a story assignment, filling out his expense account, watching his story weighed by the editorial board and, finally, seeing the story mercilessly killed before seeing print. It was composed and played by department editor George Leonard at the piano, humor editor Gurney Williams, drums, xylophone, and automotive editor George Koether, clarinet. Dan Mich, in case he should forget the content of the tune, also was presented with a recording.

UP Chief Fined In Bogota

Carlos J. Villar Borda, United Press Colombian bureau chief, was charged with libeling the Colombian Intelligence Service, deprived of his foreign correspondent's license and fined $3,000. Accusation was filed last April by Col. Luis E. Ordonez, chief of the intelligence service.

Ordonez based his allegations on reports cabled abroad by Villar Borda regarding an incident during a bullfight at the Santa Maria bullring here. A disturbance at the ring began when supporters of President Gustavo Rojas Pinilla began cheering him. Those who did not join in were attacked.

Local dailies did not publish reports of the incident, since they are subject to censorship, a UP report stated.

The chief of intelligence denied at the time Villar Borda's story that members of his staff attacked the crowd with blackjacks and a brass knucks. Ordonez can sue both the UP and the reporter for damages if he "believes" the members of the intelligence service suffered from the story, according to the UP.

Sentence was passed by the Judge of Social Guarantees. It is being appealed in Bogota's superior court.

Jack Fishman's First U.S. Hop

Jack Fishman, deputy editor of London's Sunday Empire News, is in New York on his first American trip for negotiations in connection with the publication of a book. A couple of years back he authored "The Seven Men of Spandau," an expose of the top Nazi war criminals in Berlin's notorious prison.

In addition to his newspaper activities, Fishman is also an active songwriter and this year was awarded the Ivor Novello statuette for penning, in collaboration with Tolchard Evans, "Ev'rywhere." He is also heading to Hollywood.

Macmillan's Good Promotion

History of the Macmillan Company has been summarized by the publishing house in a liberally illustrated 44-page pamphlet that makes an excellent promotional piece. It traces the origin of the firm to a London bookstore which Daniel and Alexander Macmillan founded in 1843. Later branching into publishing, the Macmillans brought out such works as "Alice in Wonderland" and Charles Kingsley's "Westward Ho!"

Now virtually a landmark in New York publishing circles, the Gotham house had its inception in 1869 when London bookseller George Edward Brett arrived in the U. S. to open a sales agency for Macmillan books. Following Brett's death in 1890 his son, George Platt Brett took over management of the business.

Pamphlet points out that the younger Brett was noted for his austere qualities, but at the same time his shrewdness and integrity built the company's business from $50,000 in 1890 to more than $8,000,000 when he retired in 1931. Firm today is headed by a third generation Brett, George P. Brett Jr.

Publishing house, incidentally, is no longer controlled by the English Macmillan parent. Booklet's last paragraph offers an interesting sidelight in the statement that "The Macmillan Company has paid dividends to its stockholders for 58 years since it was incorporated in 1896 and is proud of the fact that its authors have been paid more in royalties each year than the stockholders have been paid in dividends."

Poet's Progress

Author-poetess Edna Walker-Macloskey is breaking into show business via a multi-media spread. The scripter, who's just had a book of poetry, "Not Now My Love," published by Putnam's, is getting Tin Pan Alley representation via her lyrics for two tunes, "Don't Cry Darling" and "Goodbye, Gal, Goodbye."

In addition, she's been tagged to render excerpts from "Love" for a Product Services radio series. Another phase of the breakout relates to her "Romance on the River," which has been optioned for legit production by Bob Roberts.

'Les Girls' Between Covers

"Les Girls" by Constance Tomkinson (Atlantic-Little, Brown; $3.95), is a report of author's adventures as a dancer, in the late 1930s, with Folies Bergere, and with Continental variety tours of the Millerettes, Basil's Beauties, and Rivel's Carnevale. Author, a Canadian, has had considerable exec experience in British theatre, as secretary of Sadler's Wells Ballet, and as secretary-assistant to Tyrone Guthrie when he directed the Old Vic. Tome contains humorous backstage anecdotes and some grim footnotes to trouping in Fascist countries before outbreak of World War II.

Despite hurly-burly atmosphere of girlie shows, account is rendered with propriety that would credit a schoolmarm. Much is made of Anglo-Saxon backgrounds of Bergere girls, so it is evident that MGM plans many changes in the Cole Porter filmusical version of this book, which will star Leslie Caron. Text gives no indication of role Gene Kelly is to play, since there is no No. 1 boy in published yarn. George Kelley's jacket suggests more bawdy fun than book contains; and David Knight's line drawings add little merriment. Solid glimpses of Continental trouping here, but not much flavor.

Down.

Colbert Joins Morris Agency

Stanley Colbert, who had been doubling as associate editor and public relations man for Henry Holt & Co., is joining the William Morris Agency on the Coast where he will be under Bert Allenberg in the picture department.

Helen Strauss, WM story editor in N. Y., felt that Colbert, who has been a literary agent and book publishing editor, could take hold of the office's story properties in the Hollywood negotiations.

CHATTER

Columnist Irving Hoffman to London for a week, thence to Montecatini, Italian resort, for "the cure."

George Oppenheimer, back from a European vacation, resumes as drama critic of the Long Island Newsday with the Sept. 21 issue.

National TV Tab Inc. authorized to conduct publishing, printing and advertising business in New York, capital stock of 200 shares, no par value. Hovell, Clarkson, Klupt & Schrank, filing attorneys.

TV Age Books Inc. authorized to conduct a printing and publishing business in New York. Tele-Age Corp. chartered, with the same directors and capital stock, to conduct an advertising business.

Leonard Louis Levinson, ex-newsman and radio-tv scripter, writing "The Pictorial History of Wall St." for early-1957 publication by Criterion. Covers the history of the thoroughfare from the 17th century.

Earth Kitt "pouring" for the literati press at her East 92d St., N. Y., home Oct. 2 in connection with Duell, Sloan & Pearce's publication of her autobiog, "Thursday's Child." Miss Kitt debuts at the Hotel Plaza's Persian Room the same week.

Mart Magazine Pub. Corp. authorized to conduct a business as publishers in New York. Directors are Edgar J. Buttenheim, Yonkers; David V. Buttenheim, Mt. Kisco; Edward George Allen Jr., Stamford, Conn. Parker, Duryee, Benjamin, Zunino & Malone, filing attorneys.

A collection of yarns by and about baseball figures, which have appeared in Baseball Magazine during the past 50 years, edited by Sidney Offit, will be published by Putnam Sept. 28. Grantland Rice, Red Smith, Fred Lieb, John Drebinger, Dan Daniel are included.

Richard M. Guilderson, advertising manager of The Evangelist and president of the new Communication Arts Guild of the Albany Catholic Diocese, now teaching an introductory course in journalism at the College of St. Rose Evening Division. A graduate of the Boston U. School of Journalism, Guilderson served as publisher and editor of the Concord (N. H.) Independent before joining The Evangelist in 1952.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

The author of *All About Eve* turns her devastating spotlight on the politics and passions of Broadway plays and players

This new novel by MARY ORR is a revealing, behind-the-scenes picture of the production of a Broadway play, and of a temperamental star who'll resort to anything — threats, blackmail, and even adultery—to get her way.

DIAMOND IN the SKY
By MARY ORR
$3.95 at all bookstores Crown PUBLISHERS

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 18.

George Ephram Sokolsky, an eminent syndicated contemporary whose think-pieces usually appear on a page with no ads, takes out after television's coverage of news because "advertisement interference makes a continuous uninterrupted narrative impossible."

He concedes newspapers also publish advertisements "but they are not printed over news stories, nor do they come in the middle of an account of an episode."

He views the effort of commentators to clear up a speech with a word of explanation here and there as "interference," and concludes that television is a dramatic performance and tv commentators are therefore essentially actors, not newspapermen.

He has a good point there, but it certainly is not true of all commentators. He need only turn to radio to get some relief. Pauline Frederick over NBC handled both conventions with the calm of a custodian of a millpond.

It seemed to me that the politicians were the ones who were hamming it up, and since they have fewer gestures than a stop-signal, their hand-waving repetition became as dull as neglected pewter.

Sok On Actors

If George Murphy and Robert Montgomery both were too conspicuous in Sok's opinion for the parts they played, that may have been due to bad scripts because they are not bad actors. Well, Montgomery isn't anyway.

As for the commercials, many of them were livelier than the contemporary history they were financing. Even the local pitches at station breaks were tuneful. More variation, in fact no daily dupes whatever in the pitches and spiels, is what tv needs in commercials covering news events—especially news events that take days to pass a given point.

It was thought that the introduction of television into politics would make vast changes, that younger and handsomer men would make the grade and the old crocks who hardly erred on the side of pulchritude would find themselves heading down an old dirt road with one-way passes to oblivion. But this has not been the case at all. Their bald heads, unpleasingly shaped mouths and pots have held the stage against what cameras supposedly demand to make looking at them supportable.

The little secret that convention programmers have not yet learned about audiences is the law of diminishing returns. There comes a point of super-saturation for eyes and ears and it runs between one and four hours. Two is about right, and that's why people who have to hold audience attention or die—dramatists, scriptwriters, ballplayers, boxers, indeed every sport and show—try to release spectators from their seats in two hours.

Two Hours, Or Trouble

The same is true of most books. The average bestseller can be read in two to three hours and many of them in an hour. Thus authors, too, have got hep to this law of diminishing returns. The leisure of readers isn't what it was. Their work week may have been cut from 60 to 40 hours but more distractions are beckoning on every hand.

Though it may be a heresy to say so around here, I like to read a play or a picture script just about as well as I like to see a play or a movie. In fact, in many instances I prefer reading a script to seeing actors perform it on the screen.

There are fewer side noises in a study, for one thing, than in a picture house and nobody stumbles across one's outstretched feet at home. The reason for this in my case is that I usually read lying down. This is supposed to be bad for one's eyes but after 40 years of horizontal reading, this phobia remains an optometrist's opinion rather than a fact, as far as I'm concerned.

The Ears Have It

But to argue, as Sok seems to, that newspapers have no annoying habits is to ignore the facts. All of them use the "continued in the advertising section" technique. A story of any length that begins and finishes on the same page where it started is a novelty. It's true eyes learn to ignore ads of no interest to the particular reader, but ears too get trained to ignore what is not entertaining or enlightening.

The newspapers have something else to fight for public attention besides tv commercials. That is the growing habit of people willing to get what they want to know through their ears. Newspaper type is small. Movie screens are large and tv screens are heading that way. And whether large or small, the sound comes easier on the ears than newsprint does on the eyes.

The wonder is that old newspapermen who have become tv commentators, especially when commenting on a live event, can roll off such reams of simple straightforward English. They rarely stumble or dither around looking for the right word. One of the earliest of these, Ed Hill, was an excellent newspaperman and wrote a prose in the New York Sun's best traditions—literary without being flowery. He was blessed with a well timbered voice and thus equipped, made the transition from straight reporting to radio commentating with practically no strain.

Sok himself went the other way. He was a speaker before he became a writer. He frequently stumped for his keep from the top of taxicabs during his college days. There was a lot of ham in him then, but after a few years this sort of thing either sloughs off or becomes a part of one's character and can henceforth be regarded as real as the color of one's beard.

The Sok-Tully Standoff

He had a good voice and he certainly has used it on radio to good effect for years. His style of talking naturally affected his style of writing. It was a little on the roundhouse side, with a touch of Old Testament authority which presented opinions as if they were facts. I once had him and Jim Tully to dinner. It was too much for either to be an audience. Afterward each privately aired his opinion of the other.

Said Sok of Tully, "Okay, but no depth."

Said Tully of Sok, "Superficial."

Both on a first meeting were "on." Even a family dining room was a stage for them. They were both short, stocky men and they had been around. I found plenty of depth in both of them and wouldn't rate either superficial. But of course none of us could see above his own head.

Sok at one time was a great reader and possibly due to a heart attack has returned to the laudable practice. He has also, as he confesses, turned to tv. Whether he listens to Murrow tomorrow, Lowell Thomas, Chet Huntley (a handsome cuss), Morgan Beatty, Drew Pearson, Walter Winchell, Charles Collingwood, Bob Considine, John Daly, Fulton Lewis, Henry J. Taylor or H. V. Kaltenborn, he didn't say. I've listened to them all and the trouble is not so much that they are all bad but that not enough happens for them to come piling in one after another with hot, exclusive stuff.

They All Had It

It may not be as bad as running ads over newspaper stories but it is a bore in the main to hear them squeezing juices, or trying to, from practically dry lemons. They can't go out and make news and then rush to the studios to report it. They have to take what comes in over the wires, put on some makeup and hope that their own particular personality-cult will make the thrice-told-tales seem newer and fresher than the singing commercials, which in the main are fine to my melody-loving ears. Even when the news is dull I can say, "At least the commercials were lively."

They're now up to mooching on Sullivan and rewriting Gilbert, and that pair always was good.

Broadway

Harry E. Gould Jr., son of the financier-showman, entered Colgate this year.

Liberace, accompanied by brother George, and Noel Coward sailing today (Wed). for Europe on the Queen Mary.

Rudolf Bing, general manager of the Metopera, and scripting team of Sam and Bella Spewack back from Europe Monday (17) on the Ile de France.

The 30-year-old Town Club, headed by N. Y. Supreme Court Justice George Tilzer, has leased 63-67 West 55th St. as the site of its new clubhouse.

The Jimmy Hammersteins have brought an Oscar Hammerstein III into the clan, named for the child's grandfather. Mother is former dancer Basha Regis.

Jim Scovotti, film critic for the National Board's Films in Review and fan magazine reviewer, has been tapped by Uncle Sam for Army service. He joins up next month.

Hy Heller, Lindy's "sturgeon general of the U. S.," in Polyclinic for a summer-delayed operation which will keep the w.k. Broadway restaurant exec bedded for a week or two.

Harry Kuh (ex-VARIETY) in town as advance manager for Rin Tin Tin tele outfit which will topline in the Madison Square Garden World's Championship Rodeo starting Sept. 26.

Hotel Ambassador (Chi) group (Frank Bering, James A. Hart, et al.) interested in taking over the Hotel Ambassador on Park Ave. from the Boyd Hatch-Serge Obolensky-Bob Christenberry outfit.

Ed (& Pegeen Fitzgerald) back on the air after several days of threatened hospitalization because of an old ailment. During that period last week Pegeen Fitzgerald continued their WRCA stint solo or with guests.

James A. Mulvey, prexy of Samuel Goldwyn Productions, serving as chairman of the motion picture division for the Visiting Nurse Service of N. Y. 1956 fund raising campaign. Drive, which opens Oct. 8, seeks $430,000.

Universal's production chief Edward Muhl arrives from the Coast today (Wed.) for a series of home-office meetings. He'll confer with prexy Milton R. Rackmil and exec v.p. Alfred E. Daff. Latter arrives from London today completing a five-week global jaunt.

On Sept. 29 when the Waldorf-Astoria marks its Silver Anniversary with a $100-a-plate dinner-dance for UN Childrens' Fund benefit, it will also mark the 25th anni of Claude C. Philippe's association with the hotel; he is now a veepee of the Hilton flagship hostelry.

Harry Brandt named associate chairman of the first annual "Salute to Sports" dinner to be held next Tuesday (25) at the Hotel Biltmore under sponsorship of the Joint Defense Appeal in behalf of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Lucien Rimels, producer-director of the Concert Mayol, Paris showcase for the Gallic version of strip & burlesque, in N. Y. on his first visit here to look at Broadway shows and study U.S. show biz. Rimels is also author of two books about French show biz. He will also visit Hollywood and Las Vegas.

Alfred Rainer, the 78-year-old Viennese furrier and fur designer who died in N. Y. last week, was his home town's No. 1 patron, and in fact was awarded Box No. 1 at the new State Opera House in Vienna in recognition for his generosity to the arts, despite the Hitler occupation which forced him to emigrate to America.

Harold J. Rome, who did the songs for Arthur Kober's "Wish You Were Here" and disked his own catalog, now arranging for waxings of Kober's "Bella Gross" (Bronx) series and "Benny Greenspan, the Hollywood Agent" series which are regulars in The New Yorker and also have been compiled in several book editions.

Jimmy Durante and Gwen Verdon slated for the second Walter Winchell-NBC-TV show. Perry Como's on the first among others. John Huston, who is directing Deborah Kerr in 20th-Fox's "Heaven Knows, Mr. Allison" on location in Trinidad, BWI, refused to release her for a stint in Winchell's opening show because of his schedule.

Charles Columbus, ex-vaude, nitery and musicomedy dancer now with the Fred Astaire Studios, is executive director in the Mayfair Supper Dances, series of six galas at the Hotel Plaza ($110 subscription for the sextet) with an aim to revive the glamor of the 1920s' Mayfair Club which then, as intended now, was a dominant show biz social group.

The Stork Club's lobby now carries a gallery of the tycoon set, instead of the usual glam femmes, and Irving Berlin is the only showman among the personalities like Thomas E. Dewey, William Randolph Hearst, Robert F. Wagner, Frank M. Folsom, Happy Chandler, Bernard Baruch, Henry Ford, Richard E. Berlin, Jim Hagerty, Paul Lockwood, Ben Fairless, Joseph B. Kennedy, J. Edgar Hoover, William E. Robinson, Bob Woodruff et al. PS — Walter Winchell's likeness is still in the lobby, this time on the other side of the door; it had become a widely publicized item in light of the columnist's tiff with boniface Sherman Billingsley, which many still think will blow over.

Paris

By Gene Moskowitz

(28 *Rue Huchette-Odeon* 49-44)

Budapest Circus in for a stay at the Cirque Medrano.

Top Gallic pix in Italy this year were "French Can Can" and "Nana."

Frank Lloyd's oldie, "Cavalcade," getting a specialized art house re-release.

Lise Bourdin, Gallic thesp, into Billy Wilder's "Love In The Afternoon," now shooting here.

Polish Jewish Theatre group in for a two-week stay at the Theatre Porte Saint Martin with two plays.

Andre Roussin's annual play this season will be "Le Bel Angelo." He hasn't had a flop in five years.

Paramount plans to film the life of Coco Chanel with Audrey Hepburn; Jean Cocteau is to write the screenplay.

Milton Berle finding he can walk down the Champs-Elysees without being recognized—Americans must be going home.

Yves Ciampi, who just finished the first French-Japanese coproduction, to do a French-Mexican pic next, "Interpol."

Richard Davis, Jean Goldwurm and Ilya Lopert in to discuss formation of a U.S. regional foreign film distrib setup with Jacques Flaud.

Las Vegas

By Alan Jarlson

Milt Herth Trio in its second year at Wilbur Clark's Desert Inn.

Frank Sinatra into the Copa, N. Y., for three weeks starting Jan. 9.

Eartha Kitt is preparing a mailing list with her autobiog, "Thursday's Child," due to hit the book stalls in about two weeks.

Donn Arden releases four dolls from his Desert Inn line after the current opus, which finales Sept. 28, to page four new chorines with longer limbs.

Joey Adams, currently at the Riviera, readying his fifth tome. To be called "Hurry Up and Wait," it will tell of his experiences while touring overseas.

Benny Carter being sought by Bill Miller to backdrop the Larry Steele Revue which heads west for a four-week date at the Dunes starting Sept. 27.

After he winds up his Dunes tour Thursday, Les Brown heads for Colorado and five weeks of concertizing. Then off to Hollywood and new Capitol album.

Chicago

William Morris topper Abe Lastfogel in for a USO board meeting.

Shipstad and Johnson's Ice Follies opens at the Chicago Stadium Oct. 16.

Sam Lesner, Daily News film and nitery reviewer, scanning N.Y. scene this week.

Richard Tucker penciled in to sing at Covenant Club's Israeli Bond dinner Oct. 25.

Mike Kirby, onetime Sonja Henie's skating pard, launching his third suburban skating school.

Walter Hyland, chief booker for Universal Pictures here, retires Sept. 28 after 43 years with company. Fellow employes plan gala farewell to mark occasion.

Miami Beach

By Lary Solloway

GAC topper Tom Rockwell bought Boca Raton property and will build home there.

Nancy Kelly and husband, Warren Caro, spending vacation at friends Palm Island manse.

Xavier Cugat and Abbe Lane come back from Italy in December for date at new Americana Dec. 19.

President Madison Hotel undergoing refurbishment and expansion; will install entertainment policy in new cafe.

Former talent manager Mike Spector now operating Spec's Record Shops in this sector, expanding branch division to include Belk-Sawyer department store chain in Florida.

London

(*Temple Bar* 5041/9952)

Barney Balaban in from N.Y. on the Liberte.

Nanci Crompton featured in Savoy's current cabaret lineup.

BBC-TV bioplay on Henry Irving due for airing next Sunday (23).

Charles Trenet arrived yesterday (Tues.) for a commercial tele stint.

Granada group took control of the Metropolitan, Edgware Road, famous oldtime London vaudery.

Alec Guinness inked by Sam Spiegel to star in "Bridge Over River Kwai" for Columbia release.

Alicia Markova filled a guest spot at Royal Festival Hall to celebrate Festival Ballet's sixth anni.

Darryl F. Zanuck interviewed on BBC's "Picture Parade" direct from Carlton preem of "King and I."

E. J. (Teddy) Hinge, treasurer of the Cinematograph Exhibitors Assn., attending TOA convention in New York.

Samuel Goldwyn donated $2,800 to the Variety Club's Heart Fund when he was honor guest at Savoy luncheon last week.

The Tivoli, second run Rank cinema in the Strand, is to close end of month. Building to be pulled down, replaced by a store.

Sir Ralph Richardson, now starring in the old Vic production of "Timon of Athens," introed new commercial tele "Armchair Theatre" series last weekend.

Jack Cardiff, now lensing "The Sleeping Prince" with Laurence Olivier and Marilyn Monroe, intends to turn director. He's refusing offers to photograph other productions.

Berlin

By Hans Hoehn

(76 02 64)

Count Basie Orch due here later this month.

Algefa Film, local producing outfit, has been dissolved.

Ruth Leuwerik recovering here from make-up poisoning.

The Peking Opera (80 members) will appear at the Titania Palast Oct. 3-9.

As of Sept. 1, West Berlin has 21,582 tv set owners and 784,034 radio listeners.

Protestant Film Guild of Germany picked Italy's "La Strada" as Film of August.

United Artists preemed "Alexander the Great" both at the Delphi and Titania Palast this week.

Circus Medrano of Vienna is still in Berlin. It has now moved to Wedding, its third local location.

Composer-producer Michael Jary and cabaretist Wolfgang Neuss currently working on a new musical.

Arthur Brauner's CCC has signed producer Kurt Feltz for four musicals to be completed by the end of 1957.

Don Cossack Choir under Serge Jaroff appearing for five performances at the Berlin Sportpalast this week.

NF released here the Danish A/S Palladium pic, "Pat and Patachon On Adventures," at the Kurbel.

Metronome, Swedish diskery, will release in Germany German records which were pressed in Sweden.

"Man In Gray Flannel Suit" (20th) declared "particularly valuable" by W-German film classification board.

Heinz Ruehmann starring in Berolina's "Sunday Child" (remake of "Tailor Wibbel"), which Herzog is releasing.

Werner Klinger will direct for Berolina "Spy For Germany." Film is based on the life of German spy Erich Gimpel.

Mona Baptiste, songstress from Trinidad and here under Polydor contract, registered a solid success at Stockholm's Tivoli.

Ireland

By Maxwell Sweeney

(22 *Farney Pk.; Dublin* 684506)

Former Abbeyite Joe Lunch currently warbling on BBC-TV.

Paramount closing out its Belfast office and pruning staff in Dublin.

Michael MacLiammoir will star in Dublin Globe Theatre production this fall.

Radio Eireann's drama director Michael Hayes to Rimini, Italy, for radio drama fest.

Jean Anouilh's "Waltz of the Toreadors" added to Dublin Globe Theatre fall sked.

Dublin Gate producer Hilton Edwards gabbing radio series on his life in the theatre.

Radio gabber Leo Nealon has opened Irish Club, Irish dance terpery, in Dublin.

Abbeyite Terry Hennessy named for Gaelic Theatre Co. in Gayway; he's an Irish Equity topper.

Samuel Beckett's "Waiting for Godot" being translated into Gaelic for production by Cyril Cusack.

Thomas J. Kiernan, former director of Radio Eireann, named Irish Ambassador to Canada; his wife is balladeer Delia Murphy.

Pat Brady, Chief Barker, Variety Tent 41, bowing out of show biz to be U. S. trade rep for Irish Exports Commission. He's been with Irish Odeon group; successor will be railroad accountant Jim Walls.

Minneapolis

By Les Rees

Edyth Bush Little Theatre continuing "Ten Little Indians."

Songstress Mary Davies with Gerry Mayeron into Coleman's.

Old Log strawhatter rang down curtain on season with "Of Mice and Men."

Wally Griffin held over additional two weeks at Hotel Radisson Flame Room.

Western singers Mitchell Torok and Kenny Roberts headliners at Flame nitery.

Hank Thompson & Brazos Valley Boys played Marigold Ballroom one-nighter.

Roy Acuff and the rest of tv's "Grand Ole Opry" here this week for Auditorium one-nighter.

Northwest Variety club launching fall-winter social activities with dinner-dance Sept. 22 and with Bill Broms in charge of arrangements.

Alvin, burlesque, has "Hot Tamale Mollys" with exotic dancer Paprika and comics Red Marshall, Hap Hyatt, Ben Hamilton and Walt Collins.

Tito Guizar cancelled his Hotel Radisson Flame Room appearance, scheduled to start last Thursday, when rains held up filming in Mexico of picture in which he and his daughter star.

Scotland

By Gordon Irving

(*Glasgow: Kelvin* 1590)

David Whitfield headlining the Empire here.

David Hughes to top in vaude at Empire, Glasgow, Oct. 8.

Lex McLean set for 10-week season at Pavilion, Glasgow, from October.

Italian Opera Co. set for dates at Glasgow and Edinburgh. D'Oyly Carte Opera also due.

William Allen named as new Scot manager of Paramount Films, Jimmy Colville retiring.

Andrew Keir taking lead in "Mr. Gillie," opening play of Citizens' Theatre, Glasgow, fall season.

Jimmy Shand & Scot Country Dance Band played before Queen Elizabeth at Balmoral Castle ball.

Col. Willard Webb, of U.S. Library of Congress, showed early "reconstructed" films and U.S. tv films at Studio Cinema, Glasgow.

Harry Gordon making guest-shot in "Five-Past Eight" revue at Glasgow Alhambra. He's been out of show biz with heart trouble for 10 months.

Vienna

By Emil W. Maass

Grosse Schiffsgasse 1A *Tel. A* 45045

Jarmila Novotna on visit after 18 years.

Catherine Holm on tv studio trip in the capital.

Author A. H. Lehmann killed in auto accident.

Scala Staggione to appear in Volksopera with star Guiseppe Valdengo.

Met Basso Norman Scott inked for Volksopera, to sing Mephisto in "Faust."

Hungarian-American composer Miklos Rosza to direct radio orchestra in Vienna.

Phillip Bloom, publicity director of N. Y. City Center of Music & Drama; vacationing here.

Vienna Octet under Willy Boskowsky inked for January-March appearances in America.

Simpl cabaret opened with "Do Not Hurry," hilariously funny sketches by Karl Farkas and Hugo Wiener.

Amsterdam

By Hans Saaltink

(*Amsterdam* 56316)

Leonore Lafayette sang title role in "Aida" with the Netherlands Opera.

Soprano Cora Canne Meyer will sing in eight performances of Rossini's "Cinderella" in Liverpool.

Theatre group "Puck" introduced Spanish playwright Alejandro Casona with his comedy, "Every Spring Has Its Promise."

A new theatrical group, Nieuw Nederlands Toneelgezeldschap, got underway with "Detective Story," directed by Flemish guest Edward Deleu.

Haagse Comedie produced Noel Coward's "South Sea Bubble." Tv gave a performance of "Measure For Measure" with Guus Oster and Johan Schmitz.

Hollywood

Jack Kalcheim joined the Abby Greshler Agency.

Ann Dvorak set up her own industrial film outfit.

Tay Garnett trekked to his Pasa Robles ranch for a rest.

William Wyler back after a two-month European vacation.

Bert Friedlob underwent major surgery at Cedars of Lebanon.

Metro Studio Club considering a car pool to help ease the smog situation.

Ernest L. Scanlon Jr., appointed head of RKO studio's insurance department.

Mrs. Georgia Skelton at St. John's Hospital, Santa Monica, for a checkup.

R. G. Springsteen obtained release from his director contract after 21 years with Republic.

Cecil B. DeMille spoke at dedication of the new Cecil B. DeMille Junior High School in Long Beach.

Sol M. Wurtzel marked his 66th birthday; pioneer film producer is now retired and still invalided from a stroke.

Herb Howe, former Hollywood mag writer and publicist, back from Copenhagen to join Ramon Novarro's indie production outfit.

William J. Figueroa upped from head of RKO's insurance department to assistant to Raymond A. Klune, exec manager of studio operations.

Walter Seltzer will ankle his ad-pub consultant post at Hecht-Lancaster on completion of "Bachelor Party" to devote all his time to indie production with his brother Frank.

Boston

By Guy Livingston

Irving Fields current at the Sherry Biltmore.

Mantovani booked for Symphony Hall Oct. 2.

Royal Danish Ballet set for the Opera House Oct. 3-6.

Chirp Cindy Parker sails for Rome bookings next month.

Boston Post columnist Joe Harrington switched to the Globe.

Rickshaw, Chinese eatery, to restore acts in its upstairs lounge.

Jeanne McKeon, WEEI chirp, making nitery debut at Dinty Moore's.

Marguerite Piazza current at Blinstrub's closing week stint Saturday (22).

Phil Terry headlining the Bradford Roof show with chirp Gaye Dixon held over.

Norman Granz' Jazz at the Philharmonic in for one-nighter at Symphony Hall Sunday (16).

Lee Morris, Hub cleffer and highschool history teacher, back from rounds of Tin Pan Alley.

Danny Goodman opened Monday (17) in the Touraine Sable Room alternating with organist Eileen Sutherland.

Mary E. Driscoll, chairman of the Boston Licensing Board for 32 years, reappointed by Gov. Christian A. Herter in surprise move.

William Holden in for press party and interviews Thursday (13) on "Toward the Unknown," opening at Paramount and Fenway Oct. 10.

Gael Sullivan in for Magna-Todd-AO previews and New England preem of "Oklahoma!" at new Saxon, formerly the Majestic, which opened Thursday (13) boosting number of Hub firstrun film houses from 12 to 13.

Pittsburgh

By Hal V. Cohen

McGuire Sisters hit the Twin Coaches for three nights this weekend.

Gaines Kincaid engaged by Playhouse as actor-in-residence for the season.

Doris Paullett of Metro exchange staff winged to Europe for three-week vacation.

Francis Mayville back in town to launch his third season at International Theatre.

Don Slone received his state license as a booking agency and opened an office.

Barbara Hall, ex-Playhouse and Tech actress, joined the line at the Copa in New York.

Nejla Ates coming back to Copa Sept. 28 for 10 days following her Coast stay at Ciro's.

William Holden hits town on Friday (21) for a day of promotion on "Toward the Unknown."

Harold Daniels visited family here on his way to New Orleans to direct indie picture "Bayou."

Jean Kaye, Girl Friday in Maurice Spitalny's booking office for the last 13 years, has resigned.

Post-Gazette radio-tv editor Win Fanning and his wife Vicki, radio deejay, celebrated sixth wedding anni.

Jackie Heller staying with his sister, Mrs. Herman Middleman, wife of the bandleader, during his Holiday House booking.

Strawhat Grosses OK

Continued from page 1

local productions or wholly on packages.

In the musical tent field, the problem of material has become acute. After several years of getting by on the standard catalog of old tune shows, many spots managed to stay in the black during 1955 only on the recent Rodgers-Hammerstein hits, notably "South Pacific" and "Carousel." This summer, "King and I" was a strong b.o. pull, but otherwise the list was skimpy enough to force various canvastops to book straight plays, notably "Teahouse of the August Moon."

On that basis, it seems likely that in future years, the tunetents may follow the course of the proscenium playhouses in emphasizing production quality rather than merely tossing in a catchall lineup of oldie hit musical comedies and operettas. Like the barns, they'll have to improve production quality and management efficiency.

In the straight play category this summer the top shows included "Solid Gold Cadillac," "Bus Stop," "Tea and Sympathy," "Anastasia" and, to a lesser extent, "Chalk Garden." The b.o. names included Gertrude Berg, Billie Burke, Art Carney and Bert Parks. A feature of the season was the click of star revue packages, particularly Beatrice Lillie in "Beasop's Fables," Tallulah Bankhead in "Welcome, Darlings," Hermione Gingold in "Sticks and Stones" and Robert Q. Lewis in "What's the Rush?"

New England Was Perky

Boston, Sept. 18.

The local strawhat season closed last week with return visit of Beatrice Lillie in "Beasop's Fables" at Lee Falk's Boston Summer Theatre for week ending Saturday (15). Strawhatters all around the New England circuit reported an upswing in biz this season approximating some 10% to 18% over last year. Better weather, with an absence of hurricanes, floods and polio scares, plus bigger tourist influx and freer spending were seen as contributing factors.

Biggest artistic success in the area was Cambridge Drama Festival's production of "Saint Joan" with Siobhan McKenna. It was a first season for the new outfit in Sanders Theatre at Harvard University's Memorial Hall in Cambridge and "Henry V" and "Beggar's Opera" were the productions. Producers indicated the three efforts would break even, okay for a first season.

Biz at Lee Falk's strawhatter was far ahead of last year, the producer said. Only casualty hereabouts this season was the Music Theatre, at John Hancock Hall, Boston, which exited after five weeks of a skedded 10-week season.

Moneymakers were the music tents, South Shore Music Circus, Cohasset; North Shore Music Theatre, Beverly, and Melody Tent, Hyannis. Second season for the North Shore Music Theatre, a $125,000 investment, was successful with "South Pacific," held for three weeks, a big winner at an estimated weekly gross of $22,000. Jazz concerts were run on Sunday nights to build the overall gross. Stephan Slane, managing director, intends to expand the idea next season.

Cape Playhouse in Dennis, Mass., one of the oldest strawhatters, made about $8,000 on the season, not so good on the large long-term investment. Indications were that next season will see an increase in ticket prices because of steadily spiraling costs, and some strawhatters were hard hit by competish of drive-ins.

Guy Palmerton, Lake Whalom Theatre, Fitchburg, Mass., reported that tv, stock car racing, ozoners, admitting a car full of people for $1, hurt and made for two seasons in the red. In Maine, Sherwood Keith disposed of his old Boothbay Playhouse after one dark summer.

Camden Hills (Me.) Theatre debuted a star policy, including Bankhead, but has abandoned this system for next season. Strawhatters in Rhode Island reported spotty biz. Matunuck was so-so, while Somerset and Newport Casino did poorly even though a star policy gave sellout biz in some weeks. The Ogunquit (Me.) Playhouse did well with a star policy.

Dallas Was 'Comfortable'

Dallas, Sept. 18.

State Fair Musicals' 15th summer season, June 11-Sept. 2, grossed a comfortable $512,600 from six fortnightly productions. The 12-week schedule included three locally-produced revivals and three touring company shows in the air-conditioned State Fair Auditorium.

Season's total b.o. was a little short of the approximate $525,000 budget, but the deficit is less than 3%. Attendance was 180,000. The gross total fell below the 1955 record season, when six shows drew a hefty $592,699 and showed a $90,000 profit.

The finale, the locally-produced "Show Boat," with Shirley Jones, was top grosser with a lusty $113,000 for 14 performances. Other figures were "Great Waltz," with Liberace and George Liberace, $104,800; "No Time for Sergeants," $96,400; "Can-Can," with Hildegarde, $87,800; "Silk Stockings," with Allan Jones and Gretchen Wyler, $59,100, and "Boy Friend," $51,500. Scaled again to $3.75 top, Musicals had a weather break with heat relief and no rainouts.

Charles R. Meeker Jr., veepee-managing director, marked his 12th season as major domo and his fifth straight season as producer. First three shows, "Sergeants," new national company which opened here; "Silk Stockings" and "Boy Friend" were imports. Meeker produced "Can-Can," "Great Waltz" and "Show Boat" the last six weeks. Staff included George Schaefer, stage director; Franz Allers, Musical director; Gino Smart, assistant musical didector; Peter Wolf, art director, and Mason Johnson, stage manager, all returnees. Donald Saddler was dance director.

Meeker has the touring company of "Damn Yankees" set for the State Fair of Texas, Oct. 6-21.

St. Loo on the Brink

St. Louis, Sept. 18.

An audit is being made to determine whether the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse finished the 1956 season in the red. If so, funds advanced by 1,487 guarantors will have to be used.

Cancellation of three performances due to rain cost the enterprise an estimated $25,000, bad weather and threats of rains on other evenings were also figured as factors that reduced the season attendance 7% below the 1955 season, when the total attendance was 679,622.

Attendance for the first 10 weeks was ahead of last year's figures for the same period but, then the bad weather began to cut down the number of payees. The season opened with an 11-night stand of "Annie Get Your Gun," but all other pieces except "Kismet" were limited to seven nights.

The shows, number of performances actually given and estimated grosses were as follows: "Annie Get Your Gun" (11), $54,000; "Paint Your Wagon" (6), $36,000; "Student Prince" (7), $54,000; "Hit The Deck" (6), $37,800; "Great Waltz" (7), $52,200; "Chocolate Soldier" (7), $45,000; "Wish You Were Here" (7), $51,300; "Kiss Me, Kate" (7), $45,900; "Evening of Great Music" (7), $38,700; "Peter Pan" (6), $49,500, and "Kismet" (14), $95,500.

K.C. Went in the Red

Kansas City, Sept. 18.

Recap of the 1956 season of outdoor musicals in the Starlight Theatre in Swope Park reveals that only two of the 10 shows paid their way. That leaves the theatre in the red to something more than $50,000 for the year, a figure which may reach $75,000 when final auditing is in.

"Annie Get Your Gun, playing a single week in mid-season with Giselle MacKenzie in the lead, and "King and I" with Jeanette MacDonald playing two weeks as the season finale, are the only shows which turned in figures in the black. That in a season which had only one actual rain-out, although weather was often a threat.

It was the first season in the six-year history of the Starlight that losses have been more than piddling, the total for the six years, including 1956, still being under $100,000. These losses, however, are in the face of physical improvements to the plant to the tune of more than $200,000 adding materially to assets and usability.

First move by production heads has been to announce that top names will be signed for next year's shows, in an attempt to build grosses.

L'ville Went $44,358 in Hole

Louisville, Sept. 18.

Iroquois Amphitheatre had a loss of $44,358 on its 18th summer season just concluded. That was eased somewhat by a balance of $10,216 on hand and earned in previous years.

Difference between these two figures, $34,142, has been asked from 220 guarantors to make up the loss. Pledges to the guarantee fund this year range from $25 to $6,000, total $55,100. Bulk of the guarantors are local business concerns.

Current call on guarantors is second time in the history of the alfresco shows that guarantors have been asked to help make up to deficit. First shortage was in 1950, when guarantors paid $2,819. Board will begin raising a new guarantee fund of $50,000 to back next summer's shows. Budget set for the 1957 summer season will be not more than $160,000. This year's budget was $202,373.

Board, in a letter to guarantors, pointed out that the outdoor theatre's income has never been less than $160,000 for the past nine years. Alfresco spot is owned by the city, but rented and operated by the Louisville Park Theatrical Assn., a civic group. Board released info that the Amphitheatre played to only 50% capacity this summer, with wicket sales amounting to $157,076.

Other income from refreshments and seat cushions totaled $6,341, or total income $163,418. Expenses totaled $202,474. Total attendance this year was 69,442, compared to 84,964 last year. Record attendance of 100,000 was set in 1946.

Amphitheatre board is planning full six-week season for 1957, with a lower budget, which the board states will not alter standards of the productions. A more varied season will be presented, with likely a vaude type variety show, possibly two older operettas, two new musicals, and maybe a non-musical.

Amphitheatre directors, who serve without pay, are guarantors. Producer, executive secretary, publicity directors and other members of the staff also are guarantors. Denis Du-For, as in several previous years, was executive producer. Staff staging the Iroquois summer shows included stage director Malcolm L. Beggs, musical and choral director Edward Hunt, choreographer Theodore J. Adolphus, scenic designed John Hanny and production stage manager William G. Johnson.

Ft. Wayne Had a Profit

Fort Wayne, Sept. 18.

Festival Music Theatre, Inc., the Franke Park Outdoor Theatre thue Franke Park Outdoor Theatre this summer, reported that 21,607 persons paid to see the shows, given on six weekends, for a gross income in excess of $34,000, resulting in a self-sustaining season, and a small profit. That compared with a gross of $41,000 in 1955.

The opening production, "South Pacific," viewed by some 8,826 paying customers, experienced good weather in all six performances, but "Guys and Dolls," attracting 6,462 ticket-buyers, had one show rained out completely; and "Kismet," haunted by cold weather and overcast skies, had one performance rained out just as the second act began. "Kismet" was seen by 6,319 persons. Both the musicians' and stagehands' unions called the shows unfair, and vandalism was reported to police by the Festival officials from time to time.

'Lost Colony' Improved

Greenshoro, N. C., Sept. 18.

"Lost Colony," the nation's longest-running outdoor drama, played to 42,201 paid visitors this year, an increase of 3,310 over 1955, general manager Dick Jordan has revealed. He said indications are that the outdoor symphonic drama which recounts the adventures of Sir Walter Raleigh's first English colony in the New World will show a financial profit this year.

Last year the show had an operating loss of $21,000 resulting primarily from rainouts or stormouts. Jordan said the show probably made enough this year to open the show again next year without borrowing funds. The Lost Colony's sponsoring organization, the Roanoke Island Historical Assn., is a state agency. The show is subsidized by state funds when needed.

'Sables' Finales Hilltop

Baltimore, Sept. 18.

Don Swann will finale his strawhat season at the Hilltop Theatre, Lutherville, Md. with the preem of "The Sable Brush," by Mary Reid Spickers, opening tonight (Tues.) and playing through Sunday (23). All Moritz will stage, with a cast headed by Kathleen Kerr and Keith Hefner.

Swann's current season is estimated to be the best b.o. year in his 19 summers at Hilltop. "Solid Gold Cadillac" and "Tea and Sympathy" were among the top grossers.

Aussie 'Gyp'

Continued from page 1

and novel experience in a city that is only just a pinpoint on the atlas. The No. 1 come-on will be the right steer to the booze joints which will spring into life right after the regular 6 p.m. curfew for saloons. Those presently behind the Undercover Curtain say more booze is going underground than into licensed houses.

The next in line are the private householders out in the suburbs with a cash price of $25 for a single room minus meals and share the bathroom-toilet. The key city hotels are booked out at fabulous prices for this neck of the woods.

Souvenir hawkers are all set to reap a harvest from visitors and locals alike. Backyard factories are working round the clock and there is an influx of novelties from Japan cashing in on the lush Down Under market. There are a host of other come-ons being set for the Olympic gravy train to woo dollars from the incoming mob here on a sports-entertainment spree.

Cinema loops, legitimate, vaude-revue and the concert field will marquee a terrific galaxy of attractions to draw trade on a before-and-after the Games' spans. In these fields the visitor will get value for his money, with no come-on attached.

Conservative estimate is that the visitors will exit minus $1,000,000 by the time the Games' torch is extinguished.

ATFD 'Solutions'

Continued from page 59

same time stating its willingness to accept another show in which, by a strange coincidence, it has a profit participation.

"These would be idle statements were there not many instances in our files to back them up."

'Give Us Equality'

Still later:

"These limitations on free competition, however, do not result only from the scarcity of stations but are aggravated by restrictive practices of the television networks which are sanctioned by the existing chain broadcasting rules . . . we ask only for equality of opportunity, since we find ourselves in direct competition with the networks that essentially control the exhibition of our films."

In discussing the proposal for a cutback in option hours, the presentation stated, "The American public is being denied the opportunity to receive the wide choice of tv programs that can be made available to it and that it is entitled to. Instead of that, network officials, sitting in New York rather viewing public has differing and than in the localities where the varying tastes, are determining just what the public shall see and just what it shall not see."

Report covers other aspects of network-producer relationships, including that of network demands for distribution rights for reruns, for merchandising rights and other considerations. When originally made to the FCC study group, the presentation was heard in secret and the Barrow group forbade any of the ATFD members to reveal its contests. It did allow a general press release on the ATFD recommendations which confined itself in general terms to the need for more stations and the suggested cutback in option hours.

Cohn raised a laugh when asked to name the officers of ATFD and couldn't. After hurried huddles with counsel and other members of ATFD, he announced that at present there are two temporary officers. They are Bill Fineshriber, TPA v.p., who is treasurer, and Dan Glass of Screen Gems, who is exec secretary.

Celler-ity Display

Continued from page 59

tional "leverage" and "alternatives" to the networks through the temporary expedient of a cutback in peak option hours to one and a half hours per night in prime time, and the longterm objective of additional stations to the point of four or five stations in the top markets of the country. Any questions over network program practices were sparred with this demand for a cutback in option hours with which to counter the networks on the basis that the webs were quite within their rights.

Counsel, pressing Cohn and the others for instances where the networks insisted on profit participations as a condition to allowing them on the air, stated that there were several possible reasons for demands for participations, among them the payment of a license fee which is applied against production costs, financing of the series, providing the sponsor, providing exploitation and publicity. Asked whether the license fee was a "subterfuge" to get a piece of a show, Cohn said he couldn't read the minds of the networks but he didn't believe so. He pointed out that Screen Gems can and does often finance its own shows.

Committee went deeply into the question of rerun rights, foreign rights and merchandising rights, referring to alleged network pressures to participate in perpetuity in these residual rights as well as in immediate profits. Cohn said that in the normal course of free enterprise, "in the competitive jungle," it is only normal for each side to try to get the best deal for itself. Asked if he were ever "pressured" to give up these rights, he replied in the affirmative but added that "we don't always succumb to these pressures." Cohn took the position that the Dept. of Justice should not force the networks to divest themselves of their syndication subsids.

At the end of the hearings, Rep. Celler, apparently still not satisfied with the testimony, directed the witnesses to supply full information on (1) all instances where the networks have demanded profit participations, rerun rights or merchandising rights as a condition for licensing the series for exhibition on the network, and (2) all instances where the networks rejected an independently produced show in favor of one which it owned or in which it had a profit participation. The first part of the directive applies to cases where the telefilmeries refused the demands as well as those where they accepted.

Four-Star

Continued from page 59

holders in Four Star, together with Powell, Boyer, Niven and present prexy William Cruikshank. On the current Four Star production slate are "Hey, Jeannie," (in conjunction with Tartan Productions), "Dick Powell-Zane Grey Theatre," (in conjunction with Zane Grey Productions), and "Stage 7-Chevron Hall of Stars."

Sharpe and Lewis, in replying to the suit, contend that they did not conspire against Four Star to secure the "Cavalcade" business. They stated that in an April meeting with Four Star prez Cruikshank, Sharpe, as exclusive rep on the DuPont deal for Four Star, asked Cruikshank whether he should continue to pursue the business for Four Star for the coming season. Cruikshank "unequivocably" replied, according to Sharpe, that Four Star was not interested in pursuing or contining to produce the series, since the company expected to sell five new series and would have ample product. Since Four Star refused the business, Sharpe said, he and Lewis felt free to go after it.

Moreover, Sharpe points out, when he sold the new "Mr. Adam & Eve" Ida Lupino-Howard Duff comedy, he "guided" physical production of the series to Four Star, and this is "evidence of my desire to build Four Star Films as a production company," Sharpe said.

OBITUARIES

KLAUS LANDSBERG

Klaus Landsberg, 40, general manager and v.p. of Paramount TV Productions, died in Hollywood, Sept. 16 of cancer. He had undergone much surgery in the past year and was aware of the seriousness of his illness.

A leading technical wizard in TV, Landsberg was a refugee from Nazi Germany who arrived in the U.S. in 1938 and immediately became associated with the then-infant tv industry. In 1939 he helped stage NBC video coverage of the N.Y. World's Fair.

He later joined DuMont Labs which sent him to Hollywood in 1941, after he had helped put WABD, N.Y., on the air, to organize W6XYZ which later became the Paramount-owned KLA, Los Angeles' first commercial station. He remained there until his death. Landsberg utilized his brilliant technical background to create many technical devices including, from component RCA parts, KTLA's own color remote unit around a moving van, the first such unit on the Coast. He pioneered special events coverage, especially 27½-hour coverage of the Kathy Fiscus tragedy in San Marino, Cal., and 1952 coverage of the Nevada A-bomb tests for national coverage.

His wife, Janice, a member of KTLA's McDonald Sisters singing trio and a son by a previous marriage, survive. Lou Arnold, personal rep of Paramount TV v.p. Bernard Goodwin, is on Coast to serve as interim general manager of KTLA.

HARRY H. FRAZEE JR.

Harry H. Frazee Jr., 54, radio producer and staff director for NBC public service programs, died in New York Sept. 12. He was the son of the late Harry Frazee, legit producer and onetime owner of the Boston Red Sox.

Frazee Jr. joined NBC in 1952 and directed such programs as "Conversation," "Doctor's Wife," "Collector's Items," "Faith in Action," "Living-1952" and other public affairs programs. For a time he was program manager of the Blue Network and for several years produced "Gangbusters" for CBS.

Surviving are his wife, two sons and his mother.

ERICH CAROW

Erich Carow, 64, top Berlin humorist and director of the local cabaret-restaurant Haus Carow am See, died in that city Aug. 31 of a heart ailment. Earlier that month, he had been suffering from bronchitis but got up a few days ago and seemed fully recovered.

Carow looked back on a long and successful career. He started out as a comedian during WW I. In 1923, he established—together with his songstress-actress-wife Lucie Blattner—his Carow's Lachbuehne (Laughing Stage) on Weinbergsweg (now Berlin's East Sector) which throughout the years—until 1943 Hatton & Manners presented their operatic soprano, died Sept. 8 at Waukee after a long illness.

invested some $80,000 in this newly built house. In short order it became a favorite hangout for mostly elderly people who have a soft spot for old Berlin. Quite in contrast to other local cabaret owners, his house kept registering nearly always SRO biz.

With Carow, Berlin lost one of its most prominent and genuine characters. According to Erich Carow's will, the Haus-am-See will continue after the old pattern. Only change, due to its director's sudden death, was that the scheduled press performance of the September program had been postponed from Monday (3) to Tuesday (4).

EDDIE GORDON

Eddie Gordon, 67, an American "tramp" trick cyclist who trouped in a turn known as Eddie Gordon & Nancy, died Sept. 10 in Llandudno, North Wales, where he was appearing at the Pier Pavilion in Harold Fielding's "Music for Millions." Suffering from heart trouble, he was fatally stricken after completing his act.

Son of a magician, Gordon was born near Hollywood, Cal. His first stage appearance was as a trick cyclist in 1904 at Chutes Park Theatre, Los Angeles. Later he toured the U.S., Australia and several European countries. His British debut was in 1937 at London's Chiswick Empire. He appeared with such stars as Al Jolson and Blossom Seeley.

Surviving is his wife and partner, Nancy, whom he met when she worked as a ballet dancer in Melbourne.

ETHEL MANNERS

Ethel Manners, English comedienne, died at Cheadle, Cheshire, Eng., Aug. 28, after short illness. She formerly partnered late Will Hatton (& Manners) until latter's death in 1947.

A native of Walsden, near Rochdale, Lancashire (also the home of Gracie Fields), she used her north-of-England dialect to advantage. Pair worked on radio as Bill & Ethel, and appeared in pantomime each Christmas. Act was launched in 1932 at the old Argyle Theatre, Birkenhead, Eng., and later booked into the Shepherd's Bush Empire.

act at Royal Variety Performance at Coliseum Theatre, London, in 1938. In more recent years, Miss Manners worked in radio comedy with Norman Evans.

Dr. FRANK P. GRAVES

Dr. Frank Pierrepont Graves, 87, who often served as reviewing officer on film bans during his 19-year span as N. Y. State Commissioner of Education, died Sept. 13 in Albany. He presided over appeals on three feature pictures which had been denied licenses by the Education Dept.'s motion picture division.

Policy of having the commissioner act as reviewing official was changed in Dec., 1937—about the time when the case of "The Birth of a Baby" was before the MPD. New arrangement, still in effect, calls for a review by a three-man Board of Regents committee.

Among survivors are two daughters and a son.

NORMAN FIELD

Norman Field, 77, veteran actor and first Hollywood executive secretary of the American Federation of Radio Artists, died in Hollywood Sept. 11 after a short illness. In show business for 60 years, he was best known as leading man of the repertory company at the Fulton Theatre in Oakland, Cal.

When the Hollywood chapter of AFRA (predecessor of the present AFTRA) was formed in 1937, Field was elected its first exec secretary and thereafter served on the board of directors of both the local and national organization.

His ex-wife and an adopted son survive.

EMIL D'ZOMBA

Emil D'Zomba, 68, technical director of numerous operatic and musical comedy groups in Northern Ohio, died in Cleveland Aug. 31. He had been associated with Cain Park's summer light opera company, Cleveland Light Opera Co., Stadium Opera, Wildwood Opera Co., Goodyear Operatic Society of Akron, Saddler Opera and Cafarelli opera companies during past 30 years.

Two seasons ago the director was given a Musicarnival citation for outstanding musical work in Cleveland field. He was also consulting engineer and chief metallurgist for Kolcast Industries in Willoughby, O.

KENNETH D. HOLMES

Kenneth Dale "Kenny" Holmes, 54, veteran unit production manager and assistant director, collapsed and died in Hollywood Sept. 11 while conferring with director Nicholas Ray on location set of 20th-Fox's "True Story of Jesse James."

Holmes entered the industry in 1920 and became an assistant director at RKO, remaining there for 19 years. He moved to Republic in 1939 as unit production manager, a post he held until he shifted to 20th-Fox two months ago.

His wife and son survive.

WALTER APPLER

Walter F. Appler, 47, legit and tv actor, died Sept. 13 in New York. He had been rehearsing in Shaw's "Arms and the Man," which was to have opened later this month off-Broadway.

Appler launched his career in 1938. His legit credits include "The Wild Duck," "The Hasty Heart," "Joy to the World," "The Shrike," "The Devil's Disciple" and "Finian's Rainbow." He also appeared on numerous tv shows, including "Robert Montgomery Presents" and "Studio One."

ARTHUR HEINZ LEHMANN

Arthur Heinz Lehmann, 46, German author, was killed recently in an auto accident on the Salzburg-Munich highway. He was just off to the preem of the film, "Hengst Maestoso Austria," adapted from Lehmann's same-titled novel. His fiancee, Elfie Weissenboeck (a Viennese actress), was with him and was seriously injured.

Lehmann started out as a journalist and later became a successful novelist. His "Hengst Maestoso Austria" was published in several languages and received world acclaim.

CLARA BERANGER

Clara Beranger, 70, former screenwriter and widow of William C. DeMille, died in Hollywood Sept. 10 following a heart attack.

Miss Beranger entered films in 1913. Her credits included the silent versions of "Grumpy" and "Dr. Jekyll and Mr. Hyde." She also scripted briefly for Cecil B. DeMille and wrote the majority of her late husband's Famous Players-Lasky Productions.

A daughter survives.

BESSIE WEIR

Elizabeth Mitchell, 74, former N. Y. stanzas, died Sept. 13 in Mil-

Paisley, Scotland. She sang under her maiden name of Bessie Weir in leading parts with the Moodie Manners Opera Co. and afterwards with the Carl Rosa Opera for about 30 years.

She had toured the world as a singer.

MRS. W. C. DeMILLE

Mrs. W. C. DeMille, 70, screenwriter and widow of film producer William C. DeMille, died Sept. 11 in Los Angeles. Her husband, brother of producer Cecil B. DeMille, died last year.

She had written more than 60 screenplays and in recent years taught screenwriting at the U. of Southern Calif.

CHARLES C. PRINTZLAU

Charles C. Printzlau, 66, dispatcher for IATSE in Hollywood for the last 18 years, died in Hollywood Sept. 8. Prior to joining the union, he was a miniature man for Cecil B. DeMille and was associated with both Jesse L. Lasky and Paramount.

Wife and sister survive.

TOMMY MARTELL

Tom Farrell, 63, musicomedy performer known professionally as Tommy Martell, died Aug. 23 in Encino, Calif., after a long illness. He had appeared in numerous musicals, including "Words and Music."

Wife, former dancer Anna Farrell, survives.

JULIA B. HAZELTON

Mrs. Julia Baldwin Hazelton, 79, former radio-tv writer, died Sept. 13 in Hollywood. Among her works were such shows as "Dr. Christian," "Grand Central Station" and "Stars Over Hollywood."

Her daughter and two brothers survive.

AMOS G. LEONARD

Amos G. Leonard, 56, Warner Bros. salesman in St. Louis, died of a heart ailment Sept. 12 while on a business trip to Jacksonville. He was a veteran of 35 years in the film industry.

His wife and three children survive.

PETER P. PURCELL

Peter P. (Pat) Purcell, 58, technical and traffic manager of Paramount Pictures' European division and a member of the division's executive staff, died Sept. 12 in Paris. He joined Paramount in 1930.

Wife and daughter survive.

BILLY KLOOF

Billy Harding, 84, comedian, died Aug. 24 at Cleethorpes, Eng. He appeared under name of Billy Kloof and partnered his wife for many years in vaude as male half of the comedy-musical novelty act, Kloof & Ramsay.

CHARLES LE MOYNE

Charles J. Lemon, 76, stage and screen actor known professionally as Charles Le Moyne, died Sept. 13 in Hollywood.

He left a son and two daughters.

Everett C. Seymour Sr., 62, longtime sign painter and commercial artist for Albany theatres, died recently in that city. Survivors include his 87-year-old father, onetime minstrel man, and his wife.

William R. Keigley, 77, former manager of theatres in Christopher, Benton and Duquoin, Ill., for the old Reed, Yemm & Kayes circuit, died recently in Christopher, Ill.

Mrs. Susan B. Hutchinson, 78, longtime operator of the Hutchinson Summer Theatre in Raymond, N. H., died Sept. 5 in Exeter, N. H. A daughter and two sons survive.

Joseph Henry Rains, 24, of Ted Lewis Shows, Jacksonville, Fla., was killed Sept. 12 when his car collided with a truck near Franklin, Va.

James Heavener, 72, for 46 years stage manager of the Cincinnati Symphony until he retired nine months ago, died Sept. 15 in Cincinnati.

Father, 58, of Pat Boyette, director of news and special events of KENS-TV, San Antonio, died Sept. 12 in that city.

Leon J. Sternberger, 61, of Loew's International, died Sept. 15 in New York. Wife, two sons, daughter and mother survive.

Mother, 92, of Myrtle Stahl, educational director of station WGN in Chicago, died Sept. 14 in Evanston, Ill.

Father, 80, of Fred Heider Jr., producer of most of ABC-TV's live

Sime

Founder of Variety and Daily Variety

MAY 19, 1873 — SEPT. 22, 1933

In Memoriam

MARK A. LUESCHER

Died Sept. 20, 1936

In our hearts always.

Nettie, Mary, Betty

Chevalier's Deal

Continued from page 1

eight out of ten numbers will be new. Supporting turns with him: George Lafaye Puppets (4), comic Raymond Devos, Tomb Busters (2), a U. S. act, Romanos (3), also U. S. acro, Fontanas (6), a vocal group and a ballet troupe with choreography by Mary Jo Weldon. Show is produced by Jacques Canetti and directed by Allessandro Godorowsky.

Bill will have a big operating nut for here, about $1,500 nightly, and will have to play capacity to pay off. Pop prices will be from 90c to $1.70 for choice seats. Show will probably play the Gallic key cities and various other countries, including the U. S., before Chevalier leaves it to settle down to filmmaking and video which is why he feels this may be his last public appearance in a musichall.

Chevalier currently is filming "Love In the Afternoon" with Billy Wilder here. If he clicks in "Love" and starts a new film career he will make a few more films with Wilder interspersed with special U. S. video shows. He recently finished a color vidpic for NBC here and may start his Gaumont series again which have six completed half hour films already in the can.

MARRIAGES

Elizabeth Haven Pratt to George Cheely, Washington, Sept. 13. Bride is staffer in Sen. Pat McNamara (D., Mich.) office; he's with CBS Newsfilm.

Jo Ann Lindsey to Joe Toland, Houston, Tex., Sept. 14. He was a former member of the Mascots, singing group.

Jacqueline Harrison to Henri Matter, Birmingham, Eng., Sept. 8. Bride is daughter of comedian (Sid &) Max Harrison.

Arlene Colyer to Rolfe H. MacQuown, Steubenville, O., Sept. 14. Bride does a marimba act in niteries.

Edna Giblin to Mowry Lowe, Providence, R. I., Sept. 12. Bride was associated with WPRO there; groom, formerly with that station, is now part owner of WTRY, Troy, N. Y.

Ethel Ranger to Robert Rawson, Chicago, Sept. 9. Bride is head of the Chi NBC steno department; he's a freelance announcer.

LaVonne Dean to Melvin C. Harner, Camden, N. J., Sept. 15. He's the son of Stan Harner, SW Theatres exec in Pittsburgh.

Else Sorensen to Guy Mitchell, Bay St. Louis, Miss., Sept. 12. He's a singer.

BIRTHS

Mr. and Mrs. Milt Rogers, son, Hollywood, Sept. 7. Father is assistant musical director at Dot Records.

Mr. and Mrs. Samuel Matlowsky, daughter, Warwick, R. I., July 28. Father is conductor at the Warwick Musical tent this summer.

Mr. and Mrs. Stewart Granger, daughter, Hollywood, Sept. 10. Father is an actor; mother is actress Jean Simmons.

Mr. and Mrs. Martin Manulis, son, Santa Monica, Cal., Sept. 8. Father is producer-director on CBS-TV "Playhouse 90" series.

Mr. and Mrs. Frank Ross, daughter, Columbus, Aug. 26. Father is WBNS-TV engineer.

Mr. and Mrs. Jack Carroll, daughter, Columbus, Sept. 9. Father is WLW-C director.

Mr. and Mrs. Maurice Segal, daughter, New York, Sept. 13. Father is a Universal homeoffice publicist.

Mr. and Mrs. John Roberts, son, Pittsburgh, Sept. 9. Father's an announcer at KDKA-TV; mother's Carol Cole, musical comedy actress.

Mr. and Mrs. Brewster Morgan, son, Hollywood, Sept. 8. Father is a tv producer.

Mr. and Mrs. Bruno De Sota, triplet daughters, Hollywood, Sept. 8. Father is an actor; mother is former actress Genevieve O'Connor.

Mr. and Mrs. Richard Stretz, son, Hollywood, Sept. 2. Father is a production staffer at KHJ-TV.

Mr. and Mrs. Howard (Buddy) Robbins, twins (son and daughter) New York, Sept. 12. Father is music publisher-personal manager and son of vet music publisher Jack Robbins.

Mr. and Mrs. Bill Weinstein, daughter, New York, Sept. 12. Father is a CBS-TV public affairs producer.

Mr. and Mrs. Lee Karsian, son, New York, Sept. 15. Mother is comedienne Pat Carroll; father is in the legit dept. of the William Morris Agency.

"MURRAY AND WILSON CLICK AGAIN IN 'BLACKOUTS'... ANOTHER SMASH HIT"
Bob Thomas, AP

MURRAY AND WILSON ARE FUNNIER THAN EVER"
Louella Parsons, INS

Record Breaking Weeks in Las Vegas!

THREE MORE YEARS TO GO!*

KEN MURRAY

UNDER EXCLUSIVE CONTRACT — NBC-TV
Executive Producer and Comedy Star
TV SPECTACULARS IN PREPARATION:
"Gift of Laughter" *and* "Merrily We Sang"

"Blackouts OF 1956"

A David W. Siegel Production

* TO BE DIVIDED BETWEEN THE

Riviera

AND

NEW FRONTIER HOTELS

"Thanks to Sammy Lewis for making it possible for us to break every existing attendance record in Las Vegas history!"
—Ken and Marie

MARIE WILSON

UNDER EXCLUSIVE CONTRACT — CBS-TV

NEW SERIES IN PREPARATION:
"The Marie Wilson Show"

"'BLACKOUTS' BREAKS ALL ATTENDANCE RECORDS IN LAS VEGAS HISTORY"
— Hollywood Reporter

"MURRAY AND WILSON WILL OUTLAST ANY COMEDY TEAM IN THE BUSINESS"
— Sidney Skolsky, N. Y. Post

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 204 No. 4 NEW YORK, WEDNESDAY, SEPTEMBER 26, 1956 PRICE 25 CENTS

DESEGREGATION IN SHOW BIZ

Exhibs Still Cry 'Product Shortage'; Distribs Rebut: 'Play Off Our Pix'

Is there really a "product shortage?"

Members of the Theatre Owners of America at their Coliseum huddles in N.Y. last week talked up the "shortage" as a burning issue transcending in importance even the impact—present and future—of television. Stemming directly from the cries of shortage came the announcements of Stanley Warner and American Broadcasting-Paramount Theatres plans to enter production.

Exhibitors accuse production of deliberately creating a shortage as part of an overall strategy to create a "seller's market" and concentrate the risk into fewer and costlier productions with a proportionately better chance of high grosses.

Spokesmen for production and distribution, while admitting that overall output volume has dropped, deny and even ridicule exhib charges that they are deliberately holding down the production level so as to create conditions most favorable to themselves.

"Exhibitors are all the same," commented one highly placed distribution exec last week. "They want the market glutted with product to choose from; and they should all be big, successful pictures. It's not a very realistic attitude in these days."

At Jack L. Warner's press conference in N.Y. last week, when the question of a product shortage was raised, Ben Kalmenson, exec v.p. observed: "The theory of numbers creating shortages isn't consistent with the big cry of 'shortage.'" Both he and Warner pointed out that

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'Debutante' First Legit Production for Loew's; Film Rights Cost 140G

"The Reluctant Debutante," William Douglas Home's comedy-drama due Oct. 10 at the Henry Miller Theatre, N. Y., will be the first legit production for which Loew's, Inc., has had management billing. The film company, parent firm of Metro-Goldwyn-Mayer, is co-presenting the play with Gilbert Miller.

The setup stems partly from the fact that the studio bought the screen rights to the play early in its still-current run in London. An added factor in the situation, however, is that Sidney Phillips, Metro's legit representative in New York, has for some time been advocating the entry of the company into Broadway production. In fact, Phillips is now on the lookout for legit scripts, which he would produce as rep for the studio, using company capital. However, "Debutante" is not actually a Phillips project.

Miller and Loew's are equal partners in the "Debutante" presenta-

(Continued on page 16)

Maybelline Buying Inaugural Ball on TV

CBS-TV has drawn first sponsorship blood on the post-elections political business. Maybelline, the eye makeup house which has shown a consistent interest in bigtime one-shot programming, has purchased the web's full coverage of the Inaugural Ball in January. Doesn't matter who the winner is, either.

Network, as do the others, still has to sell the coverage of the Inauguration ceremony itself.

Covent Garden Thrown For 110G Loss By Moscow

London, Sept. 25.

The politically-motivated last-minute cancellation of the Bolshoi Ballet is going to leave Covent Garden with a debt of about $110,000 and an empty theatre. In view of the late hour at which it learned the news via Izvestia, house was unable to find a substitute attraction and the best management can hope for is to advance the date for the opening of its opera season.

The cancellation has ended prospects of what promised to be a record-making run for Covent Garden. Mail applications for tickets together with personal callers (some of whom waited three days and three nights) meant that the house could have been oversubscribed several times. Extra staff was hired to cope with the b.o. rush.

Apart from the disappointment to ballet enthusiasts, the cancella-

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FIGHT ON BANS LED BY UNIONS

By JOE COHEN

Show biz has made another barb at discrimination with the banning of segregated audiences in one segment of the jazz field. The new "Birdland Stars" unit, being put on the road in February by Morris Levy and Al Wilde, has a clause banning discrimination in the selling of ducats. Proviso in the contracts calls for the posting of a guarantee for the show to be forfeited by the promoter should the theatre or arena sell tickets in a manner that indicates there has been discrimination because of color or creed.

The jazz field is regarded as particularly important because its audiences are generally in the teens and 20s group, or closely paralleling the age brackets involved in the battle for integration of public schools in the south. The "Birdland" backers apparently figure that they can give the cause of integration a tremendous boost because it affects the age groups now regarded as the prime battleground. It's figured that if the teens and 20s fall in line with the Supreme Court ruling in that matter on a voluntary basis, the strife will diminish considerably in all age groups.

Several southern dates are slated

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HALO, EVERYBODY, HALO: LATEST PRESLEY PITCH

Hollywood, Sept. 25.

20th-Fox is talking to Col. Tom Parker, personal manager for Elvis Presley, along the lines of an institutional buildup to recreate the rock 'n' roller into an influence for the good. Particular accent would be on "the kids," with an eye to the juvenile delinquency problem. Presley's first film is for 20th, titled "Love Me Tender," a $100,000 chore.

The premise is that a diskery

(Continued on page 16)

Sinatra's Bomb at Antitrust Probe: BMI Explosion or ASCAP Backfire?

Frank Sinatra tossed the most highly publicized bomb into the middle of the scrap between the ASCAP writers and Broadcast Music Inc. last week when he charged that Mitch Miller, Columbia Records' artists & repertoire chief, fed him "many inferior songs, all curiously bearing the BMI label," while he was under contract to that diskery. Sinatra made the charge in a wire to Congressman Emanuel Celler, chairman of the House Judiciary Antitrust Subcommittee which has been conducting hearings at N.Y.'s Foley Square on charges of the broadcast network monopoly.

Tradewise, however, the big question about Sinatra's bomb was whether it exploded in BMI's lap or whether it backfired in ASCAP's face. His charges set off a chain reaction of denials from Miller, Columbia and BMI, all of whom stated that Sinatra's allegations bore no resemblance to the facts.

Sinatra's wire, which went into the Congressional committee's record, stated that before "Miller's arrival at Columbia Records, I found myself enjoying a freedom of selection of material, a freedom which I may modestly say resulted in a modicum of success for me. Suddenly Mr. Miller by design or coincidence began to present many, many inferior songs all curiously bearing the BMI label."

Sinatra said he "refused to beat my creative head against the wall" and so he took his talents elsewhere. He said he then joined Capitol Records, which is free of any broadcasting affiliations, and once again, his career is "financially, creatively and artistically healthy." He urged the committee to curb practices which "create restraint and take from the

(Continued on page 44)

Betty Hutton's 120G For 'New Act' in L.V.

Hollywood, Sept. 25.

Betty Hutton has been signed for a four-week date starting Christmas Day at the Sahara, Las Vegas, at $30,000 a frame, an increase of $5,000 over her previous stand at the Desert Inn. Fee is for Miss Hutton's services only, the inn paying for whatever surrounding talent she uses.

Miss Hutton is readying a new act with Sammy Cahn clefting three tunes, Jay Livingston & Ray Evans writing an additional song and Stan Freberg a sketch.

Would-Be Ushers Shun Long Hours Of Film Houses

Lack of adequate personnel to run their theatres shapes as an increasing problem for exhibitors. Shortage is particularly pronounced when it comes to managers and assistant managers, but extends also to ushers and attendants.

One of the reasons is the lack of incentive for young people to get into the exhibition end of the industry. Another is the comparatively low salaries these positions command.

"It seems that, today, young people are no longer willing to work long hours and put their heart and soul into a thing," said Edward L. Hyman of American Broadcasting-Paramount Theatres. "When I was young, and started in the business, I thought nothing of getting to the theatre early and staying

(Continued on page 16)

Chi Trib Bars Staffers From News Conference TV Shows in 1st Ukase

Chicago, Sept. 25.

Chicago Tribune has handed down a ukase barring news staffers from news conference type shows such as "Meet the Press," "Press Conference" and "Face the Nation", in what is believed the first such step by a major daily.

Order was issued when a member of its Washington Bureau asked permission to appear on "Meet the Press." Lloyd Norman, who covers the Pentagon for the Trib, was invited on the show Oct. 14 when NBC will have Secretary of Defense Charles E. Wilson as its guest. The newspaper took the position that its reporters should develop news for the paper, rather than for television. It said its new policy is to be "across the board" on all video shows of this nature.

Rahs 'n' Raps on Rock 'n' Roll

Hollywood, Sept. 25.

Rock & roll and western music wound up on the bottom of the list of the musical tastes and desires of executives at 450 radio stations, in survey by I. R. Gwirtz, prexy of the indie Diamond Records. On the strength of the survey, which showed an overwhelming preference for pop ballads and a keen interest in classics, Gwirtz has scheduled a cross-section of material for Lucille Norman, just signed to an exclusive pact.

Survey was sent, not to disk jockeys, but to station owners, managers, program directors and librarians. Of the 1,810 queried, 450 responded, giving their wishes in six categories of music. Breakdown of station plays gave the following percentages: popular, 94%; sweet and ballads, 87%; rhythm & blues, 60%; classics, 51%; rock 'n' roll, 32%; western, 30%.

Using the survey as a base, Gwirtz scheduled an initial recording session for Miss Norman by selecting pop ballads and classics for her initial material. David Street batoned a 24-piece orch which backed the session and Monte Kelly was signed to handle arrangements.

R&R R.I.P. in Pitt

Pittsburgh, Sept. 25.

The big rock 'n' roll shows are dead in Pittsburgh. They went down for the count last week when the Syria Improvement Assn., which controls the 4,000-seat Mosque, announced they would no longer rent the auditorium for such attractions.

The r&r finale at Mosque will be on Oct. 22 when Super Attractions, Gale Agency subsidiary, brings in a group, because Mosque had already been booked but Bill Haley & His Comets will be missing. The only way music hall could be boked was with the understanding that Haley wouldn't be in the lineup.

Syria Improvement Assn. said more than 700 Mosque seats were destroyed at the last rock 'n' roller by screaming girls jumping up and

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Newsreels to Boycott Olympiad; Aussies to Syndicate Own Films

The representative of the Australian Olympics Committee in New York said last week that his group had no quarrel at all with the theatrical newsreels and that differences with the tv reels covered nothing more than how much time a day of Olympic footage the tv stations should be allowed to carry free.

Paul Talbot of Freemantle Overseas Radio & Television Inc. stated that, come what may, footage of the Olympic Games would be syndicated to interested stations with the proviso that three minutes of film a day are to be provided free, or at least only at print cost.

Talbot was replying to an unusual joint international action by theatrical and tv newsreels in the U. S., Canada and Europe. Charging they had been "denied the right freely to cover the Games themsedves," the joint release said the various orgs would be unable to show any film of the Olympic Games at Melbourne "because of restrictions imposed by the Melbourne Olympics Committee." The move came as a surprise since, during the visit in N. Y. of Kent Hughes, the Australian Olympics topper, agreement was reached on the manner and conditions of coverage.

Key question revolves around the amount of new footage allotted to the tv reels each day. The reels said the new film orgs had "offered to form a pool to cover the Games at their own cost, and agreed to limit the use of their film to a maximum of three minutes in any one newsreel or newscast, up to a total of nine minutes per day. In addition, they offered to provide the committee free of cost with a complete copy of their coverage of the Games."

Talbot agrees, but maintains the understanding was for the stations to carry three minutes a day in toto, repeated on various newscasts, but not nine minutes in

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Danish Ballet's $106,800 Beaucoup Smorgasbord

For its first week at New York's Metropolitan Opera, the Royal Danish Ballet grossed $106,800, practically capacity all performances plus standees to the Fire Dept. limit. For the second and final week absolute sellout is assured because of the four consecutive performances of "Romeo and Juliet," which has proved the top audience demand. Manhattan fortnight take of $220,000 is assured.

Hartford, Boston, East Lansing, Detroit, Toronto, Rochester, Philadelphia, Washington, Baltimore, Newark and Brooklyn (for farewell date) play the Danes' varying numbers of performances, usually at $6 top, mostly in very large auditoriums, so SRO is going to mean big grosses.

With the impetus of the present business and rave notices there is a possibility (nothing set) of the Royal Danish Ballet returning next season for a full tour as far west as California.

Jerry Lewis' Chairmanship

Hollywood, Sept. 25.

Jerry Lewis will succeed Walter Pidgeon as chairman of the Motion Picture Permanent Charities which launches its annual campaign for funds late next month. Last year, under Pidgeon, PCC raised $1,161,410 for distribution among 17 charity organizations in the Los Angeles area, bringing the organization's 15-year total to $18,000,000.

Lewis, accepting the appointment by MPPC prexy Lawrence Weingarten, issued a call to filmites to redouble previous efforts to make the campaign a success.

Queen's Curiosity Aroused, Her Kingdom Much Upset By Rock 'n' Roll Film

London, Sept. 25.

An increasing number of local authorities all over the country are exercising their legal rights and banning the Bill Haley picture, "Rock Around the Clock," to avoid further riot scenes already witnessed in the larger cities. Some have slapped on their ban without even seeing the picture.

While the incidence of bannings continues to grow, the Queen has asked for a copy to be sent to her country seat in Scotland, where, say officials at Buckingham Palace, it's "very likely" she will see it at a private screening.

The bans have resulted in rush changes of program and some exhibitors have found it difficult to make last-minute substitutions. In many cases where there's no outright interdict, exhibitors have been asked to guarantee to local justices that there'll be no disorders if approval to show the picture is given. At one theatre, the management has dispersed a bunch of strongarms throughout the audience to deal with any offenders.

Haley and his outfit are expected to tour Britain's largest cities early next year, and there has been much local speculation connected with the issue of the Ministry of Labor permit he'll require before he can work here. The Ministry has the authority to withhold the issue of a permit, if it thinks fit.

Columbia, which distributes "Rock Around the Clock" in the UK, is "distressed" at the blind bans being applied by authorities responding acting solely on "sensationalized" reports in the daily press. But the company reports that the picture is doing exceptionally good business and has established many all-time house records.

In the midst of the rumpus, voices are being raised for and against the craze by leading public figures. Sir Malcolm Sargent has condemned it as "nothing more than an exhibition of primitive tom-tom thumping . . . if it is

(Continued on page 61)

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ED SULLIVAN

Champion of the Trendex Master of the Nielsen

Noted columnist of the New York Daily News has featured THE GOOFERS repeatedly on his Top Rated TV program and Mr. Sullivan has more Sock Shows scheduled for this great act.

Judy's 54G Palace Potential at $7.50

Capacity houses sans standees will result in a gross between $53,000 and $54,000 for the Judy Garland Show at the Palace Theatre, N.Y., starting tonight (Wed.).

The present day gross contrasts with Miss Garland's top figure of $51,000 in 1951 when she made her two-a-day debut in the U.S., and thus sparked a temporary revival of that form of entertainment. However, top price in that era was $4.80, and current top is $7.50. Opening night ducats for present display went for $6 and $7.50. Miss Garland, originally started with 11 shows weekly, but performed irregularly until her weekly tally was eight displays, which she will do in her current engagement.

Danny Kaye, during his two-a-day siege at the Palace, did 10 shows weekly at a $6 top. His gross with standees virtually at all performances, hovered around $55,000. Kaye is currently on a six-week two-a-day stint at the Shubert Theatre, Chicago.

U. S. Customs Pulling Tough Act; Finnish Pic Dialog Blue-Pencilled

U. S. Customs seems to be tightening its import regulations re foreign films.

In the past few weeks, two imports—the French "Gervaise" and the Finnish "The Unknown Soldier"—have been held up at Customs. In the case of "Gervaise," the U. S. objected to some small scenes. In the instance of "Soldier," the objection was to parts of the dialog.

Importers say that, particularly with the Finnish war pic, Customs is overstepping its authority by a wide margin. Also, it's pointed out, much more revealing scenes than those shown in "Gervaise" have passed Customs scrutiny in the past.

USAF Band Touring Brit. Ballrooms for Church $

London, Sept. 25.

The Dance Band section of the 751st U. S. Air Force band is to play a three months' tour of Mecca ballrooms from today (Tues.) forward.

Directed by Chief Warrant Officer Louis C. Kriebel, the band has 18 pieces and is stationed at Bushey Park, Middlesex.

All proceeds from the bookings are to be donated to the USAF St. Clement Danes Appeal Fund, a charitable project by which it is eventually hoped to raise $70,000 for purchase of an organ for this famous London church.

No Self-Interest?

There's something a little pathetic when grownup men try to give themselves a pep talk when faced with an almost abortive horizon. It's further aggravated when—referring to the Theatre Owners of America convention—the interested parties manifest such great disinterest in their own problems as to result in lack of quorums for the basic business sessions. The only sizeable turnout was for the social shindigs at the Waldorf Saturday night (Pepsi-Cola footed the tab) and the blowoff banquet Monday night (bankrolled by Coca-Cola).

The frustration comes not from the lack of attendance as from the do-nothingness other than the moves by three vested interests in airing their aims to move into motion picture production as an affirmative step to step-up the production line to their screens. This refers to the largest U.S. circuit, Paramount Theatres (Leonard H. Goldenson) followed by National (Elmer C. Rhoden) and Stanley Warner (Simon H. Fabian).

Militating against this aggressiveness are expressions of neo-defeatism when it is estimated that 5,000 to 8,000 theatres may have to fold. If that isn't surrendering to the boxoffice enemy, the tv inroads, or whatever the circumstances that are militating against the boxoffice, then it'll have to be called something else.

What is lacking is an affirmative program not only to maintain the status quo but to step-up the yield. Population and actuarial statistics indicated a spiral upwards in almost every aspect of the American economy—excepting in the picture business. More people own their own homes. More people own automobiles. More textbooks are sold to schoolchildren because there are more children. There is more population, the historic direct result of world conflict, and we have gone through World War II and 2½. Only the picture business is standing still and is actually losing ground.

The next theatre owners' meeting of the minds should make sure that distribution, for all its present spleen because of that arbitration hurdle and the squawk to the Congressional Small Business Subcommittee, should attend. Distribution (which is the conveyor belt of the production line) can't live without the exhibitor. The theatres need the distributors. An important powwow like TOA's sessions without distribution collaboration, attendance and enthusiasm is an emasculated affair. The distribs were shortsighted in their pout also.

The Coliseum as a convention site admittedly was a mistake. So was the scattering of the social-business activities. A hotel remains the ideal hq for such powwows. Cocktaileries and dinners intermingle with business, but when the attendees are scattered all over the Gotham map, from the Pierre to the Statler to the Waldorf, with the cold Columbus Circle site as the business base, it militated against everything. Some of the forums and business sessions were pitiably small in turnout.

But more frustrating is the lack of the basic showmanship and aggressiveness which has invariably distinguished the picture business. Instead of pontificating and theorizing, instead of mapping plans to save pennies, there is a need for a vigorous approach to swell the boxoffice dollars. Trimming on the furbelows, a salesman's travel tab, and items like that, is penurious economy. You make money by taking in more money. That's the picture business' basic problem right now. Thrift and penny-pinching will only aggravate the shortchange perspectives of the industry.

On the affirmative side, TOA took into consideration a national public relations program for the film industry as a whole and also stressed showmanship angles via its hep "business builders" brochure. This is a compilation of more than 100 tried and tested promotional gimmicks. These two activities represented the exhibitor organization's more positive accomplishments and tended somewhat to break up the johnny-one-note of the product shortage and the damaging effects of the Government's consent decrees.

There is no question but that the showman who emerges with an affirmative pattern to swell the b.o., let alone stem the dip, will be the show biz hero of the era. Just saying "give 'em enough want-to-see pictures" is not the answer, because in the next breath (1) the exhibitors envision folding thousands of boxoffices and (2) talk about "making good little moneymaking pictures." This is conversation from both sides of the mouth and fools nobody, least of all the exhibitors themselves. *Abel.*

VARIETY
Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6311 Yucca Street, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 204 120 Number 4

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BOOM FACTS: FILM JOY OR JAG

Reopen Nabe On Probation After Rowdy Outbreak

Kansas City, Sept. 25.

Commonwealth Amusement Corp. Sept. 28 is reopening the Ashland Theatre, East Side nabe which has been closed since early June. The opening, however, is on a probationary basis and continued operation depends on behavior of the young crowd attending the theatre, according to Phil Blakey, city manager for the circuit.

The theatre was closed last spring after biz dropped off because young hoods created a continual disturbance there. The closing was cited as a blow to the area by the East Side News, and the circuit has had repeated requests to reopen the house. It is a 1,200-seater and plays subsequent runs.

During its last stretch of operation the house suffered destructive action, including the breaking up of seats and even uprooting them. On occasions the manager called police to quiet the kids.

If the disturbances reoccur the house will be closed permanently, Blakey said.

The Old Vet Treatment (At 48) for S.C. Corwin; Big Mustering of 'Wits'

By MIKE KAPLAN

Hollywood, Sept. 25.

Some 400 industry, religious and civic leaders turned out Thursday (20) for testimonial luncheon marking Sherrill C. Corwin's 48th birthday and his 25th anniversary as a prominent figure in the industry and the community.

On hand to lend some barbed humor to the occasion was "I.B. Levene," the world's oldest living exhibitor who is sometimes known as George Jessel. He described his own career from owner of a Tonopah flea trap to head of a big theatre operation which ended abruptly when he booked a Liberace picture. Harry C. Arthur Jr., amateur wit, golfer and sometime exhib, peppered Corwin with local jokes including an anecdote detailing a golf foursome including Rabbi Edgar Magnin. Arthur intended asking the rabbi for a blessing but was warned, "better you should ask him for two strokes."

Sincerest of the many tributes that came Corwin's way, and undoubtedly the one of which he is the proudest, came from his 16-year-old son, Bruce, who got up in company to tell of his love and pride for the father and the man. Nat "King" Cole thanked Corwin for starting his career on a new phase with an Orpheum booking some years back at the handsome salary of $1,000 a week, but said he still hasn't forgiven him for signing him for a repeat date at a $200 raise after the first show and before he knew he would do record business.

Willard Keith acted as toastmaster, bringing on such speakers as Rabbi Magnin, Herman Wobber, Frank Whitbeck, Rabbi Max Nussbaum, Steve Broidy, Frank H.

(Continued on page 20)

Borgnine's 142½G Suit To Break H-L Contract

Los Angeles, Sept. 25.

Damages of $142,500 and a judgment ending his contract is sought by Ernest Borgnine in a declaratory relief suit filed in Superior Court against Harold Hecht, Burt Lancaster, Steven Productions, James Productions, Norma Productions and five Does.

Actor, whose appearance in Hecht-Lancaster's "Marty" made him a film star after several small roles and won him an Academy award, wants to end an agreement signed with James Productions in 1954 which provided for yearly op-

(Continued on page 20)

'Lost Tribe' Theme

The first film, as far as is known, on members of the "Lost Tribe"—the Jewish community of Ethiopia is now in production in Israel.

It's being sponsored by the Mizrachi Women's Organization of America. John Roy Carlson is handling the production from a script by Marc Siegel.

Press Lusts for Seats And It's a Migraine At 525-Seat Plaza, N.Y.

Because business has been good with "Lust for Life" at Leo Brecher's 525-seat Plaza Theatre in New York, Metro has a problem. Distributor is having its troubles in accommodating newspaper brass with seats at the house. And the Plaza has a policy of not reserving seats, feeling being that the theatre's regular patrons, while waiting on line, would do a burn if they spotted anyone getting the V.I.P. treatment.

The pint-sized art outlet, which has posted $2 as daily admission charge, has been doing queue-up business since "Lust" opened Sept. 16. Reviews were strong, accounting the numerous requests for tickets coming in from newspaper reps. It's reached the point where M-G is now considering special screening at its homeoffice as a means of cutting down on the resentment which the inability to satisfy the demand so far has stirred.

In one instance last week, Post publisher Dorothy Schiff put in a bid for two admissions and a little ingenuity saved the day for M-G. Company dispatched a receptionist and an office boy to the Plaza early in the day. Following instructions, they occupied two seats until Miss Schiff and guest showed up.

AMERICA GROWS, AS B.O. SLACKS

By FRED HIFT

Unprecedented expansion of consumer credit—significantly in the South, traditionally the nation's most backward area—looms large in any explanation of why Americans are not patronizing film theatres in their former numbers. With the end of World War II, and starved for products that had been unavailable for years, American families went on a buying spree in terms of homes and homefurnishings, television sets, electric gadgets of all kinds and new automobiles. The people are, in consequence, mortgaged up to their eyebrows via down payments and installments due and simply lack the kind of ready spending cash for entertainment which was around in, say, 1946.

"positively," rising population level "positively" rising population level plus steadily expanding buying power of the public in the years to come presents the film biz with a unique opportunity and challenge.

Going strictly by statistical indications, and not taking into account a host of economic and sociological factors that haye a bearing on attendance, the potential film audience is growing rapidly year by year. And the discretionary spending power of the public, backed by a steady rise in personal income, is increasing without letup.

At the same time, the consumer is being bombarded with an unprecedented volume of advertising dollars, and the film theatre is affected by the vast currents of population shifts, running mainly from

(Continued on page 16)

Divvy Rhythm Off

Washington, Sept. 25.

Film industry dividends for August 1956 amounted to $1,740,000, exactly the same as for August 1955, reports the Dept. of Commerce. This leaves the 1956 stockholder take-home still lagging behind last year.

For the first eight months of 1956, the aggregate dividends were $17,760,000. A year earlier, they totaled $18,098,000.

Following paid identical dividends in August of both years:—

Columbia, $63,000.
Loew's Theatres, $39,000.
Warner Bros., $742,000.
National Theatres, $346,000.
Stanley-Warner, $550,000.

Katzman Hurrying New Film on Rock 'n' Roll; First Banned in England

Hollywood, Sept. 25.

Success of "Rock Around the Clock," despite its having been banned in many situations abroad, has cued a rush job on Sam Katzman's new rock 'n' roll film, tentatively titled "Rhythm and Blues," which will wind up shooting this week. Katzman expects the film to be ready for release in four weeks, a speed record for Columbia.

Producer also is prepping a third musical but will await returns on the second before deciding whether it will concentrate solely on rock and roll or whether it will include various aspects of juke box rhythms.

"Clock" has ben banned in England as a result of "hooliganism" during screenings and there have been several r&r riots in this country as well.

See Minor Lands Coming Up With Fresh Pix Slants

Big European film producing countries "seem to be at a loss for themes" and it's the smaller nations like Greece, Spain and Denmark that are now the white hope of American indies scouting for "offbeat" features.

That's the impression of Edward L. Kingsley, vet indie importer-distrib who also heads up Columbia Pictures' foreign film setup. Kingsley returned last week from Venice and Paris.

Kingsley acknowledged that the smaller countries couldn't come up with promising films more than occasionally, but, he added, "collectively these pictures are important." Britain, Italy and France were doing disappointing work at the moment, Kingsley held. France was probably tops at the moment, with some good films around, "but they are overproducing badly and inevitably they'll pay the penalty," he noted.

Kingsley thought highly of the manner in which the Venice fest was organized this year. "The jury was absolutely fair," he observed. He said he understood the reason why no prize was given at Venice was that the jury felt only a picture of absolute artistic merit should cop the award, and that no such film was seen at the fest. Like others at the festival, Kingsley felt it was a mistake for the Motion Picture Export Assn. to stay clear of the event.

Charts Leisure-Time Activity In U.S.

Sindlinger & Co., market analysts of Ridley Park, Pa., has prepared its first "activity report," purporting to show how the adult American public (121,508,000 persons) spends its free time—in this case during the week ended Sept. 1. Albert E. Sindlinger, president of the outfit, accompanied the report with the claim that he now has 46 staff members in Ridley Park and 186 in the field, all at work on the surveying. Herewith, in part, is his report:

	Average daily number of People who participated	Total time of all Participants for Entire Week	Per capita among those Who Participated for Entire week
Watched tv	71,238,000	1,311.3-million hrs.	18 hrs., 24 mins.
Watched free films on tv	24,529,000	259.9- " "	10 hrs., 36 mins.
Paid to see films in theatres	9,247,000	265.6- "	4 hrs., 6 mins.
Listened to radio	67,483,000	1,001.3- "	14 hrs., 59 mins.

Among the Sindlinger findings are these: More people watched tv during the week ended Sept. 1 than during any other week since last April; amusement page readership during the average day exceeded 35% of the total population; 20% of the week's time given to watching tv was devoted to viewing films on tv; more time was spent at film theatres than was given to watching films on tv.

'El Cid' Rolls in April With $3,500,000 Budget Of All-Spanish Coin

Hollywood, Sept. 25.

Budget of $3,500,000 is set for "El Cid," biopic of Spain's national hero, which will be produced jointly by Antone Productions (Anthony Quinn, Milton Grossman) and Aspa Productions, a Spanish film outfit. Aspa will provide complete financing, Grossman and Quinn told a Bevhills hotel luncheon press conference. Some $750,000 in pre-production costs has already been spent.

Quinn will star in film to roll next April with full cooperation Spanish government.

Negotiations are now on for Metro release. Film will be made in English only.

'Island of Glory' Pic Produced as Indie For U Distribution

Hollywood, Sept. 25.

"Island of Glory" by Robert Lund, which launches Albert J. Cohen's independent production activities, may become the first indie participation deal accepted by Universal. Cohen ankled hs U production post a week ago to turn indie.

Studio has steadfastly nixed all participation deals in the past, but Cohen said he has had talks with production veepee Edward Muhl who promised him a decision this week. Discussions for a participation deal would cover two films.

"Island," by Robert Lund, would be lensed on location in the Philippines, using blocked funds. Cohen also has written an original, "Words and Music," which Betty Hutton is reading as a possible feature and subsequent telefilm series.

Murray To Pathe Board

Otis W. Murray last week was elected a board member of Pathe Laboratories.

He was named an exec v.p. of the company six weeks ago.

National Boxoffice Survey

Biz Continues Spotty; 'Society' No. 1 for 7th Round In Row, 'Seed' 2d, 'Wonders' 3d, 'Bus' 4th

There are few new pictures this session and there are fewer strong spots in the lineup of key cities covered by VARIETY currently. Result is a very spotty b.o. picture, with fresh entries not contributing much to over-all business total. Weather did a switcheroo from cool to warm, with little change in results at wickets. Scramble of exhibs for product is pointed up by the fact that there are more than 42 different pix out on release currently.

Still pacing the field is "High Society" (M-G), making it the seventh session in a row in top spot. "Bad Seed" (WB) is pushing up to second place, playing in some 13 key spots.

"Seven Wonders of World" (Cinerama) also is climbing to take over third position. "Bus Stop" (20th), second last stanza, is winding up fourth.

"Oklahoma" (Magna) is capturing fifth position, same as last week. "Lust For Life" (M-G), new this round, is landing in sixth spot. "Last Wagon" (20th), launched last session, is showing enough to finish seventh.

"Bandido" (UA) will take eighth money, this being the initial week out in release to any extent. "Cinerama Holiday" (Cinerama) is copping ninth place while "King and I" (20th), long high on list, still managed to finish 10th. Last-named has wound up most of its bigger key city dates.

"Run For Sun" (UA), "Pillars of Sky" (U) and "Bigger Than Life" (20th) wound up in runnerup pix category.

"War and Peace" (Par), which continues its big runs in N.Y. and L.A., started with a wow session in Philly. "1984" (Col), also a newie, is rated good in Frisco and Balto. "Tea and Sympathy" (M-G), which preems at N.Y. Music Hall this week, is rated hefty on first round in Chi.

(*Complete Boxoffice Reports on Pages 8-9*)

Apathetic Attendance At TOA's Biz Sessions

Exhibitors are probably their own worst enemies, with "apathy" and "disunity" among theatremen being as much of a cause for the current state of the industry as television and the alleged abuses of the production-distribution companies. This observation was frequently made by TOA leaders and members during the course of the TOA convention at the N. Y. Coliseum last week.

The lack of interest in the convention business sessions by rank-and-file members tended to authenticate the "apathy" charges. Despite the claimed registration of 1,000, the main business meetings and committee forums were poorly attended. During the delivery of the committee reports, the core of the convention program, less than 50 delegates were present. Officers and officials of TOA were also absent from the rostrum position.

The officers denied the existence of "apathy," pointing out that the majority of the work was done by small groups working behind the scenes. However, even the important forum and presentation of the advertising and publicity group, designed to revive showmanship,

(Continued on page 20)

PHILADELPHIA SUBSEQUENT-RUNS UNITE TO BATTLE UPPED RENTALS

Extensive group of theatre in one of the major key cities, namely, Philadelphia, has been formed for the purpose of taking a concerted stand against the distributors in the matter of rental terms.

The exhibs, none of whom is in competition with another, and all play subsequent run, have decided to limit per-picture engagements to four days in instances where the film companies demand a full week's deal.

The theatremen are loosely organized so far, but it's reported, decisions already made on limiting runs to four days have been respected by all of them. In other words, there have been no breaks from within the ranks. Thus, the film companies, while still wanting seven-day runs for certain top pictures, have the choice of accepting four days or none at all. About 30 theatres are involved and all of them are important neighborhood situations.

Until now, the understanding reached among the balking exhibs has related only to duration of run. But in the unity they've already achieved they believe they have a powerful weapon to beat down what they regard as unwarranted demands from distribs on any count.

According to voices heard from within the group, this type of concerted action is the most potent means of "cutting the distribs down to size." There's been nothing said about its legalistic merits.

This is believed the first time that a meaningful number of theatremen have banded together for the specific purpose of forcing a reduction in a picture's run. Distribs, however, for long have suspected certain theatremen, who are in competition with each other, of matching notes in competitive bidding deals for product. They'd reach an understanding on the amount of money a film was worth and would not go above that line in trying to out-bid each other for it.

Product Shortage Shadows TOA

—Public Relations Tactics in Foreground —Convention Shrugs Off Television

The product shortage emerged as the dominant issue of the four-day New York City convention of the Theatre Owners of America. The exhibitor organization, which concluded its annual confab at the Coliseum Monday (24), devoted considerable effort in search for a supply of additional pictures.

After considerable probing and study, the decision was reached that only two potential sources excluding the major film companies existed—the former affiliated theatre circuits and foreign producers.

It was acknowledged that efforts to obtain an increased flow of product from the major studios had failed and that Hollywood appeared inclined to follow its policy of fewer and bigger pictures. The attempt to obtain additional pictures via exhibitor financing was also written off as a failure. The TOA-sponsored Exhibitors Film Financial Group, organized "to cause" pictures to be produced, was dissolved as the result of the lack of interest and support of the theatremen of the country.

With these avenues of product closed up, the stress at the convention was focused on the formerly affiliated circuits and the foreign filmmaking, particularly British, industry. It resulted in the passage of a resolution, to be communicated to the Dept. of Justice, that the Federal agency grant its approval, as quickly as possible, to appropriate amendments to the consent decrees which would allow the former affiliates to produce and distribute motion pictures. This is the second time TOA has made such an appeal to the D. of J.

It's An Emergency

During the recent Senate Small Business Subcommittee hearing on industry trade practice, the committee members did not look with favor on the return to production of the formerly divorced circuits and so noted in its report. However, TOA is now prepared to press the matter further. If it cannot obtain the privilege from the Justice Dept. it will launch a grass roots campaign among Federal legislators and appeal to Congress to amend the consent decrees. TOA is willing to accept a test of two years to see if production by the former affiliates can help solve the current "emergency."

The former affiliates under the TOA plan, would enjoy pre-emptive rights to show their own pictures in their own theatres, but otherwise would be subject to the same controls against monopoly as are the divorced production-distribution companies.

A strong recommendation was made to the TOA membership to do whatever possible to widen the circulation of foreign films in United States theatres. To this end, it was suggested that machinery be placed in motion at once for meetings of TOA representatives with officials of foreign production and distribution, especially those in Britain, "which country, because of the common language identity, may well represent the greatest potential." It was urged that double feature territories immediately book foreign films for the second half of the bill in order to begin to acclimate U.S. film patrons to the offerings of the foreign filmmakers.

Barely Mention TV

Taking the realistic view that television was a fait accompli, the convention barely discussed the rival medium. Video is here as a powerful competitor, it was agreed, and rather than worry about it, it was felt that the exhibitors of the nation should treat it as a competitor and find ways and means to combat it as have other industries faced by rivals threatening their existence.

As a result, the convention for the first time, devoted considerable time and effort to formulate and promulgate public relations and business building ideas. A special business building brochure, containing hundreds of exploitation gimmicks, was distributed. In addition, special forums on advertising and publicity hammered home the need for the return of aggressive showmanship.

There was agreement that the solving of the product shortage would not result in a cure all, but at least it would represent a step in the right direction. Considerable bitterness relating to the selling policies of the film companies was expressed, but again the increase of the product flow was seen as the answer in that it would help, to some degree, to reestablish a buyer's market. The return of the buyer's market, it was noted, would aid in controlling the high film rentals and other "squeezes" practiced by the major film companies.

Foreign Lands Renew War Vs. Sunday Laws

Advent of television is being used by exhibitors in some foreign countries to campaign anew to end laws forbidding Sunday showings.

Several large countries, such as Australia and Canada (except Quebec), keep theatres closed on Sundays. Now, however, with tv on the scene, the situation's changed, and video service is providing entertainment seven days a week.

Exhibs, pointing to tv, maintain it's unfair that they should be forced to keep their doors closed Sundays. Particularly this is true in Australia where 20th-Fox, via its Hoyts Theatre interests, is campaigning for permission to operate theatres Sundays in competition with the telecasters.

BINYON DOCTORS 'TREE' FOR 20TH-FOX RE-MAKE

Hollywood, Sept. 25.

Claude Binyon has been assigned to screenplay remake of "A Tree Grows in Brooklyn" at 20th-Fox where the original version, starring Dorothy McGuire and James Dunn, was made in 1945. Dunn won an Oscar for the best supporting performance by an actor for the role.

Binyon recently completed the script of "Can Can" which has now been temporarily shelved by the studio.

"Tree," from the Betty Smith best-seller, has also been a Broadway musical starring Shirley Booth and Johnny Johnson. Charles Bracken will produce the 20th remake.

Clare Catalano, director of IFE's story and adaptation department, has resigned. During the past eight years, she worked on American market versions for more than 200 Italo features.

N. Y. to Europe

Bonita Granville	Lew Schreiber	Fred Wile Jr.
Theresa Greene	Blossom Stern	Jack Wrather
Mori Krushen	Arthur Tracy	
Pat O'Brien	Pat Weaver	

Europe to N. Y.

Paul W. Benson	Lena Horne	Dr. Miklos Rozsa
Phil Bloom	Selma Kaye	Natalie Schafer
Richard Davis	Jeanette La Bianca	Stuart Scheftel
Richard Derr	George Margolin	John B. Spires
Geraldine Fitzgerald	James Mason	Margaret Stewart
Roland Gammon	Gilbert Miller	Benjamin Thau
Stockholm Gosskor	Paul Pimsleur	Charlotte Van Lein
Dennis Hoey	Terence Rattigan	

N. Y. to L. A.

Neale Adams	Anthony Dearden	Richard Thorpe
David O. Alber	Verna Felton	Evelyn Varden
Spring Byington	Dave Golding	
Jack Cummings	Thomas Noyes	

L. A. to N. Y.

Maxwell Arnow	Hurd Hatfield	Arhur Marx
Robert S. Benjamin	Bernard M. Kamber	Groucho Marx
Jack Benny	William F. Kelley	Edward Muhl
Sid Blumenstock	Raymond A. Klune	Ritz Bros.
Al Bunton	Philip N. Krasne	Murray Rosen
William Dozier	Arthur B. Krim	Sol C. Siegel
Jim Ferguson	Abe Lastfogel	George Tabori
Herb Golden	Irving Levy	Hal B. Wallis
Bill Haley	Mannie Manheim	

New York Sound Track

Since it was Oedipus Rex who, in seeking out his marriage bed, went to the bed of his birth, Production Code and Legion of Decency appraisals of the Canadian-made Sophocles tragedy could be unusual!

Roy Rogers has a new production setup with Houston financiers but wants to make sure there's no exhib animosity toward him because of his television identity. Cowboy star has **Leo Jones**, Ohio circuit owner, sounding out fellow-theatremen on the matter and if there's no counseling against it, Rogers will go ahead with the film-making.

Manning (Tim) Clagett is in the throes of unloading a home in Upper Montclair and finding new shelter near the MPAA quarters in Washington, where he's shifting . . . Columbia's following the art theatre course with its "Storm Center" . . . **Philip Yordan** and **Sidney Harmon** (Security Pictures) now are committed to UA for 11 pictures, and each one is firm, not being contingent on the outsome of early entries on the lineup . . . UA's gross for 1956 still looks to reach $65,000,000 and 1957 should be even better, states **Max Youngstein** . . . **Max Arnow** is in scouting talent for Hecht-Lancaster's "Sweet Smell of Success" . . . **Hall Bartlett** sewed up a deal pronto for rights to "Flight Into Danger," Alcoa tv airer of Sept. 16. **Arthur Haley**, who wrote the suspense drama, has a stake in the ownership of the film adaptation.

Hans Richter, avant-garde film-maker who's retiring as director of CCNY's Institute of Film Techniques, was the producer of "Rhythms 21," which was one of the first abstract pictures, and "Dreams That Money Can Buy," feature-length winner of a Venice Festival award in 1497.

The **Jerry Pickmans** are expecting in February . . . Music Hall's holdover figure is $88,000, which means a picture must gross that amount from the week's opening day, Thursday, through Sunday, or it's yanked . . . New billing is "the Hecht and Lancaster Companies." Used to be Hecht-Lancaster Productions. **Bernie Kamber**, incidentally, now has the title of "exec assistant," while still heading the Gotham office. And **David Golding**, new H-L v.p., goes west today (Wed.), after completion of his work with Sam Goldwyn Jr.

Pamela Woolworth, of the Woolworths, bankrolled **Fred Feldkamp's** indie-made (in England) "The Silken Affair," which RKO is distributing, and is surprising the homeoffice distrib by her keen active interest in its releasing future. **David Niven** starred . . . **Jerry Wald** saw that Metro institutional ad in the N.Y. Sunday Times a couple of weeks ago, announcing the pre-'49 features it had leased to tv, and observed, "I'd like to own the remake rights on only 25% of these!" **Marshall Neilan** returns to the screen as an actor in "A Face In the Crowd" at Warners . . . Jeanne Crain will play opposite Frank Sinatra in "The Joker Is Wild" . . . Bruce Odlum signed Jose Guadiola for three pictures . . . "Hold That Hypnotist" is the new tag on "Out of This World" at Allied Artists . . . **Joel McCrea's** son, Jody, drew a part in "Trooper Hook" for United Artists release . . . Paramount cast **Mary Webster** in the **Jerry Lewis** starrer, "The Delicate Delinquent" . . . **Frederick Brisson** paid a reported $100,000 for the Patrick Dennis novel, "The Loving Couple" . . . Los Angeles film reviewers will need considerable patience and a durable anatomy Thursday (27). On the schedule out there are the general press preview of **George Stevens'** "Giant," which runs three hours and 15 minutes; the first press screening of **Cecil B. DeMille's** "The Ten Commandments," which runs three hours and 40 minutes; and the Coast opening of "Richard III" which runs two hours and 30 minutes.

Those "Lust for Life" (Metro) ads tell a fascinating story that the picture plot forgot to mention. Some in the public may be disappointed . . . Wall Street Journal's **Tom Wise**, at the **Jack Warner** press confab, asked whether the new WB management intended to open its doors to the press. Warner jokingly exhorted his execs: "Answer your phones, boys!" To which Wise retorted: "That isn't the problem. I wish they'd answer some questions once in a while" . . . WB's ad-pub topper, **Robert Taplinger**, has a six-year contract with a three-year option. . . .

After an absence of seven years, **Jan Sterling** returns to Broadway next season in "Small War in Manhattan," the late **Robert Sherwood's** final play. Her last Broadway appearance was as a replacement for **Judy Holliday** in "Born Yesterday," written by **Garson Kanin**, who will stage "Small War" . . . Two months later, Miss Sterling's husband, **Paul Douglas**, will open on Broadway starring in **Arnold Shulman's** "A Hole in the Head."

Film rights to the "James Dean Story" by **Joe Hyams**, published in the September Redbook, have been acquired by **Abner J. Greshler**, filming scheduled for early next year . . . Motion Picture Dept. at NYU, of which **Robert Gessner** was formerly chairman, the old radio dept., of which **Robert Emerson** was chairman, have been combined with television to form a new joint dept. at Washington Square College and **Rickard J. Goggin**, most recently with the **Ford**-backed educational Centre at Ann Arbor, Mich., has been installed as chairman overall but integrated within NYU's Communications Arts Group of which **Harvey Zaupaugh** is chief.

Cy Feuer and **Ernest H. Martin** have checked in at Metro to prep production of "Stay Away Joe," based on a novel by **Dan Cushman** . . . **Nina Foch** set with **Ray Milland** and **Ernest Borgnine** in 20th's "Three Brave Men."

Richard Davis back this week from Europe . . . Before-performance music at the "Silent World" preem at the Paris Sunday (23) was "La Mer." Political note was injected by one of the French Government speakers who said many Frenchmen were proud of the conquests of the Third Republic "and that's why we won't get out of Algeria."

Walter Reade's outfit has won the $1,000,000 a year restaurant privileges on the southern half of the N.J. Garden-State Parkway. Concession used to be Howard Johnson's . . . **Edward J. Hinge** of Britain's Hinge Cinemas expressed surprise at the extent to which U.S. exhibs wash their linen in public. In fact, he walked out of the TOA Small Theatres' Problems committee session. "I was afraid they might start asking me questions," he said . . . Columbia has dropped its "first call" option on "Gervaise" . . . TOA Film Fair audience in N.Y. last week booed the **Jack L. Warner** short.

Macy-Gimbel Execs Who Wrote Story, Get It Filmed

Bel-Air Productions has purchased Budd Arthur's screen treatment of his and James D. Gershman's original story, "Operation 60," for 1957 production. Arthur, former public relations manager for Gimbels in New York, has also been signed to write the screenplay. Ray Benson of the Paul Small office negotiated the deal.

Arthur, who will report to the Coast early next year, is currently completing a novel, "Peddlers Three," a story of a department store empire. Gershman, ex-publicity chief for Macy's and former Gimbel ad manager, is now a v.p. with Hershe-Rotman, public relations firm.

CHARLES C. DAVIS GETS SOCIETY AWARD OCT. 9

Charles C. Davis, special projects engineer for Westrex Corp. of Hollywood, is the 1956 recipient of the Society of Motion Picture and Television Engineers' Samuel L. Warner Memorial Award. It'll be presented to him Oct. 9 during the SMPTE convention on the Coast.

Davis was selected for his development work in sound recording systems including an improved film transport mechanism generally referred to as the Davis Drive, for which he received an Academy Award, and a multitrack magnetic head with extremely low cross-talk.

ITALY SOCKS U.S. RETROACTIVE

Allied Artists in 9-Pic Distribution Deal With Italy's ENIC Circuit

Deal for nine Allied Artists pictures to be distributed in Italy by ENIC, which also owns a 128 theatre circuit, was reported in N. Y. last week by George Margolin of Continental Motion Picture Corp. following his return from three and a half months in Europe. Margolin, who reps ENIC in the U. S., agented the deal.

Allied Artists has no distribution of its own in Italy. Other conversations are also going on with a view to bringing more AA films into Italy.

Margolin, noting that Italo production costs had gone up sharply, said the interest rate on private pic financing in Italy was exhorbitantly high. He said there were now edfinite indications of Italian producers going back to the simple formula of turning out truly "native" pix which seemed to have a definite export potential.

Current phenomenon in Italy, Margolin found, was the local equivalent of the $64,000 Question on television. "Italian theatres are operating only six nights a week at this point," he reported. Thursday nights, from 9 to 10, the theatres are empty. Everyone is at the local bar or cafe, watching the show. Theatres have installed tv sets in their lobbies. They interrupt the film show in that hour, knowing that patrons are going to be in front of the tv set anyway."

Margolin found good work being done in France. He expects a print in next month of "Folies Bergere," a Roitfeld production in CinemaScope and color. This is the first big French pic to reach the U. S., starring Eddie Constantine, an American who has been very successful on the Continent but is virtually unknown in America.

$27,500 Jury Verdict For Youth's Right Eye Loss in Albany House

Albany, Sept. 25.

A Supreme Court jury awarded Thursday (20) a $27,500 verdict against Fast Theatres, Inc., Fabian subsidiary, and to 13-year-old Francis J. Callahan Jr., of Albany, for loss of sight in the right eye, as the result of being struck by a paper clip at the Grand in November, 1954. The boy's father was awarded $858 for medical expenses.

Testimony in the suit, in which the Callahans sought $100,000, started Tuesday. The jury was charged Thursday and returned a verdict about three hours later. Justice Donald S. Taylor, of Troy, presided.

The Grand has been dark since last winter. It had been operated for a year, before the closing, by the former manager, Paul V. Wallen, on lease from Fabian. The three-floor house was for years an F. F. Proctor vaudeville situation.

IGNORING PROTESTS

Uldric Barrett To Proceed With New Drive-In

Shelburne, Vt., Sept. 25.

Despite vigorous protests by local residents, Uldric Barrett will go ahead with his plans to construct a new drive-in theatre on a seven-acre tract of land which he has purchased on Route 7, according to his counsel, Louis Lisman.

The attorney said: "We bought the land in good faith. There were no laws against building a drive-in theatre."

Meanwhile, however, the seven lawyers representing the protesting residents reported that the selectmen had approved an ordinance requiring a permit to erect any kind of a theatre. Lisman said he had never seen such a law.

SEATTLE KEEPS TAX

Theatre Owners File Strong Protest on 5%

Seattle, Sept. 25.

Following a budget decision by the city council denying elimination of city tax (5%) on theatre admissions, a protest petition was filed Tuesday by the Theatre Owners of Washington charging the council had failed to discharge "a primary duty to the city and its citizens" by not granting this tax relief.

In Olympia a similar hassle resulted in all the theatres there shuttering for a short period. The reopening came after assurances by the city fathers of favorable action.

In Seattle efforts will be continued for rescinding this "war time" levy.

Wife's Career Draws Suit Vs. Herbert Yates

Sporadic charges in recent years that Republic Pictures prexy Herbert J. Yates had favored his relatives to the detriment of the company became a legal issue last week when Rose L. Steinberg brought a derivative stockholder's action in N. Y. Federal Court. Named defendants were Herbert Yates, Douglas Yates and some 17 others including board members.

Plaintiff, listed as owner of 100 shares of Rep preferred stock and 210 common, asks that the court appoint a receiver to manage the company's affairs and demands that defendant board members account for profits and losses sustained. Herbert Yates, according to the complaint filed by attorney Israel Beckhardt, dominates the board and pursuant to a "conspiracy" forced it to use company funds to cast and publicize Vera Ralston in Rep product since 1942. This practice, it's asserted, was violation of the board's fiduciary duties.

Out of some 21 films in which Miss Ralston appeared, the suit claims, there were only two moneymakers. These were said to be two John Wayne starrers, "Dakota" (1945) and "The Fighting Kentuckian" (1949), while others allegedly were financial failures. In permitting Miss Ralston (who wed Herbert Yates in 1949) to act in Rep pix after a rule was adopted not to do so without the board's approval, the defendants assertedly "wasted corporate assets."

These claims more or less echoed similar charges frequently made at Rep's annual stockholder meets. Also in the same vein was a comment made last August by the head of a Los Angeles syndicate interested in buying Herbert Yates' Rep holdings at $10 per share up to 600,000 shares. Moe Ellis, an accountant and business manager, speaking in behalf of himself and his associates, said his group's offer to buy had only one condition: that the entire Republic board of directors resign and "all contracts of blood relatives would be declared null and void."

The Steinberg action also protested hiring of Sterling Hayden "at an excessive salary" to star with Miss Ralston in a certain film after John Wayne refused, as a "waste of assets." Among other things, papers objected to nepotism practices via placing Miss Ralston's brother and Herbert Yates' son-in-law on the payroll. It's additionally claimed that the company sustained losses by selling or renting various of its assets (film library and studio) at inadequate prices. Moreover, the complaint alleges, Herbert Yates caused the company to pay him and other execs extra sums for expenses

FORGET PLEDGED WORD ON FEES

Rome, Sept. 25.

Despite repeated previous assurances to the contrary, it now appears virtually certain that the Italians will make the dubbing fee hike on foreign films retroactive to Jan. 1, 1956. Previously, it had been hoped that the temporary permits, issued at the old 2,500,000 Lire fee under a "gentleman's agreement," pending the new film law and the Yank-Italian film pact, would remain valid. Italians had committed themselves to this, and it's said that Undersecretary Giuseppe Brusasca himself intervened with the government in an attempt to validate the verbal pact, but government pressure was apparently too strong, and the hike became retroactive.

Italo officialdom's argument is said to be that all other financial clauses in the new film pact (affecting distribs and exhibs and producers) were retroactive, why therefore should only one of them not be so?

"Provisional" certificates were issued and paid for by US companies during the law interim at the "old" rate, under a verbal agreement by which they were assured that payment of old fee would prevent retroactivity. Actually, at the time, there being no law, no dubbing fee might have been paid, but companies agreed to go ahead rather than face indirect harassment in form of license holdups or other slowdowns. Also the assurance that there would be no kickback to Jan. 1 was an added inducement.

Figure involved under the new set of rules, if dubbing fee is also made retroactive, is about 300,000,000 Lire or roughly $450,000, with some 100 Yank pix affected. Not known if any American countermove is contemplated, nor if this could be legally successful. If companies do pay, it would be under protest, in hopes that later legislation would veto it, though unlikely. Felt that Italos could enforce retroactive payments in several ways, including simple voiding of (half-paid) certificates and/or confiscation of money already deposited.

T. J. Martin Steps Up

T. J. Martin has been elected treasurer and a director of Warner Bros. Board at the same time elected Walter Meihofer controller. Martin succeeds Samuel Schneider who has resigned.

Martin joined WB in 1925 as auditor. Meihofer came with the company in 1942 as assistant to the controller.

Warners said that, as a result of the invitation to tender stock, the corporation had acquired some 639,051 shares of stock for $17,924,000. That leaves 1,843,196 shares outstanding.

UA Goal: 18 'Big' Ones Yearly, Capable of $2,000,000 or More; Solicit Views of Field Reps

United Artists' objective is to increase the number of "big" pictures on its schedule from the current 12 to a new total of 18 a year, Max E. Youngstein, v.p., stated in New York this week upon his return from 10 weeks on the Coast.

Company has been scheduling its releases at a four-a-month pace, each quartet being figured to include one entry which can gross $2,000,000 in the domestic market, two in the middle bracket and one second feature. The aim is to get 18 in the $2,000,000-and-over class.

Youngstein reported that UA has hit $40,000,000 in product inventory, this including the 48 films set for release from Sept. 1. The lineup, he said, has been either completely finished or in an editing stage.

Roger Lewis, UA ad-pub director, underscored the value of the hefty backlog in terms of promotional potential. This includes the channeling of information to Mort Krushen's field staff on a picture long before it even goes into production. Their bally ideas are solicited and considered. The long-term planning also provides his department, said Lewis, with the opportunity of acquainting stars who have turned producers "with ad-pub appeal beyond N.Y. and L.A." Point here, of course, is that many performers think in terms of only the both Coasts to the extent of excluding hinterland penetration.

Another facet of the UA operation is the preparation of stills in N.Y. in advance of a film's production. These are laid out as suggested by the script and then submitted to the producer and unit photographer so as to give them a better idea of what type of stills are desired for ad-pub work. It's especially important that the proper color stills are lensed, said Press books are under constant check to determine their value, the exec related, adding that new emphasis is now being given exploitation material, such as lobby displays.

Ad-pub department is working closely with the sales division to achieve greater coordination, according to Lewis. Meetings are held weekly and special liaison work has been assigned to David Picker, who joined the company several months ago. As a film progresses in release, it's Picker's job to determining whether the boxoffice reaction warrants continued ad expenditures or whether these should be "pulled back."

Van Gogh Publicity

Pittsburgh, Sept. 25.

From Pittsburgh Press real es ate section:

Franklin Wimer, home builder, got so excited after he saw MGM's "Lust for Life" he changed his blueprints for a new ranch-type house to a French provincial with accent on Vincent Van Gogh. There'll be a haystack and small wheatfield worked into the landscape. Robert Janisse, interior decorator, plans to peg each room to a different Van Gogh work — special plumbing has been ordered to fit in with the bath which will compliment the artist's famed "Sunflowers."

House will cost $60,000 and will be ready for occupancy in February.

Exhib Finance Group Slips Into Inactive Stage

Exhibitors Film Financial Group, formed two years ago to stimulate independent production, has passed into inactive status without ever backing a single picture. In revealing dormancy of the TOA-sponsored setup, EFFG head Sam Pinanski said in New York last week that all investors would receive 100% refunds if they so desire.

Pinanski, who declared that the TOA board had set machinery in motion for possible refunds, disclosed that the EFFG treasury currently holds $250,000 in cash plus another $100,000 in pledges. Some investors in "distress" already had received their money back, he added, and those who made pledges will be released from them if they wish.

While EFFG is no longer active, Pinanski asserted that the "basic need" for such a source of capital is still there. For, he opined, the key to more product is to help these with the knowhow with the wherewithal. To this end, he emphasized, it's hoped that industry leaders will form a financial bank and crusade against uneconomic conditions in the film field.

Warners' 30c Dividend

Warner Bros. directors, at special board meet last week, declared regular quarterly dividend of 30c. on common stock.

Melon is payable Nov. 5 to holders of record Oct. 11.

Mrs. Ralph Goldberg Puts Kermit Carr in Charge Of Theatre Operation

Omaha, Sept. 25.

Kermit Carr, long an exec in the Tri-States Theatre Corp., today (25) was named to take over the helm of the Ralph D. Goldberg Theatre chain.

The Goldberg theatres include the State and Town, downtown houses in Omaha; Dundee, Ames, Avenue and Military, Omaha nabes; and the Broadway, downtown Council Bluffs spot.

Carr, with Blank org in Des Moines for 27 years, was chief booker for that outfit. He takes over his new position effective Oct. 12.

Carr was named executive vice president and general manager of the Goldberg chain by Mrs. Ralph D. Goldberg, widow of Goldberg. Fred White, attorney for the Goldberg estate and who has been in charge of the theatres since Goldberg's death, assisted in the selection.

According to White, Carr will be in direct charge of all buying, booking and personnel matters.

A replacement for Carr in the Tri-States chain is expected to be named following Blank's return from New York City this weekend.

This Is Asking For Trouble

[ALL-NIGHT DRIVE-INS DUBIOUS ANGLES]

The dusk-to-dawn five-feature policies which some independent drive-in operators have been featuring in various parts of the country are big money-getters but fraught with grave hazards. They're a return to "the passion pits with pix," of a decade ago.

It has become too apparent, judging by the debris scattered around a drive-in after one of these "marathon movie melanges" that too many cars have patronized these all-night outdoor cinemas for something else besides the film entertainment.

For the sharpshooter drive-in operator it's a soft touch because it is notorious that the five pictures cost him $15 or $20 a copy, since the quantity not the quality aspect of the product is the "lure," and business in such operations is sensational—$1,500 to $2,000 a night is the average. However, the "lure" is also something besides the "marathon movie melange" offered.

Apart from the petting parlor angles, and the possible moral hazards entailed, among the other "souvenirs" disclosed in the light of the dawn are too many booze and wine bottles, and the hazard that results from drowsy drivers, cooped up for hours in a car with cheap wine or liquor, is also worrying the responsible showman.

Tea and Sympathy
(C'SCOPE—COLOR)

Stirring presentation of 'sissy-boy' theme. Exceptionally well played by Deborah Kerr and John Kerr. Strong boxoffice for sure.

Metro release of Pandro S. Berman production. Stars Deborah Kerr, John Kerr; features Leif Erickson, Edward Andrews, Darryl Hickman, Norma Crane. Directed by Vincente Minnelli. Screenplay, Robert Anderson, from Anderson's play; camera (Metrocolor), John Alton; editor, Ferris Webster; music, Adolph Deutsch. Previewed in N.Y. Sept. 13. Running time, 122 MINS.

Laura Reynolds	Deborah Kerr
Tom Robinson Lee	John Kerr
Bill Reynolds	Leif Erickson
Herb Lee	Edward Andrews
Al	Darryl Hickman
Ellie Martin	Norma Crane
Ollie	Dean Jones
Lilly Sears	Jacqueline De Wit
Ralph	Tom Laughlin
Steve	Ralph Votrain
Phil	Steven Terrell
Ted	Kip King
Henry	Jimmy Hayes
Roger	Richard Tyler
Vic	Don Burnett

First, let Metro be congratulated for not being discouraged and for going ahead with a boxoffice property that presented unique problems right from the start. This is the story of a youngster regarded by follow students as "not regular" (i.e. not manly). The spotlight is on clearly implied homosexuality—and that was explicit to the stage play's plot.

In fashioning this story for the screen, M-G was called upon to exercise the utmost care. Any cinematic indiscretion would set off howls of protests. And, too, the values of the original play could not be abandoned because, delicate as it was, the original was moving, forceful theatre.

The Pandro S. Berman production at hand is a success on all counts. Robert Anderson's adaptation of his own legiter (which was produced on stage by the Playwrights Company and Mary K. Frank) is a fine translation. Minor changes were made in the transition and these have the effect of partially toning down a few story points.

But Anderson's rewrite job keeps the essentials in proper focus. The pivotal role of the misunderstood sensitive boy is an excellently drawn characterization. The part is played with marked credibility by John Kerr, a repeat from the original. The housemaster's wife, who offers tea and sympathy to the students, in a character study of equal sensitivity and depth. Deborah Kerr gives the role all it deserves. She's strikingly effective.

The housemaster part, played with muscle-flexing exhibitionism by Leif Erickson, has lost some of its meaning, in the tone-down. On the stage his efforts at being "manly" carried the suggestion that, indeed, he was trying to compensate a fear of a homo trend in his own makeup. The suggestion is diluted to absence in the picture.

Edward Andrews, as Kerr's father, is the brash and understanding parent who would prefer to see his son carry on with the town tart so that this would erase his "sister-boy" reputation. Norma Crane is shown briefly but registers sharply as the waitress with whom Kerr tries but fails to establish his masculinity.

Rounding out the roster of principals is Darryl Hickman, as the only students who refuses to believe the "sister boy" cracks about his roommate, Kerr. Hickman measures up to the part nicely.

"Tea and Sympathy," to wrap it up, is the story of a youth tortured by cruel, outspoken rumor-mongers. Lacking the knowledge that his home background influenced his un-athletic behavior, they brand him "sister boy," because of his artistic tastes—books, art, highbrow music. He can find no sympathy for his aesthetics from his father or his housemaster, but only from the latter's wife. It is only she, Miss Kerr, who reaches out to him, and eases his own self-doubts by offering herself in romantic embrace. This scene was an electrifying climax to the play, incidentally. It is followed in the film by another shot of Kerr returning to the school 10 years later with the dialog getting across the point that he's married and the father of three children.

Berman's production mounting has given the story additional scope, taking advantage of the flexibility of the cameras. It's a high-level production throughout, laid against impressive CinemaScoped and Metrocolored settings.

Director Vincente Minnelli has drawn from his players expert work, somehow balancing one against the other and thus wringing out from the story its full impact. The casting, with the key roles being from the original play, is ideal. Music by Adolph Deutsch provides effective background and all technical assists are fine.

Gene.

The Friendly Persuasion
(SONGS-COLOR)

Sock comedy-drama, rich in human values, with Gary Cooper, potent word-of-mouth to launch Allied Artists in class keys.

Hollywood, Sept. 25.

Allied Artists release of William Wyler production, directed by Wyler. Stars Gary Cooper; costars Dorothy McGuire, Marjorie Main; introduces Anthony Perkins; features Richard Eyer, Robert Middleton, Phyllis Love, Mark Richman, Walter Catlett. Associate producer, Robert Wyler. From book by Jessamyn West; camera (De Luxe Color), Ellsworth Fredricks; editors, Robert Swink, Edward Biery Jr., Robert Belcher; music, Dimitri Tiomkin; songs, Tiomkin and Paul Francis Webster; title song sung by Pat Boone. Previewed Sept. 10, '56. Running time, 137 MINS.

Jess Birdwell	Gary Cooper
Eliza Birdwell	Dorothy McGuire
Widow Hudspeth	Marjorie Main
Josh Birdwell	Anthony Perkins
Little Jess	Richard Eyer
Sam Jordan	Robert Middleton
Mattie Birdwell	Phyllis Love
Gard Jordan	Mark Richman
Professor Quigley	Walter Catlett
Purdy	Richard Hale
Enoch	Joel Fluellen
Army Major	Theodore Newton
Caleb	John Smith
Quaker Woman	Mary Carr
Widow Hudspeth's Daughters	Edna Skinner, Marjorie Durant, Frances Farwell
Elders	Russell Simpson, Charles Halton, Everett Glass
The Goose	Samantha

Allied Artists makes a bid for de luxe playing time in the top key situations with "The Friendly Persuasion" and should find the doors opening easily with this one. It's a sock comedy-drama, rich in human values under William Wyler's producer-director guidance, and offers rewarding entertainment for most all ages and classes of audience. Indications are that the word-of-mouth will be potent which, with Gary Cooper's name on the marquees, can make the boxoffice returns substantial. They will have to be if Allied Artists is to come out on its most costly production (reportedly over $3,000,000), but the entertainment values are there to lure the customers.

Wyler has had the project in mind for some eight years and brought the property over to Allied Artists from Paramount. The time and effort he has put into it results in a top show that will mean much to viewers. While it is the simple story of a Quaker family in Indiana back in the 1860's and carries the family and its friends through an assortment of episodes, the footage contains just about everything in the way of comedy and drama, suspense and action. Since it runs for two hours and 17 minutes there's no crowding, and the simplicity of treatment also keeps it with an uncluttered look.

Film goes into release without a screenplay credit, merely stating it is from the book by Jessamyn West, although the novelist, associate producer Robert Wyler and Harry Kleiner all worked with the producer-director at various times on the AA feature.

The episodes alternately jiggle the risibilities, warm the heart and squeeze a tear as the likeable cast enacts the Quaker and other characters. After many warm, beguiling vignettes of family life, story works into its key dramatic point tieing onto the Quaker feeling against bearing arms against a fellow man. This climaxes when the son of the family goes out to fight against a Confederate invasion, is wounded and the father, too, ventures forth to help, but without killing.

Role of the Quaker father, a man touched with gentle humor and inward strength, is glove-fit for Cooper and he carries it off to an immense success. So does Dorothy McGuire in playing the mother of the family, a preacher in her faith and not always able to understand the pixie quality that sometimes bedevils her husband. Marjorie Main tops an extremely broad comedy episode involving Cooper's yen for a faster horse so he can beat a friend to church each Sunday, and three out-sized daughters who go on the make for Cooper's unworldly son, Anthony Perkins.

Perkins scores resoundingly as the son who goes off to fight. The scene of his leave-taking of his mother and father will not leave a dry eye. Young Richard Eyer, smallest member of the family, stands out and his running feud with his mother's pet goose, Samantha, springs some tremendous laughs. Phyllis Love displays a lot of talent as the daughter, and Mark Richman also registers well as the young soldier she loves. Robert Middleton is fine as the Sunday race rival. Walter Catlett, amusing as an organ seller; Joel Fluellen, excellent as the hired hand; Richard Hale, John Smith and others help keep the acting quality high.

Figuring importantly in the way the picture plays is Dimitri Tiomkin's conducting of his own score. Also playing their part in the entertainment are the songs he did with Paul Francis Webster, such as the title number sung by Pat Boone, "Marry Me, Marry Me" and others. All have a nostalgic folktune rhythm that fits the era. Among some outstanding technical contributions is Ellsworth Fredricks' De Luxe Color photography. Edward S. Haworth's art direction, the set decorations by Joe Kish are among other valuable assists.

Brog.

Toward the Unknown
(COLOR)

Topflight action drama around exploits of jet and rocket pilots in the Air Force. William Holden and solid b.o. biz.

Hollywood, Sept. 25.

Warner Bros. release of Mervyn LeRoy (Toluca) production, directed by LeRoy. Stars William Holden, costars Lloyd Nolan, Virginia Leith, Charles McGraw; features Murray Hamilton, Paul Fix, James Garner, L. Q. Jones, Karen Steele. Screenplay and associate producer, Beirne Lay Jr.; camera (WarnerColor), Hal Rosson; editor, William Ziegler; music, Paul Baron; special ariobatics by the USAF Thunderbirds. Previewed Sept. 18, '56. Running time, 114 MINS.

Maj. Lincoln Bond	William Holden
Brig. Genl. Banner	Lloyd Nolan
Connie Mitchell	Virginia Leith
Col. Mickey McKee	Charles McGraw
Maj. Bromo Lee	Murray Hamilton
Lt. Genl. Bryan Shelby	Paul Fix
Maj. Joe Craven	James Garner
Lieut. Sweeney	L. Q. Jones
Polly Craven	Karen Steele
Senator Black	Bartlett Robinson
Hank	Malcolm Atterbury
H. G. Gilbert	Ralph Moody
Mrs. Sarah McKee	Maura Murphy
Debby	Carol Kelly

The exploits of the Air Force pilots who fly experimental jet and rocket planes at Edwards Air Force Base in California are used here for an exciting action drama that should zoom to good results in regular playdates. A good cast, headed by William Holden; a story that mostly avoids the "into the wild blue yonder" service pic cliches, and some thrilling aerial photography in WarnerColor are points in favor of a profitable wicket reaction.

Film is the first for Mervyn LeRoy's Toluca production unit and under his producer-director guidance it comes off exceptionally well. His cast is topnotch and his story handling keeps an excitement pitch going throughout the 114 minutes of footage. Sharp scripting by associate producer Beirne Lay Jr.,, with dialog that contains many punch lines, effective editing by William Ziegler, and some standout lensing by Hal Rosson and second-unit photographer Harold E. Wellman all add to the entertainment wallop.

Plot ties in with, but doesn't unnecessarily pursue, the brain washing undergone by some Red prisoners in Korea to set up a drama of a war hero who must again prove himself after a harrowing experience at the hands of Red captors. He comes to Edwards looking for another chance, is given it by the general in charge, against the latter's instincts, and regains self-confidence and his old girl.

Against a pattern of incredible deeds by the experimenting pilots in testing man and machine, the plot hits a human note that adds to the interest and to the action suspense. Of a topical note is the new-as-today headline describing a rocket flight into space by the new X-2 ship, suspensefully created in the film as a story point. Footage kudoes the work going on at Edwards with a base tour, and then settles down to its fictional entertainment without further todo.

Holden is a forthright hero, troubled by his Korean experiences and seeking a renewed faith in himself. He sells the role exceptionally well. Lloyd Nolan bites into his character of base commander with just the right flavor to keep it from being the usual screen, rule-book martinet. Virginia Leith is the girl, ably fulfilling the demands of the part. Charles McGraw does an honest performance of the colonel who does what he can to help Holden.

Of special note are a number of featured and supporting roles as done by Murray Hamilton, a pilot who resents Holden; Paul Fix, the big brass who wants Nolan at a desk job; L. Q. Jones, a left-footed second lieutenant aide to Nolan, who accounts for considerable comedy; Karen Steele, Air Force wife who loses her husband, James Garner, in a crash; Bartlett Robinson, Malcolm Atterbury, Ralph Moody, and Maura Murphy.

Technical departments line up well and there's a good score by Paul Baron that points up the martial flavor. The special ariobatics by the USAF Thunderbirds are thrilling.

Brog.

Written On the Wind
(SONG-COLOR)

Adultly treated, probing drama of morals in a multi-million Texas oil family. Good cast and b.o. possibilities.

Hollywood, Sept. 25.

Universal release of Albert Zugsmith production. Stars Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone; features Robert Keith, Grant Williams, Robert J. Wilke, Edward C. Platt, Harry Shannon, John Larch. Directed by Douglas Sirk. Screenplay, George Zuckerman; based on Robert Wilder novel; camera (Technicolor), Russell Metty; editor, Russell F. Schoengarth; music, Frank Skinner; song, Victor Young, Sammy Cahn; sung by The Four Aces. Previewed Aug. 28, '56. Running time, 99 MINS.

Mitch Wayne	Rock Hudson
Lucy Moore Hadley	Lauren Bacall
Kyle Hadley	Robert Stack
Marylee Hadley	Dorothy Malone
Jasper Hadley	Robert Keith
Biff Miley	Grant Williams
Dan Willis	Robert J. Wilke
Doctor Paul Cochrane	Edward C. Platt
Roak Wayne	Harry Shannon
Roy Carter	John Larch
R. J. Courtney	Joseph Granby
Sam	Roy Glenn
Bertha	Malde Norman
Reporter	William Schallert
Brunette	Joanne Jordan
Blonde	Dani Crayne
Secretary	Dorothy Porter

This outspoken, modern drama probes rather startlingly into the morals and passions of an upper-crust Texas oil family. On shock value alone it would attract b.o. attention, but additionally, it is well done with an excellent cast so the grossing outlook is good.

Producer Albert Zugsmith makes intelligent use of the flashback technique before and during the titles credits runoff to build immediate interest and expectancy without diminishing plot punch. Tiptop scripting by George Zuckerman from the Robert Wilder novel, dramatically deft direction by Douglas Sirk and sock performances by the cast give the story development a follow-through that maintains a strong hold on the viewer.

Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone, aptly cast in the star roles, add a zing to the characters that pays off in audience interest. Hudson scores as the normal, lifelong friend of profligate Stack. The latter, in one of his best performances, draws a compelling portrait of a psychotic man ruined by wealth and character weaknesses. Miss Bacall registers strongly as a sensible girl swept into the madness of the oil family when she marries Stack, while Miss Malone hits a career high as the completely immoral sister. Both femmes are attractively gowned by Bill Thomas in costumes that emphasis the characters they play.

Robert Keith, head of the family; Grant Williams, one of Miss Malone's many motel mates; Robert J. Wilke, Edward C. Platt, Harry Shannon, John Larch and others in the cast supply worthwhile support. Art direction and set decorations put a beautiful physical gloss on the production and Russell Metty's Technicolor lensing shows it off to advantage. Frank Skinner's score is good, as is the title tune by Victor Young and Sammy Cahn, sung by The Four Aces behind the titles.

Brog.

Mio Figlio Nerone
(Nero's Big Weekend)
(ITALIAN-FRENCH)
(C'Scope-Color)

Rome, Sept. 18.

Titanus release of a Titanus-Vides-Les Films Merceau co-production. Stars Alberto Sordi, Gloria Swanson, Vittorio Sicica, Brigitte Bardot. Directed by Steno. From story by Rodolfo Sonego; camera (Eastmancolor), Mario Bava. Previewed in Rome. Running time, 104 MINS.

Nero	Alberto Sordi
Agrippina	Gloria Swanson
Seneca	Vittorio DeSica
Poppea	Brigitte Bardot

Lavishly mounted ancient Rome costumer should go for fairly big money in France and Italy, where star value alone can sell it. Elsewhere, returns appear spotty, with names and some exploitation angles helping, but will need plenty of both to sell it.

Comedy plot is mainly constructed as a showcase to exhibit Alberto Sordi's considerable comic talents. That it does not quite come off as consistently amusing is mostly due to the fact that the authors never seem to have made up their minds as to whether they wanted to play their comedy broad or subtle. Rhythm wavers, therefore, alternating amusing, sometimes riotous but with some boring stretches.

Sordi is also permitted to overact a basically hammy part. There's just too much of a good thing, even for Sordi fans. On the plus side are good performances by Gloria Swanson, as Nero's mother; Vittorio DeSica, as Seneca, and Brigitte Bardot, as a beauteous Peppea, in and out of the inevitable milkbath. Other thinly veiled young ladies will aid the film's sales points, and there are a number of good sideline characterizations.

Hawk.

The Best Things in Life Are Free
(C'SCOPE—SONGS—COLOR)

Nostalgic, slickly-produced reprise of the works of Tin Pan Alley's De Sylva, Brown and Henderson. Good cast, rosy b.o. outlook.

20th-Fox release of Henry Ephron production. Stars Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North; features Tommy Noonan, Murvyn Vye, Phyllis Avery, Larry Keating, Tony Galento, Norman Brooks, Jacques d'Amboise, Roxanne Arlen. Directed by Michael Curtiz. Screenplay, William Bowers and Phoebe Ephron from John O'Hara story; camera (Color by DeLuxe), Leon Shamroy; editor, Dorothy Spencer; music supervised and conducted by Lionel Newman; production numbers staged by Rod Alexander. Previewed Sept. 20, '56. Running time, 104 MINS.

B. G. De Sylva	Gordon MacRae
Ray Henderson	Dan Dailey
Lew Brown	Ernest Borgnine
Kitty	Sheree North
Carl	Tommy Noonan
Manny	Murvyn Vye
Margie Henderson	Phyllis Avery
Sheehan	Larry Keating
Fingers	Tony Galento
Al Jolson	Norman Brooks
Specialty Dancer	Jacques d'Amboise
Perky Nichols	Roxanne Arlen
Hollywood Star	Byron Palmer
Jeannie Henderson	Linda Brace
Susie Henderson	Patty Loo Hudson
Miss Van Seckland	Julie Van Zandt
Brewer	Larry Kerr
Andrews	Charles Victor
Louis	Eugene Borden
Percy, Reporter	Harold Miller
Photographer	Emily Belser
Piano Player	Paull Glass
Dance Director	Bill Foster

In "The Best Things in Life Are Free" producer Henry Ephron and director Michael Curtiz have gone on the reasonably sound theory that, in telling the story of Tin Pan Alley's fabulous team of Buddy De Sylva, Lew Brown and Ray Henderson, all that was necessary was to fill the widescreen with a huge potpourri of their works. The formula, dressed up with some punchy laugh lines and a bit of romantic goings-on, is effective and easily rates this as one of the year's best musicals.

Considering that John O'Hara wrote the story, this CinemaScope tinter leaves a few things to wish for in that department. It catches little of the Jazz Age feeling, except in its costumes and the frantic shimmy and Black Bottom numbers, and the songwriting trio barely come to life as real people.

But the shortcoming is minor. "Best Things in Life" is a gay, tuneful romp, beautifully staged, expertly lensed by vet Leon Shamroy and directed with an eye to maximum visual values. Its dialog, written by William Bower and Phoebe Ephron, is for the most part bright and doesn't get into the way of the film's primary air, i.e. to give out with as many as possible of the catchy De Sylva, Brown & Henderson musical concoctions.

It's a sparkling string of hits that's presented here with all the nostalgic attention they deserve. Performances are top calibre, from Gordon MacRae's and Dan Dailey's pleasant crooning, to Ernest Borgnine's clowning and Sheree North's strenuously agile terp routines. Perhaps, when it's all over and done with, some will feel they've been handed too much of a good thing, for nary a minute goes by without a song or dance number. But, on the whole, it all adds up to a bundle of good entertainment with appeal to young and old.

There are no fewer than 20 numbers in this opus, decked out in the bright hues of DeLuxe color. Outstanding are the big production numbers—"Birth of the Blues" and "Black Bottom"—choreographed by Rod Alexander. Both are from the George White "Scandals of 1926" and are given the kind of super-treatment that registers doubly on the widescreen. Miss North, who has trouble with her diction in the speaking parts, is standout in the dance numbers, particularly the "Birth of the Blues" splurger in which she's teamed with Jacques d'Amboise.

Song is piled on song, making one realize the great combined talent of the trio that wrote 'em. Settings for the various renditions are tasteful and well integrated. Theme song comes from the 1927 "Good News" and is done by Miss North and the rest as a closer. Some of the other songs in this tuner read like an All-American Hit Parade.

MacRae's rendition of "Blues" is in the grand style and rates kudos. Miss North also reveals a nice vocal talent when she does "It All Depends on You" and "Sunny Side Up." In the smaller parts, Murvyn Vye registers strongly as the gangster who wants "in" on the DeSylva, Brown & Henderson shows; Roxanne Arlen is surefire as the gangster's no-talent doll who gets the lead in the show; Phyllis Avery is fine as Mrs. Henderson, and Tony Galento is the right type as Fingers, the emissary of Kansas City Jake who is sent to protect Brown from the mob.

While the story itself is corny,

(Continued on page 15)

NOT EASY TO CLICK ART POLICY

Nothing Rates But Quality Films; Jack Warner Sees Industry Fighting for Public's Loyalty

Public response to pictures is dictated for the most part by their quality, Jack L. Warner, Warner Bros.—prexy, told his first N.Y. press confab last week.

"The American industry faces a complete upturn in attendance if the proper product is made available," he said. "If you have the right kind of film, you can gross with it alone one third of what you grossed with 60 or 70 films in the silent days and the early sound era. The public never cares to sit there and be annoyed with inferior film."

Warner added that the industry was in a period of transition. We are fighting for our future. We must be progressive. We can't just sit around. I believe the future of the screen is phenomenal."

Warner enumerated the important pix coming from the Warner lot and noted that "Giant," which opens at the Roxy Theatre, N.Y., Oct. 10, will run three hours and 15 minutes. "The running time won't bother anyone with this one," he said. "If it's a good picture it'll hold an audience for four hours. If it's bad, they'll barely sit through the titles." He disclosed that "Spirit of St. Louis" will be preemed early next May with simultaneous kickoffs in San Diego, St. Louis and Paris to symbolize the course of Lindbergh's flight.

Queried re his attitude vs. television, to which Warner Bros. has sold its pre-1948 library, Warner cracked: "It's the eighth wonder of the world. I like it. We're in television." Later he explained that Warners had to sell to tv "because everyone was selling." Bennie Kalmenson, WB exec v.p., added that WB didn't really have a choice. "We couldn't control the situation." He thought the old features on the air would have "some impact," but that, generally, tv and the screen were "two media apart."

Warner said his company would have 20 films in 1956-57 and that of these 50% would be supplied by indies. He stressed the great need to build up stars.

Referring to the stockholders' response to the WB invitation to tender stock, Warner saw it as a "sign of confidence"—in the company management. Challenged on this theory, he then pointed out that WB had allocated $20,000,000 to buy in shares, but that only $17,500,000 worth of stock had been tendered. This also was a sign of stockholder confidence, he maintained.

Warner said the new management had definitely no intentions of selling the WB interests in the Associated British theatre holdings in Britain, nor was there any immediate plan to sell off any other assets.

WORKSHOPS GRAPPLE WITH EXHIB ISSUES

Phoenix, Sept. 25.

Four "workshop" sessions aimed at building attendance will be featured at National Theatres' three-day convention starting Oct. 1 at the Arizona Manor Hotel here.

Research, expense control, stage shows, manpower development and personnel training will be dealt with by Robert W. Selig of Denver. M. Spencer Leve of Los Angeles, will chair the meeting on admission prices, giveaways, public relations, parking, unusual policies and pre-Christmas ideas.

Such topics as special weeks, company forms, Audience Awards, concession sales, money promotions and new advertising approaches will be taken up by William H. Thedford, San Francisco. Summer series, children's shows, credit system, screen advertising, operational irregularities and marginal theatres will be handled by Richard P. Brous, Kansas City, Mo.

Yes, He Can—It Seems

Washington, Sept. 25.

The U. S. Dept. of Justice is "not ready to comment" on the assertion of Leonard Goldenson that American Broadcasting-Paramount Theatres does not need approval of a Federal Court to produce motion pictures. However, Justice Dept. takes the "general position" that if the necessary safeguards are provided, it has no objection to either Stanley-Warner or National Theatres going into production.

Goldenson's stand is based on the fact that the Paramount divorce judgment, like that of RKO, does not include a section requiring Federal Court approval before the circuit can produce feature films. The decrees of Loew's, 20th-Fox and Warners do have such language.

'BAREFOOT CONTESSA' PLAGIARISM ACTION

"The Barefoot Contessa," a Humphrey Bogart-Ava Gardner starrer released in 1954 by United Artists, was lifted from her common law literary work, "Dancing Cannibali," Mildred Cantor charged Monday (24) in a $250,000 plagiarism suit filed in N. Y. Supreme Court. Named defendants are UA, Joseph L. Mankiewicz, writer and director of the film; Figaro Inc., its producer; William Morris Agency, Loew's Inc., John Does and Richard Roes (exhibitors).

Miss Cantor claims she acquired exclusive rights from Anna Chevalier, known as "Reri" (but unidentified otherwise), in 1934 to write a book based upon the latter's experiences. Instead of doing this, she asserts that she conceived an idea for a story of Miss Chevalier's life. It was said to have been completed in 1934 as "Cannibali."

Morris office, which reps both Mankiewicz and Figaro, had access to Miss Cantor's story, according to the complaint, when she submitted the yarn in 1951 for consideration as possible film material. Mankiewicz allegedly authored "Contessa's" screenplay after scrutinizing "Cannibali."

Defendants entered a general denial of all allegations and ask dismissal.

Widening Camera Eye Includes One Feature

Hollywood, Sept. 25.

Camera Eye Pictures, which won three awards with its initial entry, "The Naked Eye," is expanding its operations and has launched a two-year production program that will include one dramatic feature. "Eye" won the Robert J. Flaherty Award, a Diploma at the Edinburgh Film Festival and the Award Speciale at the Venice Film Festival.

Currently in production is "Time of Trouble," scripted by Abram D. Murray and Louis Clyde Stoumen, head of Camera Eye Productions. "Time" tells a true Civil War story and is based on Matthew Brady's historic pictures of the conflict. It will utilize the "photographic animation" process pioneered in "The Naked Eye." Elmer Bernstein has been signed to score the picture.

Dramatic feature, slated to go before the cameras in March, is a hush-hush project described as a fantasy based on a best-selling book. A new child actress is being sought for the lead.

Late next year, the firm will do "Image of Love," in color, from a script by Stoumen and the firm also is working on three two-reelers and three telefilm series. One of the latter, "How I Live," is a "Person to Person" type show.

DATING REQUIRES GREAT KNOW-HOW

Partly because they need film and partly in search for offbeat attractions in competition with television, exhibitors in growing numbers are testing imports in houses that used to play domestic product.

Going by indications given at the Theatre Owners of America confab in N.Y. last week, the job of establishing an "ar" policy outside the key cities isn't easy and takes a strictly longrange point-of-view on the part of the theatremen who can expect disappointments before he develops a steady clientel for foreign lingualers.

Discussion of foreign films and their status took up two hours of a TOA committee's time last week and brought out these following key points:

(1) Exhibs in a mood to try out the imported product are having a tough time finding out what's available and who is distributing it.

(2) Lack of continuity in product supply is a deterrent, since pix from Britain, France, Italy, etc. are spread out over a great number of dis'ribs.

(3) Imports probably would at times be stronger grossers than poor American "B" pix, but bookers follow the path of least resistance and pick up the films closest at hand.

(4) With producers asking high guarantees, the cost of launching an import in the keys and on Broadway is often too high. In the instance of a good British pic aimed at commercial exploitation it could run to $200,000.

(5) "Native" productions are preferable to pix aimed specifically at the U.S. market.

The Participants

Among those participating in the discussion were Walter Morris of Knoxville, Walter Reade Jr., who's both an exhib and a distrib of imports; Harvey Fleischman of Miami, Arthur Lockwood of Boston, Georgia's E. D. Martin, Arthur Mayer, prexy of the Independent Motion Picture Distributors Assn., Maj. Daniel Angel of Britain, producer of "Reach for the Sky;" Rob-

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Coliseum Ideal for Concessions, But Union Demands, Food Costs Vex Film Men at TOA Rally

Courtesy Top-Rated

Courtesy is one of the prime ingredients of any successful theatre operation "and if we felt we could no longer afford it, we'd rather go out of business than slacken in our efforts to make the customers comfortable," Mitchell Wolfson, Wometco Theatres topper, said in N.Y. Monday (24).

Wolfson stressed that Wometco had personnel problems like everyone else, but was giving elaborate attention—via incentive prizes, cash bonuses, etc.—to the maintenance not only of courteous service, but also top-grade quality in all phases of picture presentation. Training program, via 16m films and lectures, is part of a continuous program with the Florida circuit.

WANGER TO FIGARO, MANKIEWICZ INDIE

Walter Wanger has joined Joseph L. Mankiewicz's indie production firm, Figaro Inc. Wanger will produce pictures for the company as well as head the Coast office.

Under terms of the multiple picture agreement, Figaro has acquired the rights to properties owned by Wanger. Both properties —"Border Trumpet" by Ernest Haycox and "Commencement," an original screenplay, will be produced by Wanger under the Figaro banner.

Wanger will also be at the production helm for "Good Old Charley Faye," which is on Figaro's schedule. Wanger and his staff have moved into Figaro's offices at the California Studios in Hollywood. All the Figaro films will be released by United Artists.

George Margolin, prez of Continental Motion Pictures Corp., back from a three and one-half month European junket.

The inadequacies of the N.Y. Coliseum as a convention site were sharply pointed up at the Theatre Owners of America meeting last week. The huge exposition hall at Columbus Circle still has not completed its "shakedown cruise." The flaws in the operation have so irritated TOA members as well as the equipment and concession-organizations — Theatre Equipment and Supply Manufacturers' Assn., Theatre Equipment Dealers Assn., and Popcorn and Concession Assn. —that there was general agreement that "we're never coming back."

For displays and exhibits of equipment and concession material, the Coliseum's huge space is ideal, it was acknowledged. However, the problems with the various unions, a constant irritant since the opening of the Coliseum, continues. The cost and the difficulty in setting up the displays and the constant conflicts with the unions came under sharp attack. There were numerous incidents to confirm the beefs. For example, a VARIETY office boy, delivering papers for distribution at the convention, was at first denied admission and was told he could not unload the papers from the truck. A company delivering a mimeograph machine for press headquarters was not permitted to unload and left the building without completing its mission. Members of a TOA ladies' committee were not permitted to carry out of the building gift-wrapped packages. A union man, who had to be paid, insisted on carrying the parcels to a waiting taxicab.

While the Coliseum is fine for exhibits, it is seriously handicapped as a site for business meetings. For the TOA sessions, the huge barnlike fourth floor was sectioned off by curtains. A series of hard camp chairs were lined up. Next to the meeting room, preparations were being made for lunch and the clatter of the dishes and the voices of the waiters could be heard in the adjoining section.

The microphone setup was seriously wanting. Speakers could not be heard. Their voices either re-echoed through the huge chamber or they could not be heard at all. To get any results from the mikes, the speakers had to practically shove them into their mouths. The Coliseum's technicians seemed unable to solve the problem. In addition, during one of the business meetings, there was a constant whistle vibrating throughout the hall, further disturbing the speakers and the listeners.

There were also squabbles about the breakfast and luncheon prices. The Coliseum concessionaire, it's understood, demanded $8.50 for a hamburger lunch, but after some last-minute dickering brought his price down to $5 per person. The breakfast charge for bacon and eggs was $1 a person.

TOA leaders, while noting there were some advantages to the Coliseum, said that from now on they would hold their conventions in hotels. The scattering of delegates in different hotels throughout Manhattan further complicated the situation.

44 State Legislatures Meeting!

Could Be Real Film Industry Headache—Censorship Revival Looms in Pennsy and Ohio

Total of 44 state legislatures convene this year, thus presenting the film industry with some weighty problems on how to guard against any adverse new law-making. Threats of added tax burdens and censorship are in the foreground.

While no specific spots have been cited as being particular danger points on the tax front, industry execs and exhibitors in the field are wary of possible moves to grab part of the admissions tax money relinquished by the Federal Government.

This being an election year, it's noted that politicos traditionally are quiet about new taxes in any form. The trade, however, is fearful that either some of the states directly will look to theatres as new sources of revenue, or will pass enabling acts permitting cities to do so.

It was via the later approach that N.Y. State allowed a N.Y. City to take a 5% cut on Gotham admissions money.

Censorship is a definite threat in both Pennsylvania and Ohio, both of which lost their blue-pencil panels in the recent past. But sentiment is strong in both states for legislation that would put the appraisers of films' moral content back in business.

Somewhat Hazy In Ohio

Columbus, Sept. 25.

The Independent Theatre Owners of Ohio recently took a close look at the political platforms of both state parties in respect to film censorship.

Robert A. Wile, executive secretary of the ITOO, reported that the Democrat platform pledged "positive legislation to eliminate the distribution of obscene literature, horror and crime magazines, and effective regulation of the distribution of films, all of which have a tendency to create problems of juvenile delinquency and adult degeneration."

The Republican platform, Wile told ITOO members, speaks of "its accomplishments in the General Assembly and among the items which the party claims credit for under a 'progressive legislative program' is the following: 'Outlawed the showing of and provided for the confiscation of obscene motion pictures and provided criminal penalties for the sale and distribution of obscene comic books to minors under 18 years of age.'"

Concluded Wile in the ITOO service bulletin: "It would appear, therefore, that the Republicans are satisfied with the status quo with respect to censorship but that the Democrats want to 'regulate distribution of films.'"

Film censorship in Ohio was abolished on Dec. 1, 1954, by the State Supreme Court.

Rank Grabs 2 More Houses

London, Sept. 18.

The Rank Organization has extended its circuit by the takeover of two film houses in the Pooles Theatre group.

The theatres are the Hippodrome, Gloucester, and the Kings Hall, Stourbridge. Takeover is effective from Sept. 30.

L.A. Uneven But 'Invasion' Bangup $90,000, 'Night'-'Texan' Robust 67G, 'Wagon' Fancy 23G, 'Lust' Loud 9G

Los Angeles, Sept. 25.

A couple of oldies, given new titles and new exploitation push, are proving the surprise grossing package this week, leading most opening bills in an otherwise extremely spotty market. "Invasion, U.S.A." and "1,000 Years From Now" (nee "Captive Women" and "3,000 A.D.") combo is collecting a good $15,000 from two regular firstruns plus a fancy $55,000 in seven ozoners as well as another $20,000 from outlying nabes.

Combo of "Hold Back Night" and "First Texan" sees an okay $20,000 in three hardtops plus $47,000 in seven drive-ins. Neat $23,000 looms for "Last Wagon" in four theatres. "These Wilder Years" is dull $8,500 in two houses.

"Lust for Life" is off to good start at Fine Arts with stout $9,000 possible. Only a fair $8,000 is expected for "Beyond Reasonable Doubt" at Downtown Paramount. Most extended-runs are softening.

Estimates for This Week

Fine Arts (FWC) (631; $1.25-$1.75)—"Lust for Life" (M-G). Stout $9,000. Last week, "Fantasia" (BV) (reissue) (15th wk-8 days), $4,000.

Downtown Paramount (ABPT) (3,300; 85-$1.25)—"Beyond Reasonable Doubt" (RKO) and "Big Sky" (RKO) (reissue). Fair $8,000. Last week, with Hollywood, "Burning Hills" (WB) and "Dallas" (WB) (reissue), $19,300.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-$1.50) — "Last Wagon" (20th) and "Frisky" (Indie). Neat $23,000. Last week, in other units.

Hillstreet, Wiltern, New Fox (RKO-SW-FWC) (2,752; 2,344; 965; 80-$1.50)—"Hold Back Night" (AA) and "First Texan" (AA). Okay $20,000. Last week, "Pillars of Sky" (U) and "Outside Law" (U), $17,200 plus $40,400 in eight drive-ins.

State, Iris (UATC-FWC) (2,404; 816; 90-$1.25) — "Wilder Years" (M-G) and "Annie Get Gun" (M-G) (reissue). Dull $8,500. Last week, State only, "Hot-Rod Girl" (Indie) and "Girls In Prison" (Indie) (2d wk), $5,700.

Orpheum, El Rey (Metropolitan-FWC) (2,213; 861; 80-$1.25)—"High Noon" (UA) and "Moon Is Blue" (UA) (reissues). Light $8,000. Last week, Orpheum with Iris, Uptown, Loyola, "Ambassador's Daughter" (UA) and "Passport to Treason" (Indie), $16,400.

Warner Downtown, Vogue (SW-FWC) (1,757; 885; 90-$1.50)—"1,000 Years From Now" (Indie) and "Invasion, U.S.A." (Indie) (reissues). Good $15,000. Last week, D'town, "Vagabond King" (Par) and "Two Years Before Mast"

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Broadway Grosses

Estimated Total Gross
This Week $533,000
(Based on 21 theatres)
Last Year $538,600
(Based on 20 theatres)

'Peace' Powerful $32,000 in Philly

Philadelphia, Sept. 25.

It was like New Year's Eve in town last Saturday, with terrific biz helping boxoffice to top previous week in most situations. "War and Peace" is town topper at Stanley, with overflow helping nearby theatres. "Seven Wonders of World" rose sharply at Boyd because of group sales. "Back From Eternity" is rated fine at Goldman but "Beyond Reasonable Doubt" shapes only so-so at the Randolph. "High Society" looms as standout holdover with big fifth week at Arcadia.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"High Society" (M-G) (5th wk). Big $16,000. Last week, $16,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (22d wk). Hefty $17,000. Last week, $14,000.

Fox (20th) (2,250; 75-$1.80)—"King and I" (20th) (11th wk). Okay $13,000. Last week, $14,000.

Goldman (Goldman) (1,250; 65-$1.35) — "Back from Eternity" (RKO). Fine $11,500. Last week, "Miami Expose" (Col), $11,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Love Lottery" (Indie) (3d wk). Neat $3,600. Last week, $4,200.

Mastbaum (SW) (4,370; 90-$1.49)—"Bad Seed" (WB) (4th wk). Robust $18,000. Last week, $20,000.

Midtown (Goldman) (1,000; $1.20-$2.40)—"Oklahoma" (Magna) (4th wk). Steady $14,000. Last week, same.

Randolph (Goldman) (2,250; 99-$1.49) — "Beyond Reasonable Doubt" (RKO). So-so $12,000. Last week, "Ambassador's Daughter" (UA) (4th wk), $10,000.

Stanley (SW) (2,900; 99-$1.80)—"War and Peace" (Par). Wow $32,000. Last week, "Vagabond King" (Par), $14,000.

Stanton (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (12th wk). Down to $4,600. Last week, $5,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Trapeze" (UA) (13th wk). Nice $4,800. Last week, $4,700.

Viking (Sley) (1,000; 75-$1.49)—"Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Mild $7,500. Last week, "Bigger Than Life" (20th), $8,000.

World (Pathe) (499; 99-$1.49)—"Fruits of Summer" (Indie) (2d wk). Fair $3,300. Last week, $3,500.

'Cry' Loud 13G, Denver; 'Seed' Smooth $17,000

Denver, Sept. 25.

"Bad Seed" is holding over after a fine week at the Denver. "Bus Stop" gets a third round at the Centre. Latter was great in second week at that house. "Cry in Night" looms good at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 75-$1.25)—"Bus Stop" (20th) (2d wk). Great $13,000. Stays on. Last week, $16,000.

Denham (Cockrill) (1,750; 70-90)—"First Traveling Saleslady" (RKO). Poor $5,000. Last week, "Vagabond King" (Par), $6,000.

Denver (Fox) (2,525; 70-90)—"Bad Seed" (WB) and "Secret Treasure Mountain" (Col). Fine $17,000, and holding. Last week, "Moby Dick" (WB) and "Down Liberty Road" (WB) (2d wk), $11,000.

Esquire (Fox) (742; 70-90)—"Madame Butterfly" (IFE) (2d wk). Still oke at $2,000. Last week, $3,500.

Orpheum (RKO) (2,600; 70-90)—"Seven Men from Now" (WB) and "Satelitte in Sky" (WB). Fair $10,000. Last week, "Hot Rod Girl" (Indie) and "Girls in Prison" (Indie), $12,000.

Paramount (Wolfberg) (2,200; 70-90)—"Cry in Night" (WB) and "Amazon Trader" (WB). Good $13,000. Last week, "Pillars of Sky" (U) and "Nightmare" (UA), $12,000.

Vogue (Sher-Shulman) (422; 70-90)—"Seven Little Sins" (King) (2d wk). Fancy $1,500. Last week, ditto.

'Wagon' Okay 13G, K.C.; 'Rebel' 11G

Kansas City, Sept. 25.

Moderate trend is in effect at firstruns this week, with product lineup spotty. "Last Wagon" shapes okay in four Fox Midwest houses. "Ambassador's Daughter" is mild at the Midland. Dickinson circuit continues its first-run combo of indoor and outdoor theatres with "Rebel in Town" rated modest. "Bad Seed" shapes good in second Paramount week. Weather continues warm for this time of year.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700, 700, 1,00 cars, 1,000 cars; 75c)—"Rebel in Town" (UA) and "Huk" (UA). Modest $11,000. Last week, "No Place to Hide" (AA) and "Naked Hills" (AA), same.

Kimo (Dickinson) (504; 75-90)—"Umberto D" (Indie). Fast $2,000; stays. Last week, "Simon and Laura" (U) (4th wk), $900.

Midland (Loew) (3,500; 60-80)—"Ambassador's Daughter" (UA) and "Emergency Hospital" (UA). Mild $7,000. Last week, "Wilder Years" (M-G) and "Dance, Little Lady" (T-L), $5,500.

Missouri (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie). (15th wk). Well along in run, and longer than any other film on record here. Bright $16,000. Last week, $17,000.

Paramount (United Par) (1,900; 75-90)—"Bad Seed" (WB) (2d wk).

(Continued on page 18)

L'ville Climbs; 'Seed' Wow $15,000, 'Okla.' Whopping 13G, 'Life' Fair 8G

Key City Grosses

Estimated Total Gross
This Week $2,616,600
(Based on 24 cities and 250 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,474,500
(Based on 23 cities and 208 theatres.)

'Pillars' Oke 13G, St. L.; 'Society' 19G

St. Louis, Sept. 25.

Firstrun biz is holding near an even keel this session with holdovers continuing sturdy and supplying bulk of strength. Entry of the Esquire, a deluxe neighborhood house, into firstrun field spells competition for some of other houses including a Fanchon & Marco nabe and an arty house. "Run For Sun" looks nice there opening week. One of other newcomers, "Pillars of Sky" did okay at the Fox in week just ended. "Autumn Leaves" also shapes fairly nice at Orpheum in 9 days.

"Bad Seed" looks nice in third round at the St. Louis. "High Society" looms smash in third stanza at Loew's and nearly same as second week. "Seven Wonders of World" is tapering somewhat in 23d week at Ambassador but is still in money. Mercury soared to 80 degrees over weekend.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Cinerama) (23d wk). Fine $10,500. Last week, $15,000.

Esquire (Indie) (1,400; 75-90)—"Run For Sun" (UA). Nice $9,000. Last week, subsequent-run.

Fox (F&M) (5,000; 51-75)—"First Texan" (AA) and "Hold Back Night" (AA). Opened today (Tues.). Last week, "Pillars Of Sky" (U) and "Congo Crossing" (U), okay $13,000 or near.

Loew's (Loew) (3,221; 50-85)—"High Society" (M-G) (3d wk). Smash $19,000 after $19,500 for second stanza.

Orpheum (Loew) (1,914; 50-85)—"Autumn Leaves" (Col) and "Secret Treasure Mountain" (Col). Nice $8,500 in nine days.

Pageant (St. L. Amus.) (1,000; 90)—"Abdullah's Harem" (20th) (2d wk). Hep $2,000, after $2,700 for first frame.

Richmond (St. L. Amus.) (400; $1.10)—"Abdullah's Harem" (20th) (2d wk). Mild $1,500 following $2,000 for initial session.

St. Louis (St. L. Amus.) (4,000; 75-90)—"Bad Seed" (WB) (3d wk). Good $10,000 after $13,500 second frame.

Shady Oak (St. L. Amus.) (800; $1.10)—"Golden Demon" (Indie). Neat $2,500. Last week, "Simon and Laura" (U) (2d wk), $2,000.

'LISBON' LIGHT $7,000, OMAHA; 'YEARS' HEP 5G

Omaha, Sept. 25.

Combination of lack-lustre product and the sold-out Ak-Sar-Ben Rodeo featuring Gene Autry is taking a heavy toll at downtown firstruns this week. There are new entries at all four spots, but only "Wilder Years," at the State, looms strong. "Satellite in Sky" is mild at the Brandeis. The Omaha, with "Burning Hills," is modest, while "Lisbon" at the Orpheum is light.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90)—"Satellite in Sky" (WB) and "Seven Men From Now" (WB). Mild $3,500. Last week, "Autumn Leaves" (Col) and "Storm Over Nile" (Col), $3,300.

Omaha (Tristates) (2,000; 75-90)—"Burning Hills" (WB) and "Amazon Trader" (WB). Slow $5,500. Last week, "Ambassador's Daughter" (UA), $6,500.

Orpheum (Tristates) (2,890; 75-90)—"Lisbon" (Rep) and "Thunder Over Arizona" (Rep). Light $7,000. Last week, "Pillars of Sky" (U) and "Abdullah's Harem" (20th), $6,500.

State (Goldberg) (860; 75-90)—"Wilder Years" (M-G). Good $5,000. Last week, "High Society" (M-G), $4,000, and $21,800 for three weeks.

Louisville, Sept. 25.

New product is providing the lift to downtown grosses this week, with excellent takes in prospect. Standout is "Bad Seed," racking up a sock stanza at the Mary Anderson. "Oklahoma" in fifth week at the Brown shapes great. "Run For Sun" at Loew's looks dull. "Bigger Than Life" looms modest at Rialto.

Estimates for This Week

Brown (Fourth Avenue) (United Artists) (1,000; $1.25-$2)—"Oklahoma" (Magna) (5th wk). Wow $13,000 looms topping last week's $12,000.

Kentucky (Switow) (1,000; 50-85)—"Whispering Smith" (Par) (reissue) and "Streets of Laredo" (U). Virile $7,000. Last week, "Vagabond King" (Par), $5,000.

Loew's (United Artists) (3,000; 50-85)—"Run For Sun" (UA) and "The Killing" (UA). Dull $5,500. Last week, "Bandido" (UA) and "Hot Cars" (UA), $7,000.

Mary Anderson (People's) (1,000; 50-85)—"Bad Seed" (WB). Smash $15,000. Stays on. Last week, "Cry in Night" (WB), $7,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Bigger Than Life" (20th) and "Massacre" (20th). Moderate $8,000. Last week, "Kiss Before Dying" (UA) and "Ghost Town" (UA), $9,000.

'Pillars' Lofty $12,000, Hub; 'Hills' Fair 16G, 'Years' Okay With 19G

Boston, Sept. 25.

Biz continues mild in line with the off-trend experienced in the past few weeks. Most houses have cut the $1 back to 90c with the tax slash. "Seven Wonders of World" at Cinerama in fifth round and "Oklahoma" at the Saxon in third are leading the town. New product is not exciting. Best of lot is "Pillars of Sky," good at the Memorial. "These Wilder Years" shapes barely okay at the State and Orpheum; "Cry In Night" looms mild at Paramount and Fenway. "Burning Hills" is just fair at the Met. "Private's Progress" is holding well at the Exeter.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Duchin Story" (Col) (6th wk). Oke $9,500. Last week, $12,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Summer of Happiness" (Times (12th wk). Hot $5,700. Last week, $6,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (5th wk). Boff $34,300. Last week, $35,000.

Exeter (Indie) (1,200; 60-$1.25)—"Private's Progress" (DCA) (4th wk). Hotsy $9,400. Last week, $10,000.

Fenway (NET) (1,373; 60-90) — "Cry In Night" (WB) and "Naked Hills" (AA). Fair $3,500. Last week, "Queen of Babylon" (20th) and "Abdullah's Harem" (20th), $3,500.

Kenmore (Indie) (700; 85-$1.25)—"Madame Butterfly" (IFE) (5th wk). Oke $5,000. Last week, ditto.

Memorial (RKO) (3,000; 60-90)—"Pillars of Sky" (U) and "I've Lived Before" (U). Okay $12,000. Last week, "Last Wagon" (20th) and "Crashing Las Vegas" (AA), $16,000.

Metropolitan (NET) (4,357; 60-90)—"Burning Hills" (WB) and "Amazon Trader" (WB). Fair $16,000. Last week, "Bad Seed" (WB) and "Navy Wife" (AA) (3d wk), $14,500.

Pilgrim (ATC) (2,100; 60-90) — "Port Afrique" (Col) and "White Squaw" (Col). Opened today (Tues.). Last week, "Huk" (UA) and "Hot Cars" (UA), fair $7,500.

Paramount (NET) (1,700; 60-90)—"Cry In Night" (WB) and "Naked Hills" (AA). Mild $8,000. Last week, "Queen of Babylon" (20th) and "Abdullah's Harem" (20th), $9,000.

Saxon (Saxon) (1,100; $1.25-$2.20)—"Oklahoma" (Magna) (3d wk). Holding at hot $32,000. Last week, ditto.

Orpheum (Loew) (2,900; 60-90)—"These Wilder Years" (M-G) and "Dance Little Lady" (T-L). Okay $11,000. Last week, "Johnny Concho" (UA) and "Emergency Hospital" (UA), $13,000.

State (Loew) (3,600; 60-90) — "These Wilder Years" (M-G) and "Dance Little Lady" (T-L). Oke $8,000. Last week, "Johnny Concho" (UA) and "Emergency Hospital" (UA), $9,000.

Cincy Offish; 'Bandido' So-So $10,500, 'Autumn' Bright 8G, 'Sun' 8½G

Cincinnati, Sept. 25.

Downtown houses are heading for middle-of-the-road returns this week. Of three new bills, "Bandido" has the most coin with a so-so Albee marker. "Run for the Sun" at Palace is slow. "Autumn Leaves" at Keith's is making the best showing with a brisk round. "High Society," still ritzy in seventh stanza, is adding to its records for modern gross and length of run at the Grand. "Seven Wonders of World" continues tall in 16th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Bandido" (UA). Just okay at $10,500. Last week,, "Last Wagon" (20th), $11,500.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (16th wk). Hugging last week's lofty $27,700 level in maintaining improvement over first two Cinerama pix at this stage.

Grand (RKO) (1,400; 75-$1.50)—"High Society" (M-G) (7th wk). Still solid at $6,500, after sixth stanza's $8,000. Likely to hold for another week. Has theatre's modern record for length of run and total gross.

Keith's (Shor) (1,500; 75-$1.25)—"Autumn Leaves" (Col). Bright $8,000. Last week, "Lisbon" (Rep), $7,800.

Palace (RKO) (2,600; 75-$1.25)—"Run for Sun" (UA). Fairish $8,500. Last week, "Ambassador's Daughter" (UA), ditto.

New Pix Perk Mpls.; 'Attack' Lively $11,000, 'Sky' 6G, 'Wagon' Slow 8G

Minneapolis, Sept. 25.

With holdovers down to three, lowest number in some time, current Loop lineup holds an assortment of newcomers, all on action side. However, there's no substantial arrest of downward trend. One of newcomers, "Attack," shapes socko at State, to lead the field. "Pillars of Sky" looks moderate at Orpheum. "Last Wagon" is rated slow at Radio City. "Seven Wonders of World" still is stout in eighth week. Cold weather has stimulated biz only little so far.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders World" (Cinerama) (8th wk). Stout $23,000. Last week, $24,000.

Gopher (Berger) (1,000; 85-90)—"Lisbon" (Rep). Fair $4,000. Last week, "Shepherd of Hills" (Par) and "Trail Lonesome Pine" (Par) (reissues), $3,000.

Lyric (Par) (1,000; 85-90)—"It Conquered World" (Indie) and "She Creature" (Indie). Good $6,000. Last week, "Bus Stop" (20th) (4th wk), $4,500.

Radio City (Par) (4,100; 85-90)—"Last Wagon" (20th). Westerns usually have rough sailing at this house and this is second such type pic within the past month. Winning praise, however, and that may help. Mild $8,000. Last week, "Vagabond King" (Par), $8,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Pillars of Sky" (U). Recent and current abundance of Westerns here hurt this one. But it has received patrons' stamp of approval. Moderate $6,000 Last week, "Bandido" (UA), $7,500.

RKO Pan (RKO) (1,650; 75-90)—Bad Seed" (WB) (4th wk). Very good $5,000. Last week, $5,500.

State (Par) (2,300; 85-90)—"Attack" (UA). Controversial and much praised was pic getting much masculine attention. Strong newspaper advertising has stimulated interest in it. Great $11,000 or near. Last week, "Walk the Proud Land" (U), $6,000.

World (Mann) (85-$1.25)—"King and I" (20th) (11th wk). Still in big money at $5,500. Last week, $5,300.

Chi Leans on Holdovers; 'Tea' Tasty $40,000, 'Lisbon' Lean 26G, 'Bandido' 20G, 2d, 'Bus' 25G, 3d, 'Society' 30G, 4th

Chicago, Sept. 25.

Scarcity of big openers is again holding firstrun takes down here this frame with most of the coin going to strong holdovers. "Tea and Sympathy" shapes hotsy $40,000 in first round at the United Artists. The Chicago's combo of "Lisbon" and "While City Sleeps" looms fair $26,000.

"Vagabond King" looks to get a good $12,000 for the musical's first Esquire stanza. Twin bill of "Cockleshell Heroes" and "Secret of Treasure Mountain" is strong $12,000 in first Grand week.

"Bandido" and "Rebel in Town" dualer is sturdy in second Roosevelt session. Third round of "Bus Stop" is okay at the Oriental. "Catered Affair" looms solid in third stanza at the Loop.

"High Society" stays big in fourth Woods frame. "Bad Seed" still shows strength in same round at the State-Lake. "Oklahoma" looks loud in 39th round at McVickers. "Cinerama Holiday" is up to expectations in 66th week at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Secrets of Reef" (Cont) (2d wk). Okay $3,300. Last week, $3,800.

Chicago (B&K) (3,900; 98-$1.25) —"Lisbon" (Rep) and "While City Sleeps" (RKO). Fair $26,000. Last week, "Pillars of Sky" (U) and "Amazon Traders" (WB), $27,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Vagabond King" (Par). Good $12,000. Last week, "Run for Sun" (UA) (2d wk), $7,500.

Grand (Indie) (1,200; 98-$1.25)— "Cockleshell Heroes" (Col) and "Secret Treasure Mountain" (Col). Neat $12,000. Last week, "Queen of Babylon" (20th) and "Massacre" (20th), $8,000.

Loop (Telem't) (606; 90-$1.25)— "Catered Affair" (M-G) (3d wk). Staunch $9,000. Last week,, $12,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (39th wk). Loud $21,000. Last week, $18,500.

Monroe (Indie) (1,000; 67-87) — "Lost Horizon" (Col) and "Ten Tall Men" (Col) (reissues). Neat $6,500. Last week, "Shakedown" (U) and "Larceny" (U) (reissues), $5,500.

Oriental (Indie) (3,400; 98-$1.25) —"Bus Stop" (20th) (3d wk). Okay $25,000. Last week, $30,000.

Palace (Indie) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (66th wk). Sturdy $24,700. Last week, $23,000.

Roosevelt (B&K) (1,400; 65-98)— "Bandido" (UA) and "Rebel in Town" (UA) (2d wk). Big $20,000. Last week, $25,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Bad Seed" (WB) (4th wk). Tall $25,000. Last week, $33,000.

Surf (H&E Balaban) (685; $1.25) —"Ladykillers" (14th wk). Sturdy $3,000. Last week, $3,600.

United Artists (B&K) (1,700; 98-$1.25)—"Tea and Sympathy" (M-G). Hefty $40,000. Last week, "Somebody Up There Likes Me" (M-G) (4th wk), $18,000.

Woods (Essaness) (1,206; 98-$1.50) —"High Society" (M-G) (4th wk). Swell $30,000. Last week, $37,000.

World (Indie) (430; 98)—"House of Ricordi" (Indie) (3d wk). Good $2,800. Last week, $4,500.

Ziegfeld (Davis) (430; 98)—"Riffi" (UMPO) (8th wk). Stout $4,800. Last week, $5,500.

Det. Uneven; 'Lust' Loud 13G, 'Wagon' Slow 18G, 'Wonders' Huge 35G, 7th

Detroit, Sept. 25.

A slow week is in prospect for downtown deluxers currently. "Vagabond King" shapes poor at the Michigan. "Last Wagon" is sluggish at the Fox. However, "Lisbon" looks fair at the Palms. "Lust for Life" looms big at the Krim. "Cry in Night" shapes weak at the Broadway-Capitol. "Seven Wonders of World" continues great in seventh week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Last Wagon" (20th) and "Queen of Babylon" (20th). Slow $18,000. Last week, "Bus Stop" (20th) and "Kiss Before Dying" (20th) (3d wk), $14,700.

Michigan (United Detroit) (4,000; $1-$1.25)—"Vagabond King" (Par). Poor $10,000. Last week, "Ambassador's Daughter" (UA) and "Thunder Over Arizona" (Rep), $13,000.

Palms (UD) (2,961; $1-$1.25)— (Continued on page 18)

Estimates Are Net

Film gross estimates as reported hereyith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Seed' Smash 12G, Prov.; 'Doubt' 4G

Providence, Sept. 25.

"The Bad Seed" is the ace drawing card here this week with smash take at the Majestic. But State's "Ambassador's Daughter" is modest. "Beyond A Reasonable Doubt" at RKO Albee looms mild.

Estimates for This Week

Albee (RKO) (2,200; 50-85)— "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO). Mild $4,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep), $8,500.

Majestic (Fay) (2,200; 50-85)— "Bad Seed" (WB). Smash $12,000. Last week, "Bigger Than Life" (20th) and "Thunder Over Arizona" (20th), $6,000.

State (Loew) (3,200; 50-85)— "Ambassador's Daughter" (UA) and "Frontier Scout" (UA). Fair $8,000. Last week, "High Society" (M-G) (3d wk), $7,500 in 5 days.

Strand (Silverman) (2,200; 50-85)—"Two Years Before Mast" (Par) and "The Virginian" (Par) (reissues). Good $6,500. Last week, "Miami Expose" (Col) and "Storm Over Nile" (Col), $6,000.

'84'-'Gamma' OK $7,500, Balto; 'Strada' Hot 4½G, 'Seed' Snappy 7G, 4th

Baltimore, Sept. 25.

Too many holdovers add up to an unexciting gross pic here this week. New double bill of "Gamma People" and "1984" was okay at the Town. "La Strada" also is a sturdy new entry at the Playhouse. "Bad Seed" had a solid fourth round at the Stanley. "Man With Golden Arm" continues healthy in a fourth stanza at the New. "High Society" is still potent in fifth week at the Hipp.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Bus Stop" (20th) (4th wk). Slim $5,500 after $6,500 for third.

Cinema (Schwaber) (460; 50-$1.25)—"Proud And Beautiful" (Indie) (5th wk). Touching bottom at $1,500 following $2,000 for fourth.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Oklahoma" (Magna) 30th wk). Suffering from school opening but still okay at $5,500 after $6,000 in 29th.

Five West (Schwaber) (460; 50-$1.25)—"Rififi" (UMPO) (8th wk). Ebbing to $2,000 after $2,500 for seventh.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"High Society" (M-G) (5th wk). Still potent at $7,000 after $8,500 in fourth.

Mayfair (Hicks) (980; 35-90)— "Walk Proud Land" (U) (2d wk). Mild $3,500 following $6,500 opener.

New (Fruchtman) (1,600; 50-$1.25) —"Man With Golden Arm" (UA) (4th wk). Holding staunchly at $8,000 after $9,000 in third.

Playhouse (Schwaber) (410; 50-$1.25)—"La Strada" (T-L). Pleasing $4,500. Last week, "The Doctors" (Indie) (2d wk), $2,000.

Stanley (WB) (3,200; 30-$1.25) —"Towards The Unknown" (WB). World preeming with Willlam Holden and local Air Research and Development Command brass attending tonight's (Tues.) showing. In ahead, "Bad Seed" (WB) was brisk $7,000 in fourth round.

Town (Rappaport) (1,400; 50-$1.25) — "Tea And Sympathy" (M-G). Starts tomorrow (Wed.). Last week, "1984" (Col) and "Gamma People" (Col), okay $7,500.

'Wonders' Boff $20,000, Buff.; 'Wagon' Fast 15G

Buffalo, Sept. 25.

Takings are moderate here this stanza except "Seven Wonders of World," which is piling up substantial increases over "Cinerama Holiday" at the Teck. It is socko in fourth week. Best regular-scale pic looks to be "Last Wagon," doing solid trade at the Buffalo. "Autumn Leaves" is rated good at the Lafayette and "Oklahoma" looms okay at Century in sixth week.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)— "Last Wagon" (20th) and "Barefoot Battalion" (20th), steady $15,000. Last week, "Johnny Concho" (UA) and "Hot Cars" (UA), same.

Paramount (Par) (3,000; 50-80)— "First Traveling Saleslady" (RKO) and "Great Day in Morning" (RKO). NSG $9,000. Last week, "Vagabond King" (Par) and "Lease of Life" (IFE), $11,000.

Center (Par) (2,000; 50-80)— "Cry in Night" (WB) and "Amazon Trader" (WB). Okay $11,000. Last week, "Burning Hills" (WB), $11,500.

Lafayette (Basil) (3,000; 50-80)— "Autumn Leaves" (Col) and "He Laughed Last" (Col). Good $10,000. Last week, "Rawhide Years" (U) and "Francis in Haunted House" (U), $9,500.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (4th wk). Sharp $20,000. Last week, $19,000.

Century (Buhawk) (2,000; $1.25-$2) — "Oklahoma" (Magna) (6th wk). Satisfactory $14,000. Last week, $15,000.

'Oklahoma' Lusty $17,000 in Indpls.

Indianapolis, Sept. 25.

Trade is slow at most firstrun situations here this stanza. "Oklahoma" continues doing fancy biz at Keith's in fourth week to lead city again. "Ambassador's Daughter" is getting fairish results at Loew's, but under hopes. "Lisbon" at the Circle looms only fair. "Bus Stop" is winding up 3-week run at Keith's with okay results.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Lisbon" (Rep) and "Thunder Over Arizona" (Rep). Fair $7,000. Last week, "Last Wagon" (20th) and "Murder on Approval" (RKO), $7,500.

Indiana (C-D) (3,200; 60-90) — "Walk Proud Lane" (U). Thin $6,000. Last week, "Bigger Than LLiLife" (20th), about same in 6 days.

Keith's (C-D) (1,300; 70-90) — "Bus Stop" (20th) (3d wk). Oke $5,000, making it about $25,000 for run.

Loew's (Loew) (2,427; 50-80)— "Ambassador's Daughter" (UA) and "Emergency Hospital" (UA). Fairish $8,000. Last week, "Fastest Gun Alive" (M-G) and "Catered Affair" (M-G), $7,500.

Lyric (C-D) (850; $1.25-$2.20)— "Oklahoma" (Magna) (4th wk). Fancy $17,000, or about $65,000 on run to date.

'Moby' Terrif $14,000, Port.; 'Seed' Big 10G

Portland, Ore., Sept. 25.

Biz continues in high gear here despite continued summer weather. Strong product and big campaigns by house managers keep the cash register ringing. "Moby Dick" looms best or new entrants. "Bad Seed" also is big. "Bandido" also looks fine.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Bad Seed" (WB). Big $10,000. Last week, "First Traveling Saleslady" (RKO) and "Magnificent Roughnecks" (AA), $5,900.

Fox (Evergreen) (1,536; $1-$1.50) —"Moby Dick" (WB). Sock $14,000. Last week, "Bus Stop" (20th) and "The Queen of Babylon" (20th) (3d wk), $7,200.

Guild (Indie) (400; $1.25)—"Diabolique" (Indie) (6th wk). Tall $2,500. Last week, $3,600.

Liberty (Hamrick) (1,890; 90-$1.25)—"Bandido" (UA) and "A Kiss Before Dying" (UA). Fine $8,000 in 8 days. Last week, "High Society" (M-G) (5th wk), $7,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Bigger Than Life" (20th) and "The Naked Hills" (AA). Mild $5,000. Last week, "First Texan" (AA) and "Hold Back ight" (AA), $7,800.

Paramount (Port-Par) (3,400; 90-$1.25)—"Beast of Hollow Mountain" (UA) and "Hot Cars" (UA). Slim $7,000. Last week, "Vagabond King" (Par) and "Shadow of Fear" (UA), $6,600.

N.Y. Spotty: 'Lust' Record 25G, 'Attack' Mighty 32G, 'Wagon' Big 16G, 'Seed' 40G, 2nd, 'Peace' 58G, 5th, 'Society' 114G, 7th

Business at Broadway deluxers continues spotty to offish in the current session although there are some bright spots. Rain and cooler weather, unfavorable for outdoor competition, failed to help trade as much as expected although there was the usual sharp pickup Saturday. Bright, warm temperatures on Sunday (23) sloughed wicket activity.

Standout newcomer, despite limited capacity of an arty theatre, is "Lust For Life," which hit a new alltime high of $25,200 opening week at the Plaza. This 525-seat house tried to handle the crowds with five shows opening but went to six shows the second day and added a midnight show Friday night, something unheard of at the theatre. Scale was titled to $1.50-$2. Pic started second week yesterday (Tues.).

Second smash new entry is "Attack," which soared to $32,000 on initial stanza at the Mayfair. Also outstanding is "Last Wagon," with a socko $16,000 opening round at the Globe.

Still terrific in second week is "Bad Seed" with $40,000 at the Astor. Second session of "Vagabond King" is down to mild $22,000 at the Paramount, with "Toward the Unknown" supplanting it tomorrow (Thurs.). "War and Peace" continued big with $58,000 or near in fifth round at the Capitol even though down considerably from the fourth week.

Biggest coin still is going to "High Society" with stageshow at the Music Hall although now in seventh (final) stanza. It looks like an okay $114,000. "Tea and Sympathy" opens tomorrow (Thurs.).

"Bus Stop" with stagebill continues solid with $55,000 or close in fourth frame at the Roxy. It stays on until "Giant" opens Oct. 10. "Seven Wonders of World" held with smash $48,600 in 23d session at the Warner.

"Beyond Reasonable Doubt" fell to mild $9,000 in 6-day second week at the State where "Power and the Prize" opens today (Wed.). "Moby Dick" dipped to a fair $15,600 in 12th round, day-dating the Criterion and Sutton. It is being replaced at the Sutton Monday (1) by "Grand Maneuver." "Back From Eternity" shapes light $10,500 in third week at the Victoria, with "Best Things in Life Are Free" coming in Friday (28).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Bad Seed" (WB) (3d wk). Initial holdover round ended last night (Tues.) was smash $40,000. First was $48,000.

Baronet (Reade) (430; $1.25-$1.80) —"Secrets of Reef" (Indie) (10th wk). Ninth stanza ended Monday (24) was great $5,300. Eighth was $7,300. Stays a few more weeks, with "Snow Was Black" (Cont) due in next.

Capitol (Loew) (4,820; $1-$2.50)— "War and Peace" (Par) (6th wk). Fifth week ended last night (Tues.) was big $58,000 or close. Fourth was $67,000.

Criterion (Moss) (1,700; 75-$2.30) —"Moby Dick" (WB) (13th wk). The 12th session completed last night (Tues.) was okay $10,500 or near. The 11th week was $12,000.

Fine Arts (Davis) (468; 90-$1.80) —"Rififi" (UMPO) (17th wk). The 16th frame comleted last night (Tues.) was big $9,000. The 15th week was $9,400.

Globe (Brandt) (1,500; 70-$1.50) "Last Wagon" (20th). First week winding up tomorrow (Thurs.) looks to hit smash $16,000, including preview coin of Thursday (20); holds. Pic opened on preview basis Thursday (20) after "Satellite in Sky" (WB) was jerked after six days of second week (with $6,000) as management prepared to turn over for legit deal which at least temporarily is off.

Guild (Guild) (450; $1-$1.75)— "Private's Progress" (DCA) (10th wk). Ninth round ended Monday (24) was smash $12,500. The eighth week was $14,500.

Mayfair (Brandt) (1,736; 79-$1.80)—"Attack" (UA) (2d wk). Initial session completed last night (Tues.) with great $32,000 or near. In ahead, "Lisbon" (Rep) (3d wk-8 days), $10,000 including preview of "Attack" on final day (Tues.).

Normandie (Trans-Lux) (592; 95-$1.80)—"Yank Kwei Fei" (BV) (3d wk). First holdover stanza finished Sunday (23) was fair $4,500. Opening week was $10,000. "1984" (Col) opens next Saturday.

Palace (RKO) (1,700; 50-$1.60)— "The Killers" (U) (reissue) and vaude (2d wk). Holding only three days to prep for opening of Judy Garland and her all-vaude show today (Wed.) on two-a-day policy. Hit big $9,000 in every abbreviated second session. First full week was $22,000, really terrific for an oldie.

Paramount (ABC-Par) (3,665; $1-$2)—"Vagabond King" (Par) (2d-final wk). Current 8-day week looks like mild $22,000. First week was $30,000. "Toward The Unknown" (WB) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80)—"Silent World" (Col). Opened Monday (24). In ahead, "Papa, Mama, Maid" (Indie) (4th wk-6 days), was nice $5,000 after $5,200 in third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"High Society" (M-G) with stageshow (7th-final wk). Current session ending today (Wed.) looks to hit okay $114,000. Sixth was $124,000. "Tea and Sympathy" (M-G) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.25-$3)— "Oklahoma" (Magna) (50th wk). Present stanza ending today (Wed.) looks to hold at $19,000 or close. The 49th week was $20,000. "Around World in 80 Days" (UA) is due to open Oct. 17.

Plaza (Brecher) (525; $1.50-$2)— "Lust For Life" (M-G) (2d wk). Initial round ended Monday (24) night soared to mighty $25,200, not including any coin from preem Monday (17) night. New all-time high here, topping old record held by "Prisoner" (Col).

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Bus Stop" (20th) with stageshow (4th wk). This round winding up tomorrow (Thurs.) looks like solid $55,000 or near. Third week was $65,000. Stays on, with "Giant" (WB) due in Oct. 10.

State (Loew) (3,450; 78-$1.75)— "Power and the Prize" (M-G). Opens today (Wed.). In ahead, "Beyond Reasonable Doubt" (RKO) (2d wk-6 days), mild $9,000 or less. First full week was $13,500, below hopes.

Sutton (R&B) (561; $1-$2) — "Moby Dick" (WB) (13th-final wk). Dipped to fair $5,100 in 12th round ended last night (Tues.). The 11th week was $7,000. "Grand Maneuver" (UMPO) opens Monday (1).

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (11th wk). The 10th frame ended Sunday (23) held at sock $12,800. The ninth week was $13,500.

Victoria (City Inv.) (1,060; 50-$2) —"Back From Eternity" (RKO) 3d-final wk). This session finishing tomorrow (Thurs.) looks like small $10,500. Second week was $16,000. "Best Things in Life Are Free" (20th) opens Friday (28).

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (24th wk). The 23d stanza ended Saturday (22) was great $48,600 and ahead of previous week. The 22d week was $46,700.

'Bandido' Modest $8,500, Pitt; 'Lust' Record 5G, 'Seed' Stout 10G, 4th

Pittsburgh, Sept. 25.

Not very much action downtown, with "Bandido" at Penn the only new picture current, and doing only so-so. Out in Squirrel Hill district, however, Guild, smallarter, has a block-buster in "Lust for Life" and heading for a new house record. Among the run pix, "Bad Seed" in fourth at Stanley and "Bus Stop" in fifth at Harris both are finishing well.

Estimates for This Week

Fulton (Shea) (1,700; 65-99)— "Last Wagon" (20th) (2d wk). Should do good $6,000 or a little better on the windup after $8,500 in first.

Guild (Green) (500; 85-99)— "Lust for Life" (M-G). Raves and smash business. Shooting for $5,000 and likely new house record. Last week, "The Killing" (UA) (5th wk), $2,250 and could have remained on except for locked booking on "Lust."

Harris (Harris) (2,165; 65-$1.25) —"Bus Stop" (20th) (4th wk). Winding up satisfactorily at $6,500 on heels of $8,500 last week.

Nixon (Rubin) (1,700; $1.25-$2.40)—"Oklahoma" (Magna) (15th (Continued on page 18)

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Screenplay by ROBERT BUCKNER

Flaud Finds French Pix Biz Strong But Seeks Wider Distrib in U. S.

Paris, Sept. 18.

A clean bill of health has been given the present status of the French film by Jacques Flaud, head of the Centre National De La Cinematographie. His message comes at a time when film factions in industry and government are trying to have the CNC cut down to practically a special cabinet post under the Ministry of Commerce and Industry with most of its powers to be handed back to private interests. Flaud's analysis gives a burgeoning status to all aspects of the French film industry. The French pix are helped via the aid meted out to them from Film Aid Law coffers which came to about $8,400,000. Paying for this in part is the U. S. whose films now stand at a take of 31% from its previous 44% of gross yearly receipts.

One of the keynotes, according to Flaud, is "reciprocity" in foreign trade, with French screens being opened more to foreign product. Rather than detract from French screen time, he finds that the new, exotic and different films have added new pix interest for the public which ultimately pays off in patronage in general and for the Gallic pic in particular.

In his analysis of exploitation, Flaud maintains that though the first quarter of 1956 showed a patronage falloff due to bad weather, etc., the gross equalled was the same as last year because of a rise in admission scale. Remainder of the year looks to increase in income and make this one of the top financial years since the war.

Still Plenty of Cheapies

In actual film production, he states that about half remain in the average cost category of about $300,000; most of the remainder hit the medium costs ranging from $300,000 to $600,000 and about six or seven hit the high category of $900,000 to $1,000,000. The cost of all French films and coproductions has gone up mainly due to a rise in production costs, in salary hikes, etc., plus more use of color and big screen processes. Over 32 films were made in color in the first part of this year while in 1955 the full production only had 35 tinters.

The French overall take on grosses in its own market has gone up from 49% in 1949 to 52% in this year. Other countries have also got more revenue as reciprocity has increased. Paying for this has been U. S. pix which went from 44% in 1949 down to 31% this year. Flaud noted that the U. S. market for French pix has gone from a slight $150,000 in 1954 to $198,000 in film revenue for three months this year. That is why the French are insisting on greater "depth" distribution in the U. S., with Flaud meeting with U.S. indies to set up a regional outfit to give the needed rise in Gallic film distrib in America.

Plan American Indie Distrib

Flaud met with Richard Davis, Jean Goldwurm and Ilya Lopert in Venice and carries on here this week to set up the nucleus of a U. S. company, with Gallic support, to handle all French film distrib in the U.S. except New York city. This is still in the talk stage.

Flaud cautioned that though French cinema seems to be balanced and in good health it is so due to the artificial transfusion of the Film Aid Law whose coffers are filled by taxes on films and tickets. There are too many pix which do not pay their way and which are kept afloat by the big grossers. And there are still too many producers.

AgaScope Used For Track Meet Newsreels

Helsinki, Sept. 18.

With the track and field meet between Finland and Sweden being the top athletic event in this area, the Finnish Suomen Filmiteollisuus Co. decided to test black and white AgaScope photography through a newsreel coverage of the event.

Setting a speed record for Scandinavia, the Finns had their newsreel ready in two languages the day after the event, and flew Swedish prints over to Stockholm for the first show at noon.

Mex Actors Union Readies Italo Co-op

Mexico City, Sept. 18.

Now that the first coproduction, "The Garden of Death," under the recent Franco-Mexican pic pact, is being wrapped up, the first coproduction with Italy is being readied. Interiors on "Death" are being done in France and exteriors in this country.

Mexican work on new pic is in charge of the Alianza Cinematografica, co-op of producers, players, writers and technical-manual workers. The deal was cemented in Rome by Victor Junco, an Alianza topper and interior sec of the National Actors Union (ANDA). Film is expected to start here early in 1957. Mexicans and Italians will handle it on a 50-50 basis.

Cinema Admission Price Row in Arg. Heads For Peace; Distribs Helping

Buenos Aires, Sept. 18.

Motion Picture Producers Export Assn. rep, Robert Corkery, arrived here for confabs this week with American distributors. End result of these is that the distributors notified exhibitors (and the Ministry of Commerce) that they are ready to continue supplying dimensional material, at the ministry's low admission price of 6½ pesos (about 21c) but without releasing any new material. Only such dimensional product as had already been placed in release when Commerce Minister Rodolfo Martinez issued his price-slashing decree Aug. 6 will continue to go to exhibs.

Senor Martinez had promised exhibitors if they demonstrated goodwill by resuming the showing of dimensional product at his low price, he would be prepared to reconsider. Appointment of a committee to delve into costs is now expected, to determine if the 21c is too low a maximum price, as claimed by both exhibs and distribs.

Good use has been made of the interval by European distribs, who have cashed in with flat-screen product which might not otherwise have made the grade.

American flat-screen product also has benefitted. "Summertime" (UA), which ran four weeks at the Gran Rex, has moved over to the Ambassador making room for the first post-revolution Argentine pic, "Despues del Silencio" (AAA). "Lina Cavalieri" (Intermun) also held four weeks at the Opera, and has now been replaced by "Nana" (Difa) which the Lococo Circuit bought from the French distributor.

"Si Versailles Metait Conte" (Difa), "Rasputin" (WB), "Invitation to the Dance" (M-G) and "Due Soldi di Speranza" (Difa) are included in the product which has been making profit out of the price squabble.

MEX UNION'S FUND FOR FILM PROD. $4,000,000

Mexico City, Sept. 18.

Ample coin, at least $4,000,000, will guarantee the production of enough pix next year to assure film laborites sufficient employment during 1957, according to Felipe Palomino, secretary-general of the technical-manual workers local of the Picture Production Workers Union (STPC) and member of the fiscal committee of the Alianza Cinematografica, which STPC recently organized to make films. The coin, he explained, will be handled by Alianza which plans to make a minimum of 35 pix during 1957.

"There will be no limitation in production in 1957 as there will very likely be this year," Palomino said, "because there will be adequate financing next year. We are well prepared to produce our own pictures. The fewer pictures made is harmful to the interests of the film industry's workers."

Star Building Setup For Brit. M-G, Ealing

London, Sept. 18.

A star building organization, comprised of a pool of contract artists, is to be started next month by Ealing Films and MGM-British Studios. Dennis van Thal, former talent adviser to the late Sir Alexander Korda, will take charge of the new operation.

Under his former distribution deal with the Rank Organization, Sir Michael Balcon, the Ealing production topper, agreed not to maintain a separate group of contract stars, but to draw on the Rank list.

Aussie Newsreels Crash TV Field

Sydney, Sept. 18.

Aussie newsreel units have crashed the tv scene on a major scale here, with eyes likewise on the overseas' markets on two deals recently set in opposing camps. Cinesound, under the direction of Ken G. Hall, has signatured with the Packer TCN commercial group to do a daily reel tele coverage of homebrew news. Hall will have a picked batch of cameramen on tap to highlight current events for quick playdates. Cinesound is part of the Greater Union Theatres' setup.

Movietone News, headed by American Harry Lawrenson, has swung over to the Sydney Morning Herald group ATN, and the non-commercial Australian Broadcasting Commission, plus GTV, Melbourne, with a daily telecast. Both reels will hit the key night span on around nine minutes playing time.

The Movietone deal was signatured by Sid Albright, 20th-Fox boss here, with Cinesound deal okayed by Norman B. Rydge, GUT board chairman.

Understood both reels, long popular here in their respective screen coverage, will telecast the Olympic Games next November on a greenlight given by the Olympic Committee.

Cuban, Mex Technicians Hassle Seen Threat To Mexican Films in Cuba

Mexico City, Sept. 18.

Relations between the Cuban and Mexican film industries were at a new low this week with the announcement that the Federation of Cuban Motion Picture Workers had decided to void their mutual assistance pact with the local technicians union (STMPC). Basic reason for the decision to break off friendly relations between the two workers' groups is the recently enacted Mexican union regulation requiring all local producers to carry a four-man camera crew and sound engineer when working outside the country.

Cuban workers' group authorities are said to have agreed to the employment of the required Mex cameraman, with no other crew members to accompany him, stating that they see no reason to allow their membership to lose work because of an uncontrolled influx of technicians from the mainland. Mexican Producers' Assn. here attempted to enter the breach with a suggestion that a specific number of additional pix per year be alloted for Cuban filming, thus giving the island industry workers further incentive to accept the Mex union restrictions.

Cuban group, however, has refused to accept any mediation at this time and has stated that it sees no reason to change its demands since no efforts are being made here to remove obstacles set up by Mex authorities for Cuban producers and/or technicians wishing to work in Mexico.

Major fear here is that local distributors may lose their highly profitable Cuban market because of the row, and that the Mex technicians may have chewed off plenty more than they can handle. Juan Bandera, head of Peliculas Mexicanas, semi-official government distrib outfits, made it clear in a carefully worded public statement that he considered Cuba a vital market for locally-produced films and that he felt some method of interchange must be arranged in order to stave off a possible boycott of all Mex-made product in the sister country.

West End Perks; 'King' Mighty 14G, 'Oklahoma' Sock $18,000, 2d; 'Bhowani' Brisk 15G, 'Cadillac' 8½G, Both 3d

London, Sept. 18.

Launching of the first two major Hollywood filmusicals of the season has given West End firstruns their best week in some time.

First in the field was "Oklahoma" which hit a mighty $19,200 in its opening frame at the Odeon, Leicester Square. It is great $18,000 in second. At the Carlton, "King and I" was set for a resounding first week of around $14,000, making it the biggest grosser since 20th-Fox began its tenancy of the house as a C'Scope showcase.

Apart from the musicals, hefty grosses are being recorded in many other situations. "Bhowani Junction" looks smash $15,000 in its third Empire week while "Solid Gold Cadillac" shapes to get a trim $8,500 in third round at the Odeon, Marble Arch.

Estimates for Last Week

Astoria (Rank) (1,650; 42-70) — "Back From Eternity" (RKO) and "High Terrace" (RKO) (2d wk). Sturdy $5,000 or near. First was $6,600.

Carlton (20th) (1,128; 70-$1.70)— "King and I" (20th). Great $14,000.

Casino (Indie) (1,377; 70-$2.15)— "Cinerama Holiday" (Robin) (30th wk). Smash $19,500, great for length of run.

Empire (M-G) (3,099; 55-$1.70)— "Bhowani Junction" (M-G) (3d wk). Likely sock $15,000 or more, after $18,300 for second round. "Guys and Dolls" (M-G) preems Sept. 19.

Gaumont (CMA) (1,500; 50-$1.70) —"Green Man" (BL). Steady $7,000 or more. Stays for usual three week run.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"It's Wonderful World" (Renown) (3d wk). Final round set for average $5,000 or near. "Run For Sun" (UA) follows Sept. 20.

London Pavilion (UA) (1,217; 50-$1.70)—"Gold Rush" (UA) (reissue) (7th wk). Fine $5,000, same as previous week. "X—the Unknown" (Exclusive) bows Sept. 21.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Oklahoma" (RKO) (2d wk). Heading for sock $18,000 after $19,200 opening round.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Solid Gold Cadillac" (Col) (3d wk). Trim $8,500 this frame after $10,700 in previous week. "Hill in Korea" (BL) opens Sept. 20.

Plaza (Par) (1,902; 70-$1.70) — "Proud and Profane" (Par) (2d wk). Average $7,000 or near. Stays another round, with "Silken Affair" (RKO) following.

Rialto (20th) (592; 50-$1.30) — "Sailor Beware" (BL) (2d wk). Fair $3,000 or near same as opening week. "Bigger Than Life" (20th) opens Sept. 20.

Ritz (M-G) (432; 50-$1.30)—"Invitation to Dance" (M-G) and "Magic Lamp" (M-G) (2d wk). Steady $3,000 after $3,700 opening stanza.

Studio One (APT) (600; 30-$1.20) —"Great Locomotive Chase" (Disney) and "Men Vs. Arctic" (Disney) (5th wk). Neat $2,900.

Warner (WB) (1,785; 50-$1.70)— "Satellite in Sky" (WB). Average $7,000 or near.

Arnold Sets Acts For 2 New Scot Revues

Glasgow, Sept. 18.

Tom Arnold has set the leading acts for two comedy revues at the Empire here and in Edinburgh. "We're Joking," twice-nightly show, opening here Dec. 11, will star Duncan Macrae, Chic Murray & Maidie, Jack Anthony, Robert Wilson, Alex Don, Will Starr, Clarkson & Lesiie, Dick & Dot Remy, and the Belles & Beaux.

"Meet Me at the Empire," opening Dec. 24 at the Empire, Edinburgh, will star Denny Willis and his father, vet comedian Dave Willis. Tommy Morgan, another vet Scot comic, is likely to go into this revue. Jimmy Neil, now touring Canada, is also set. The Glasgow stint is for eight weeks, after which the two productions may interchange.

Korea Adopts New Plan For Passing on Foreign Pix; Boosts Film Quota

Seoul, Sept. 18.

Long a center of controversy, the "recommendation system" of importing foreign pix into the Republic of Korea has been abolished by the ROK government. Simultaneously, the number of foreign films which will be permitted entry during the first half of 1957 has been upped from 40 to 52.

The system as enforced to date required all importers to receive government "recommendation" for a picture prior to its importation. Such approval was based only on comments and reviews from abroad. When the time came for actual release it was often found that the pictures required major censorship cuts—and sometimes a complete ban.

Under the new regulations, a clear-cut censorship policy will be applied to all domestic and foreign products exhibited in Korea. All applications will be handled by the Korea Motion Picture Distributors Assn. Domestic films will be given censorship priority. Once a foreign film receives a censorship certificate, it will be effective for a two-year period.

Finns' 1st Anamorphic Color Pic Opens Nov. 2

Helsinki, Sept. 18.

With the date for the world preem of the first Finnish anamorphic color pic "Love Along a River" set for Nov. 2, considerable interest has been aroused in the whole Scandinavian picture industry. Last week the company, Suomen Filmiteollisuus, showed a selection of rushes in the new AgaScope process for visiting British newspapermen. They were genuinely surprised, some comparing the pictures with C'Scope '55 in clarity and color smoothness. AgaScope is regarded as a Swedish process.

The men behind the topflight photography are Osmo Harkimo, of "Unknown Soldier" fame, and Kauno Laine. The story is based on a novel by noted Finnish author Juhani Aho and directed by T. J. Sarkka. Pic has been shot simultaneously in the Finnish and Swedish languages, with the Swedish opening to follow shortly after the one here.

Another British Pic To Star Tyrone Power

London, Sept. 18.

A second Copa production, also starring Tyrone Power, is to be put to work as soon as a starting date can be determined. Ted Richmond said the encouraging support they had received from their crew had confirmed them in their original intention of making more British films.

Power is due to appear later in the year in a West End presentation of "The Devil's Disciple" and his filming commitments will depend on the length of the run. The subject has yet to be decided.

NEW ANICA-BRITISH PACT OKAYED IN ROME

Rome, Sept. 25.

The new ANICA-BFPA agreement was signed here in Rome last week. Pact, which ties the British and Italian Film Producers' associations in a new twin deal, calls for reciprocal facilitations in exchange of films, as well as encouragement of such co-production arrangements as are compatible with current legislature in each country.

BFPA toppers John Davis and Sir Henry French, as well as producer Anthony Havelock-Allan, were present at the signing for Britain. Italy was repped by ANICA head Eitel Monaco, production head Goffredo Lombardo, and general secretary Achille Valignani. The new pact becomes effective when ratified by the respective countries.

FOR THE BEST DATES IN AMERICA

"THE OPPOSITE SEX"

"Strong B. O. Biz. High Powered"—*Variety*
"A Winner"—*M. P. Herald*
"Cinch For Strong Returns"—*Boxoffice*
"Strong Boxoffice Contender"—*Film Daily*
"Will Flock To See It In Droves"—*M. P. Daily*
"Tip On Bidding: Go the Limit!"—*The Exhibitor*
"Boxoffice Bonanza"—*Hollywood Reporter*
"Strong Boxoffice Potential"—*Daily (Coast) Variety*

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THEATREMEN IN THOUGHT RUT

People-And Their Ideas-At TOA

[BEHIND-SCENES CHATTER]

By HY HOLLINGER

Commissioner James O'Brien, representing **Mayor Robert F. Wagner** in greeting the Theatre Owners of America delegates at the N.Y. Coliseum, apparently was confused by "theatre-owners." He spoke of New York City's 200 years of tradition in the theatre, giving the impression that he thought TOA was connected with the legit theatre.

Veteran exhibitor **Samuel Rinzler,** head of Brooklyn's Randforce Circuit, turned out to be the wit of the convention. Asked by an acquaintance what his two sons did, Rinzler replied: "One is a doctor. And the other would be a genius if it weren't for television" . . . Rinzler said he had no difficulty understanding the French of Adolph Trichet, head of France's exhibitor association. "It was the distributor's English that I can't understand" . . . Some more Rinzler bon mots: "If I had the money I spent on conventions, I wouldn't need my theatres today" . . . "Five years ago I had 50 theatres. Now I have 28. If there's anybody here who wants 28 theatres, I'll sign the lease over right now." . . .

Coolness between the distribution and exhibition branches of the industry was readily apparent. Conclave was marked by the absence of reps of the major film companies and not a single distrib exec was billed as a speaker. **Mike Simons,** head of Metro's customers' relations department, and **David A. Lipton** and **Charles Simonelli,** Universal pub-ed executives, were the only film company officials seen wandering about. There was no film company representation in the displays and not even one 24-sheet or poster plugging upcoming pictures could be seen. The French Film Office, representing French filmmakers, was the only production unit represented with an exhibit. . . .

There were no denunciations of individual film companies at the open meetings, but there were plenty of comments in the committee sessions. Metro was rapped for its 50% and no review policy on "High Society," with the indication that many TOA affiliated theatres are bypassing the pictures as have Allied States Assn. members. Situation relative to "Society" is so acute that there was a report that **Robert J. O'Donnell,** head of the Interstate Circuit of Texas, would make a personal appeal to Loew's prexy **Arthur M. Loew.** . . .

The word "boycott" was frequently used in committee, but TOA general counsel **Herman M. Levy** warned that it would be illegal. However, there was indication that many TOA members were "boycotting" product of certain companies on a territorial basis. "Society" is the main target now, with many exhibs taking the floor to say they had skipped the picture. Some delegates asked for a "get tough" policy against M-G because "if Metro can get away with it, other companies will adopt similar policies." . . .

Jack Harris, chief booker of Walter Reade Theatres, said that pictures in number are not enough and that what was needed was more quality pictures. He described the films now in circulation as "A minus" films that mean nothing at the boxoffice. He said he might be considered a heretic but he could not see the value of buying "cheap films." "The only pictures making money," he said, "are the ones that are bought at high rentals. There's more money left after paying the high rentals—than buying a lot of cheap films." The so-called "B" houses, according to Harris, are no better off no matter what films they play. . . .

TOA members reported that the asking price on "Giant" (WB) and "War and Peace" (Par) is 60% . . . TOA warned that the distributors, as they did previously, might attempt by "direct or indirect" means to confiscate the benefit of the recent admissions tax relief via higher film rentals. Noting that Congress specifically earmarked the relief for theatres, TOA said it would be on the alert and feels free to carry any such grievances to the proper Federal agencies . . . Commenting on appeals to the Government, **Sam Rinzler** cracked: "The Government should give exhibitors a subsidy like the farmers or pass a law requiring every citizen to go to the movies twice a week." . . .

TOA will appoint a committee to visit each individual sales manager to discuss the problems of the small theatreowner. Woes of the small ops include extended playing time, unreasonable film rentals, national sales policies, "unrealistic" National Screen rentals, elimination of review deals on pictures, the product shortage, and the loss of momentum due to the inability to agree on terms. Latter, it was said, destroys the orderly flow of product . . . TOA weighing the possibility of acting as a clearing house to obtain guaranteed playdates for members who wish to enter production. Plan is similar to the Makelin plan which failed . . . **Norris Hadaway,** head of the pub-ed forum, said theatres required self-reliance in exploitation efforts rather than depending on film companies . . . Having succeeded in obtaining a reduction in liability rates via the reclassification of drive-in employees from parking attendants to regular theatre status, TOA is now seeking reduction in other fields of insurance, particularly fire insurance . . . TOA is also seeking revaluation of real estate assessments and has named a committee to make a study of the situation . . . Exhibitors were warned to keep a careful check on social security payments especially on jobs where unions demanded extra help . . . **Bert Lewis,** head of the Prudential Stamp Co., firm supervising the stamp experiment in Fresno, Calif., told the convention that National Screen Service might be used as the redemption headquarters for the stamps turned in at theatres by patrons . . . Allied "spies" spotted at the convention included Allied prexy **Rube Shor, Wilbur Snaper, Leo T. Jones,** and **Robert Wile.** Shor warned not to read any significance into his visit; that his only purpose in attending was to line up equipment and concession manufacturers for Allied's convention in Dallas in November. . . .

TOA claimed a registration of 1,000, described as the largest in its history. However, an official said unofficially it was probably less than 500 . . . **Richard F. Walsh,** president of the International Alliance of Theatrical Stage Employees, personally manned the IA booth for several hours. The IA issued a special bulletin in connection with the TOA meet. The union noted that it would help fight taxes and that it is joining in urging the Dept. of Justice to review the divorcement act . . . Next year's TOA convention will be held at the new Americana Hotel in Miami in October.

TESMA reelected **Clarence Ashcraft** and **M. H. Stevens** to serve for another three years on the board of directors. Also named to the board were **Arthur J. Hatch** and **Martin N. Wolf. Lee Jones** continues as president, **Tom LaVezzi** as veepee. and **Merlin Lewis** as executive secretary . . . Wives and children of delegates had a field day in picking up candy samples at the concession displays.

Foreign delegates who addressed the convention included **Adolph Trichet** of the Federation Nationale des Cinema Francais; **Maj. Daniel Angel,** head of the British Producers' Assn.; **Edward J. Hinge,** official rep of the Cinematograph Exhibitors Assn. of England, and **Roberto C. Cevantes** of the Mexican Motion Picture Chamber of Commerce . . . Talking about the reluctance of American exhibs to book British pictures because of the accent, Britain's **Maj. Daniel Angel** said: "I understand **Julie Andrews'** accent in 'My Fair Lady' is so cockney that I wouldn't be able to understand it. It doesn't seem to bother American theatregoers." Urging the exhibs to give British pix a chance, Angel said that it doesn't matter if the audience "misses a word here and there."

Arthur Mayer, discussing foreign films, said that the 30 years of progress in introducing foreign pix had been "painful," but that the recent efforts of TOA represented a "step in the right direction although there is still a long way to go" . . . **Nathan Golden,** head of the Dept. of Commerce's motion picture division, commended TOA for conducting its recent foreign film fare and said that he hoped it would become part of all future TOA conventions.

STARR SEES 'EM CLOUDING ISSUE

There is no such thing any more as a single "film industry" in the collective sense of the word, says Alfred Starr, Southern exhib and long a respected voice in the Theatre Owners of America leadership.

"Ours is the motion picture theatre industry," Starr maintained in N.Y. last week. "The sooner exhibitors rid themselves of their notions about complete dependence on other branches of the industry the better. The theatres keep imagining themselves at the mercy of production. It's a wrong concept and a harmful one under present conditions."

Starr said he was convinced that the theatres had to go into production to supply their own needs and also had to conduct their own public relations program. "The sooner we fully understand just how much we are on our own, the better," he held.

Belief that, by the law of statistics, volume production would create a proportionately larger number of good pictures was expressed by Starr. "There are great pressures on the producers," he said. "The stockholders, the banks and everyone else are after them to cut down. I am completely convinced that there is a contrived shortage of the market. And now it is coming home to roost. If there is an atmosphere of desperation around today I think it prevails more among production than exhibition."

Tv No Enemy

Industry didn't generally grasp the "profound sociological changes" that have affected business in the South, said Starr, who operates a chain of Negro houses. The quandary of the theatres created by the general movement into the suburbs was actually only a minor manifestation of the overall change, he held.

"What is destroying us is not television but the consumer debt. That is the real competitor," Starr held. "People are over their ears in debt. They no longer know the meaning of the word 'thrift.' They have a few dollars, and they'll spend them right away on paying down for kitchen equipment or what have you. It's worrying the higherups in Washington. The Administration would never have instituted a tighter money policy, and even risk losing an election on account of it, if it weren't convinced of the seriousness of the situation."

Asked his opinion of the proposed admissions-on-credit plan being surveyed in Indianapolis, Starr called it "just Alice in Wonderland stuff. It isn't practical any way you look at it."

Starr said he was highly optimistic for those theatre operators "who haven't yet been fossilized to the extent that they can't adjust any more. Those who have the sense to ride with the tide, to institute changes that conform with new conditions, they'll survive and prosper," he predicted. "Operating a theatre, like anything else, is partly a matter of understanding and adjusting to what is happening around you. Roll with the punches, and it's likely to be a winning game."

De Mille Due in N.Y.

Cecil B. De Mille is due in New York over the upcoming weekend to begin a series of key city appearances in connection with the sale of "The Ten Commandments," Paramount release.

"Commandments" is to be shown to invited audiences in Gotham at the Criterion Theatre next Monday and Tuesday (1-2).

Committee Named to Study Allied Charges Against COMPO and Coyne

Executive committee and board of the Council of Motion Picture Organizations at a New York meeting yesterday (Tues.) set the course for the industry organization for another year.

Pursuit of elimination of the remaining Federal tax on admissions was voted: Robert W. Coyne and Samuel Pinanski were renamed to the governing board and left open to a future decision was the representative on the board of the Motion Picture Assn. of America; the Audience Awards poll was endorsed, and taken under consideration was a proposal by Loew's Theatres president Joseph R. Vogel for the inclusion of new categories to be covered, such as photography, music, costumes, etc.

Coyne was authorized to negotiate a new deal for market research with Sindlinger & Co.; Pinanski's previously - announced ideas on making the industry more attractive to financial investors was placed in the hands of a committee which comprises, along with Pinanski, representatives of the Metropolitan Motion Picture Theatres Assn., Independent Theatre Owners Assn. and the MPAA.

Knotty problem facing COMPO was left unresolved, this being the outfit's position regarding the continued absence of Allied States from the fold At Coyne's suggestion, a committee was delegated to study Allied's charges of COMPO mismanagement under Coyne and to explore means of patching up differences with the aloof exhibitor association.

Pinanski presided at the session, which was attended by 51 film industry execs.

KALMINE CHECKS SITES

Scouts Germany For Future Cinerama Installations

Harry Kalmine, v.p. and general manager of Stanley Warner, sails for Europe Oct. 3 to inspect the Cinerama installations abroad.

Since SW is now free to open foreign installations on its own, the option of its licensee, Robin International, having expired, Kalmine will examine theatre sites in Germany, particularly in West Berlin and Dusseldorf.

He'll also visit the Cinerama theatres in London, Paris, Rome and Milan, which continue to operate under Robin's jurisdiction.

Hazard Reeves Details Status Of Cinerama Inc.

Cinerama Inc., the equipment and manufacturing company, racked up a net income of $90,529 for the year ending Dec. 31, 1955, as compared to $2.888 for the previous year. Royalties accruing to the company from Stanley Warner and its foreign licensee, Robin International Corp. totalled $573,621 as compared with $462,904 for the previous financial year. Depreciation charged against 1955 and 1954 earnings totalled $387,961 and $322,859 respectively.

In a report to stockholders, prexy Hazard E. Reeves disclosed that the company had delayed calling its annual meeting pending the settlement of an arbitration proceeding with Stanley Warner. Cinerama Inc. contends that "Seven Wonders of the World" was not delivered on time. If the arbitrators side with Cinerama Inc., the theatre chain's exclusive license would become non-exclusive. Arbitration was suspended several months ago in an effort to arrive at a negotiated settlement but, according to Reeves, "it now appears negotiations will be unavailing and the arbitration will be resumed."

Reeves also indicated that leases for theatre exhibition equipment begin to expire in 1957. Nine of such leases expire during 1957 and six expire during 1958.

With 26 Cinerama theatres operating in the U.S. and abroad, Reeves revealed that "This Is "Cinerama," the initial picture in the medium, grossed $26,000,000 and is still being shown in six cities. "Cinerama Holiday," now playing in eight situations, has grossed over $16,000,000 so far, and "Seven Wonders of the World," which opened in N. Y. in April, has grossed over $2,500,000 so far and is currently being shown in 10 cities.

Reeves stressed that in the opinion of the management the production of more pictures will add to the success of the company. It has allocated $150,000 for a production of its own picture—"The Eighth Day," dealing with the peacetime uses of atomic energy. A total of $98,387 has been spent in research, story development, and script, and some photography has been done. Negotiations are currently taking place for full financing of the venture. Despite its differences with Stanley Warner, Cinerama Inc. is attempting to negotiate a film rental formula with the theatre chain for the picture.

Early Chill Folds Minn. Drive-Ins

Minneapolis, Sept. 25.

As a result of the abnormally early arrival of cold weather and the consequent dwindling grosses, more than 50% of this territory's drivein theatres have shuttered during the past few weeks. For most of the ozoners it's the earliest shuttering ever.

The outdoor theatres, generally, have had one of their poorest as well as shortest seasons, due principally no doubt to the unusual amount of rain and cold, especially during week-ends when they do bulk of their business.

Ordinarily, most of this territory's outdoor theatres open in early or mid-April and close in mid-October or later. But there was unfavorable weather last spring, too, so that openings for the most part were postponed until May.

Tornadoes and near such storms also have been much in evidence, helping to contribute to the ozoners' weather misery. Warm, pleasant nights have been mostly conspicuous by their absence.

Briefs From the Lots

Hollywood, Sept. 25.

Henry Fonda and **Anthony Perkins** will play top roles in Perlberg-Seaton's "The Tin Star" . . . **Dorothy Arnold** snagged a part in Bryna's "Lizzie," starring **Eleanor Parker** . . . **Kipp Hamilton** assigned to "Do Re Mi" by 20th-Fox . . . Columbia cast **Lee J. Cobb** for a top spot in "Garment Center" . . . **George Axelrod** will script **James Thurber's** "The Catbird Seat" for Hecht-Lancaster . . . **Darryl F. Zanuck** signed **Basil Sydney** for his "Island in the Sun" . . . **Leo Tover's** lenser pact renewed by 20th-Fox . . . Jerry Wald Productions signed **Christopher Isherwood** to script "Jean Christophe" . . . Metro inked **Jack Baker** to handle choreography on two pictures: "10,000 Bedrooms" and "Protection for a Tough Racket" . . . **Jean G. Harvey** added to the cast of "Rhythm and Blues" at Columbia . . . **Betty Lou Keim** and **Judy Busch** drew term player contracts at 20th-Fox.

"THE MOUNTAIN" LOOMS AS TOWERING GROSSER . . . WITH "WANT-TO-SEE" ADS SCIENTIFICALLY DETERMINED BY NATIONAL SURVEY...

...Two thousand boxoffice patrons of all ages—in 48 states—collaborated with Paramount in this excitement-selling campaign.

They gave their enthusiastic appraisal to interviewers from Sindlinger & Company, motion picture analysts. "You can't see that ad without wanting to see the movie!" "Thrilling—puts me right into the action!" "Has gripping appeal!" These are typical comments that told us we've not only got a great picture but a persuasive campaign to bring men, women and children to ticket-windows in record numbers.

'WHY DOES JOB GO BEGGING?'

Film Reviews

Continued from page 6

The Best Things in Life Are Free

many of the setups are grand. Norman Brooks as Al Jolson offers a nice impersonation and the scene when the three friends watch him do "Sonny Boy" on the (black & white) screen is a howl. Also sure to bring a hearty laugh is the line handed to Borgnine: "What are we supposed to do? Sit around here on our ASCAP!"

Borgnine is obviously at home in playing the rough-at-the-edges Brown. It's a part that needs an actor to convey the warmth underneath, and Borgnine finds just the right notes. His scene with Vye, a satire on the gangster of the '20s, is a gem.

Dailey has a tendency to go through life smiling, but is here perfecely cast. MacRae, as the late Buddy DeSylva, isn't overly convincing in his easy-going manner, but he knows how to put over a song and in this picture that's what counts.

"Best Things" draws on the top-rate material of another era and comes up with a tuneful revue that's dressed up for current tastes. It may not do justice to its people as people, but it's certainly sock tribute to their genius and ingenuity. At the wickets, that's what is going to count.

Hift.

Cha-Cha-Cha Boom
(Musical)

Lively cha-cha-cha beat by Perez Prado and other mambo specialists. Music-with-a-little plot.

Hollywood, Sept. 21.

Columbia release of Sam Katzman (Clover) production. Stars Perez Prado and orch. Mary Kaye Trio. Helen Grayco. Luis Arcaraz and orch. Manny Lopez and orch; features Steve Dunne, Alix Talton, Jose Gonzales Gonzales, Sylvia Lewis, Dante De Paulo, Charles Evans, Howard Wright. Directed by Fred F. Sears. Written by James B. Gordon; camera, Benjamin H. Kline; editor, Jerome Thoms; music supervision, Fred Karger; dances created and staged by Earl Barton. Previewed Sept. 13, '56. Running time, 78 MINS.

Perez Prado	Himself
Mary Kaye Trio	Themselves
Helen Grayco	Herself
Luis Arcaraz	Himself
Manny Lopez	Himself
Bill Haven	Steve Dunne
Debbie Farmer	Alix Talton
Pablo	Jose Gonzales Gonzales
Nita Munay	Sylvia Lewis
Elvarez	Dante De Paulo
George Evans	Charles Evans
Teasdale	Howard Wright

The music of Perez Prado, mambo specialist, and other Latin American orchs, plus the singing of the Mary Kaye Trio and Helen Grayco, should assure okay audience reception for this rhythmic Sam Katzman production. Film has been given good mounting and should be a contender for both juve appeal and the broader musical market.

Katzman showcases the 16 numbers against a suitable story background which unfolds at a fast pace under Fred F. Sears' fluid direction. To his hot melodies producer adds an equally hot Latin dance combo, Sylvia Lewis and Dante De Paulo, femme member is a sexy dish who also is a key character in the story. In addition to Prado, other bands are Luis Arcaraz and Manny Lopez, the three groups providing plenty of toe-tapping beat.

Light plottage in James B. Gordon's screenplay follows the efforts of a diskery talent scout, Steve Dunne, to find some hot unknowns and use them as the basis for a recording company of his own. He goes to Cuba on a hunch, and brings back both Prado and his orch and the dance team, with some exciting cha-cha-cha tunes. Story theme is given enough complications, both romantic and otherwise, to carry through to an okay finale.

Pic is filled with melodic numbers, the Mary Kaye group warbling "Get Happy," "Lonesome Road" and "Save Your Sorrow," all outstanding, and Miss Grayco socking over a pair, "Lilly's Lament" and "Year Round Love," backed by Hal Mooney orch. Prado delivers strongly with six, including such tunes as "Cuban Rock and Roll," "Voodoo Suite," "Crazy Crazy," and "Mambo No. 8." Lopez offers three and Arcaraz two numbers, all in Latin tempo.

Dunne is well cast as the scout and Alix Talton supplies the romantic interest as scout for a rival waxery who helps him with his project of presenting the new type of music. Jose Gonzales Gonzales handles comedy relief well, and Miss Lewis displays an arresting personality as well as being a snappy dancer.

Benjamin H. Kline's photography is first class; ditto art direction by Paul Palmentolam and editing by Jerome Thoms. Earl Barton also rates credit for his choreography, as does Fred Karger for his music supervision. *Whit.*

The Green Man
(BRITISH)

Briskly-made comedy thriller, starring Alistair Sim as genial assassin run to earth by George Cole and Jill Adams; good general appeal.

London, Sept. 18.

British Lion release of a Frank Launder and Sidney Gilliat production. Stars Alastair Sim, George Cole and Terry-Thomas; features Jill Adams. Directed by Robert Day. Screenplay by Sidney Gilliat and Frank Launder from their play, "Meet a Body"; camera, Gerald Gibbs; editor, Bernard Gribble; music, Cedric Thorpe Davie. At Gaumont Theatre, London. Running time, 80 MINS.

Hawkins	Alastair Sim
William Blake	George Cole
Boughtflower	Terry Thomas
Ann Vincent	Jill Adams
Marigold	Avril Angers
McKecknie	John Chandos
Lily	Dora Bryan
Reginald	Colin Gordon
Joan Wood	Eileen Moore
Sir Gregory	Raymond Huntley
Sgt. Bassett	Cyril Chamberlain
Mrs. Bostock	Doris Yorke
Landlord	Arthur Brouth
Felicity	Maria Burke
Annabel	Vivienne Wood

As a film, this rates higher than its stage original, which only had a modest run some years ago. Opening has some briskly projected shots showing a man's gradual rise as a time-bomb experimenter, from his college days to manhood as a hired assassin. It is an amusing mixture of farce and drama that should do for most audiences here, where the chief players are known favorites.

Alistair Sim exploits his rich, genial personality while outwardly operating as a clockmaker, and secretly flitting from victim to victim as necessity arises, obviously enjoying phase of his task. His career ends in a masterly scheme to blow up a famous public figure spending an off-the-cuff weekend before leaving for an important Far East trade mission. George Cole plays a vacuum salesman who stumbles on the body of the VIP's secretary whose suspicions proved her undoing. She recovers sufficiently to give a clue to her employer's hideout and the hunt is on to beat the clock. Cole nearly wrecks the joint looking for the deadly contraption, finds it is in the radio and hurls it through the window at zero hour.

Most of the laughs arise from Sim's unctuous villainy and his arch expression of humility when coping with any femmes in his way. Cole, who is unfailingly good in whatever role he takes, veers from timidity as a new salesman, to near panic when involved in imminent murder. Jill Adams is a pleasant eyeful as the girl caught up with him in the tangle of investigation, who transfers her affections from a stuffed shirt BBC announcer to the vacuum vendor. *Clem.*

Spin a Dark Web

Melodrama of fairly entertaining quality.

Hollywood, Sept. 21.

Columbia release of George Maynard production. Stars Faith Domergue, Lee Patterson, Rona Anderson, Martin Benson; features Robert Arden, Joss Ambler, Peter Burton, Sam Kydd, Peter Hammond, Patricia Ryan, Bernard Fox. Directed by Vernon Sewell. Screenplay, Ian Stuart Black; based on novel "Wide Boys Never Work" by Robert Westerby; camera, Basil Emmott; editor, Peter Rolfe Johnson; music, Richard Taylor; song, "Love Me, Love Me Now" by Mark Paul and Paddy Roberts; sung by Julie Dawn. Previewed Sept. 14, '56. Running time, 75 MINS.

Bella Francesi	Faith Domergue
Jim Bankley	Lee Patterson
Betty Walker	Rona Anderson
Rico Francesi	Martin Benson
Buddy	Robert Arden
Tom Walker	Joss Ambler
Bill Walker	Peter Hammond
Inspector Collis	Peter Burton
Sam	Sam Kydd
Mick	Russell Westwood
Audrey	Patricia Ryan
McLeod	Bernard Fox

There's nary a Yank around in this London racketeering feature, supplying a bit of a twist to the British-lensed melodrama which Columbia is distributing stateside. As a gangster pic, it stirs up sufficient thriller entertainment for lowerease dates in the dual market. Faith Domergue heads the otherwise all British cast in the George Maynard production, playing a Sicilian beauty with a streak of homicide with enough conviction to hold interest. Opposite her, as a dubious hero who strays towards easy money until it involves murder, Lee Patterson gives a good account of himself. Other performance assists are provided by Rona Anderson, the good girl who winds up with Patterson; Martin Benson, Miss Domergue's brother and London mobster; Robert Arden, gang member, and most of the other cast members.

Vernon Sewell's direction of the Ian Stuart Black screenplay, based on Robert Westerby's novel, "Wide Boys Never Work" (a colloquialism that'll be missed in the states) moves the plot unfoldment along at a satisfactory gait, while Basil Emmott's camera looks over the London settings for interesting framing of the action. Other technical assists function adequately and there's a Mark Paul-Paddy Roberts tune, "Love Me, Love Me Now," fetchingly sung by Julie Dawn. *Brog.*

TOA PEPS QUEST FOR TOP EXEC

As part of Theatre Owners of America's 1956-57 program, the appointment of an executive director is one of the prime objectives. To this end, Ernest G. Stellings, the new TOA president, has appointed general counsel Herman M Levy and board member Walter Reade Jr. as a committee to consult with a top management consultant firm to expedite the three-year search for the right man for the job.

The board indicated that a "substantial sum" had been allocated for the position. It was noted that the individual selected for the post does not necessarily have to be connected with the film industry. Since TOA is embarking an ambitious program aimed at improving the conditions of exhibitors in a time of crisis, it is felt that an executive director is essential for a forceful implementation of the program.

The selection of the executive director during this year is one of the nine points of Stellings' program submitted to the board of directors during the convention meeting at the N Y. Coliseum on Saturday (22). Stellings also recommended:

(1) Reconciliation of industry differences through conciliation, to include differences that may exist between TOA and other exhibitor organizations as well as between all exhibition and distribution.

(2) An expanded service on the part of TOA to its members.

(3) A campaign to increase TOA's membership.

(4) The implementation of plans for the establishment of an arbitration system.

(5) Cooperation with all segments of the industry looking toward a more harmonious attitude aimed at betterment of the industry as a whole.

(6) Continuation of effort for the increase in the production of pictures.

(7) The establishment of a hard-hitting all-industry public relations campaign.

(8) The employment of a public relations man or organization to secure for the theatre industry the most favorable public relations possible.

In expanding on the arbitration aim, Stellings appointed a committee for TOA to devise an arbitration system with distribution following the recommendations of the Senate Small Business Subcommittee It's entirely possible, Stellings noted, that TOA might accept the arbitration system it previously nixed in a last-minute switch.

TOA will also set up a research committee to work with distribution on a "directed" technical research program for the benefit of the motion picture industry. Stellings also named a committee to serve as liason with foreign producers and exhibitors.

Goldwyn Disputes Exhibs; Sez Fewer But Better Pictures Is Best Policy

'Just Films' Won't Do

Actor William Holden had something to say about the exhibitors insistent call for more product in his talk at the TOA banquet Monday night (24).

"We in Hollywood know all too well that we must sustain a flow of product," he declared. "But we also know this: We can not make 'just films' because you and I know all too well that the public is no longer buying 'just films.'"

Samuel Goldwyn stated in New York yesterday (Tues.) he "appreciates" the problems of exhibitors but disagrees with any thoughts they may have about going into production. As the producer sizes up the situation, "Hollywood is on the right track in making fewer but better pictures" and the attendance figures of a recent period attest to the wisdom of this policy.

In New York after three months of missionary work on "Guys and Dolls" in Europe, Goldwyn said he can't understand theatremen's stated need for more product in light of the fact that they "don't buy 50% of the pictures we make."

As for the attempt to increase the supply of films, the film-maker asks, "where will the stories, the stars and the directors come from." He's still high, incidentally, on the "play's the thing" idea but exhibitors persist in wanting to know the identify of the performers in any given picture and not the me its of it, he insists.

Concerning the fact that many theatres have shuttered, Goldwyn commented "it's in the Constitution that all exhibitors should make money." He accompanied the facetious crack with the comment that perhaps some owners of 50 theatres might do better business by operating only 10.

Goldwyn branded as unsound any exhib angling for subsidies, as was suggested at the Theatre Owners of America convention. On the international front, he believes the "public is not patriotic about their entertainment — they'll pay for good pictures without regard to their origin."

Re televison, let's face that it is a major competitor because if we don't we'll be like Keith-Albee when pictures extinguished vaudeville, said the veteran producer. Goldwyn answered in the negative when asked if he planned to do anything in tv, because "I have nothing to prove."

He's undecided on his next picture project, he said, and thinks an adaptation of "My Fair Lady" is beyond the realm of possibility. Or, as he puts it, "they'd be foolish to sell it since it has five years to run in New York and another five in London."

One more line about exhibitors, from Goldwyn: "They would make more money with showmanship than their talk about film rentals."

Quick Settlement Of British-Yank One-Year Pact

Washington, Sept. 25.

Moving with record speed, British and American representatives today (Tues.) agreed on a one-year extension of the present Anglo-American film agreement. New pact runs to Sept. 28, 1957.

Deal again gives the Americans the right to remit a basic $17,000,000 annually, plus their share of the Eady Plan and other bonuses. Total expected to come out of Britain during the coming year is put at $19,225,000. Actually, Eady and other concessions amount to $5,000,000, but the U. S. companies prefer to use up $2,500,000 locally.

Apart from their Eady share, the Americans are entitled to remit the equivalent of 23% of sums they invest in local British production, and 50% of monies paid for the acquisition of British pix for distribution in the Western hemisphere. The Washington palavers had gotten started only yesterday.

Last night (24) the negotiators were guests of Eric Johnston at a dinner party at MPAA headquarters. Representing the British during the two days in which the new film agreement was hammered out were: Sir Edgar Cohen; 2nd secretary of the British Board of Trade, in charge of overseas affairs: Mrs. P. B. M. J. James, film specialist for the Board of Trade; and C. P. M Brown, commercial counsellor of the British Embassy here.

Johnston's American delegation included Fayette W. Allport, Ralph D. Hetzell, Griffith Johnson, Ellis Arnall and Marvin L. Faris.

So. Californian Shifts As Veteran Laurent Quits

Los Angeles, Sept. 25.

Series of managerial shifts and promotions were disclosed by M. Spencer Leve, Fox West Coast Theatre's Southern California division head, following the retirement of veteran Jules Laurent, operator of FWC's Academy Theatre in Pasadena.

Dudley Winscott succeeds Laurent and Scott Brown moves over from the Fox Redondo to Winscott's former post at the Criterion in Santa Monica. William P. Mauck takes over the Redondo, departing the Capitol in Calexico which will now be managed by Louis A. Palacio. Latter's former house, the Crest in El Centro, will be taken over by John C. Wilson of the Valley, El Centro.

Wiliam Roberts was shifted from the Los Angeles, a downtown house, to the circuit's new Hollywood showcase, the New Fox. Wayne Shepler goes from the New Fox to the Vogue from which spot Don Finzer moves to the Los Angeles. Myron Talman, heretofore manager of the Ritz, and Ken Wright, of the Fox Beverly, traded assignments.

BOB O'DONNELL IN NEW TILT VERSUS TAX

The Council of Motion Picture Organizations has plans to launch a new tax fight, the aim being to completely eliminate the Federal admissions levy. This was disclosed by Robert J. O'Donnell, who successfully chairmanned the fight eliminating the bite on admissions of 90c or under.

O'Donnell, head of the Interstate Circuit of Texas, revealed at the Theatre Owners of America convention on the closing day (24) that the new campaign, if successful, would succeed in removing the tax from the remaining theatres in the country, numbering some 1,400. He stated that the new drive would be launched between November and February.

Later Robert Coyne, COMPO's executive director who received a standing ovation from the convention for his work in the recent tax fight, explained that the machinery would be set in motion for the fight between November and February and that the appeal to Congress would be made at a later date. New pitch will be based, according to Coyne, on the argument that theatre admissions taxes, in light of the present condition of the industry, are a "regression especially for an industry fighting for its life."

PAR, STANLEY CIRCUITS 'READY' TO PRODUCE FILMS--IF SANCTIONED

Highlight of the Theatre Owners of America convention which concluded at the N.Y. Coliseum Monday (24) was the revelation that American Broadcasting-Paramount Theatres and Stanley Warner are prepared to enter motion picture production. It was also learned unofficially that National Theatres is also ready to take the same step.

Leonard Goldenson, president of AB-PT, and S. H. (Si) Fabian, prez of SW, outlined the intentions of their resepctive companies in addresses before the TOA convention. Goldenson was more specific in his prepared speech, stating flatly that his company has plans to enter production. Fabian, on the other hand, took cognizance of the consent decree preventing the former affiliates from returning to film production. "Given the opportunity," Fabian said, "we will invest sufficient money, time and energy to make a number of top quality pictures. This statement requires no elaboration. This is forthright declaration of policy by our company."

Interviewed by the press following his speech, Fabian asser ed that the "hospitality" his company had received from the Dept. of Justice indicated that the Federal agency "was aware of the emergency that exists.". He reported that Nat Lapkin, SW executive conducting the negotiations with the D. of J., had found the department "cooperative so far." While stressing that the conversations with the Justice Dept. were "general and informal," the SW chieftain said he was hopeful of receiving "an early and favorable" answer. He stated that the Government agency was extremely aware of the product shortage and the current state of the motion picture industry.

Stanley 'Cause To Be'

However, Fabian was vague on production plans should it receive the greenlight from the Justice Dept. He said the aim would be "to cause" pictures to be produced, but he emphasized that Stanley had not decided as yet whether it would produce the films itself or merely finance production.

Asked if the return to production, if permitted, of the formerly affiliated circuits would not warrant the acquisition of theatres by the divorced production companies, Fabian said it did not necessarily follow since a state of emergency did not exist for the film companies which are having no difficulty finding customers for their product.

Where's D. of J.?

Goldenson, also queried by the press following his address, insisted that there was no restriction in the Paramount consent decree preventing the divorced theatre arm from entering production and distribution. However, he refused to go on record as declaring that the Dept. of Justice had given AB-PT permission to launch a production program. He was equally vague about the company's production plans, saying he didn't know how many pix the company would make or how much they would cost. He also refused to give a starting date for the start of the program, saying it would begin in "the not too distant future when we're ready." He declared that his company would shortly issue a complete statement relating to its plans and intentions concerning film production. In his prepared speech, he said "the extent of our participation at the start would be on a relatively small scale. But as a longrange undertaking we would hope to gain the necessary knowledge to understand production so that we can consider approaching the program on a larger scale."

Analyze Problems

Fabian, the keynote speaker, and Goldenson, who addressed the TOA membership at lunch Friday (21), covered numerous problems facing the motion picture industry today. Referring to the use of old films, on television, Fabian said the tv industry "may not be doing itself permanent good by the use of the film libraries." Noting that the motion picture industry had wrecked two once powerful entertainment industries—vaudeville and coast-to-coast legit, Fabian said that once Hollywood's "past boxoffice winners" play consistently against current tv programs, "it doesn't take much foresight to suggest that these pictures may have enough strength to shatter live tv by competition against the vaudeville and variety shows and the thin dramatic fare of the tv schedules." His theory is the films on tv, while initially competing with theatres, will eventually recreate in the public a taste for "real movie fare and call attention to the superior entertainment to be had on a motion picture theatre screen."

Goldenson blamed the decline in motion picture attendance as resulting from the consent judgment seven years ago. Although the decree's intent was to create an equality of economic opportunity for both exhibitors and producers, he said, it created more problems than it solved. It placed the balance of power in production, he noted, and brought on a shortage of product, multiple runs, competitive bidding and high film rentals and "left exhibitors with an increasing burden of having to be more ingenious in making a profit." And while television had a substantial effect on business, the industry would have been in a far better position to meet this competitive challenge than it is now—loaded down with these internal problems, according to Goldenson.

He criticized the present product scarcity as stemming from a shortsighted policy of many producers who rely on a limited number of high budget pictures. Goldenson saw the action on the part of his company in embarking on a production program as stimulating others to join in helping build a sounder and more progressive motion picture industry.

'Product Shortage'

Continued from page 1

pictures tended to run much longer than they did at one time.

At the same confab, Warner revealed something of the producer thinking when he pointed out that a single important film today would gross fully one-third of what 60 or 70 pix grossed in toto in the silent and early sound eras.

Goldenson's Views

In his speech before the TOA convention, Leonard H. Goldenson, AB-PT prexy, dwelt at some length on the various ramifications of the shortage of pix. Fewer films and higher investments on the part of the producers have forced film rentals higher, he said. Quite apart from that, fewer people are attending films, he held. Producers, maintained Goldenson, are trying to minimize the risks via talent participation contracts, overloaded star casts and by bidding up the prices on a limited number of properties.

"Under present conditions, producers are depending on a higher average of success from fewer and more expensive pictures. Consequently, rather than actually reducing their own risks, they have really become greater . . . to the point of ultimately endangering the well-being of the entire industry."

Distribs say Goldenson forgot to mention a fact which exhibs themselves have frequently made, i.e. that the taste preference of the public has undergone a change, with tv taking the place of the mediocre product and audiences primarily inclined to pay to see "big" pix.

"With costs the way they are, it simply doesn't pay for us to turn out small-budget pictures that noone will see," was a comment. "Let the exhibitors go into the production of 'small' features, and they'll quickly see how easy it is to get burned. How can they, on the one hand, tell us that only important properties do business and, on the other hand, urge us to invest in properties that don't correspond to marketing need. It's not very realistic."

Several distribution execs also make the point that, if exhibs really are interested in just "product," there's plenty around. "I wish the theatres that are crying so loudly for film would play off our major attractions completely," said one. "If they did, there'd be no shortage for a while."

Distributors also blame exhib laxity in the operation of the theatres for the lack of attendance. Cited was an instance where a print with three minutes of "dead" soundtrack was repeated in a theatre for a full day until, at the last performance, someone finally brought it to the manager's attention.

In his TOA keynote address, S. H. Fabian, Stanley-Warner topper, decried the policy of "big pictures only." More pictures mean more better pictures," he held. It's a point of view supported by many exhibitors even though some in production-distribution claim there is a fallacy in this reasoning; that concentration on quantity does not necessarily raise the quality level of a greater number of films. They would remind exhibs that, in days gone, when product was plentiful, the theatres' great cry was: Not enough good pictures. They hold further that quantity alone isn't going to sure the industry's current ills, which many diagnose as overseating.

"If Goldenson speaks of 8,000 theatres going to close their doors in the next couple of years, he isn't only blaming a shortage of product but a multitude of factors. Goldenson is a realist. But so are the producers," averred a distributor exec. "They know the business is changing. So does Goldenson. Why praise him for foresight in closing up some of his theatres and condemning production for making its adjustments, even though they may inconvience the exhibition plant while it still remains of traditional size. We are realists, too. And like Goldenson, we refuse to be hit on the head when then old structure starts coming down, to be replaced by the streamlined model."

Joy or Jag

Continued from page 3

city to suburb. In the five year span between 1950 and 1955, 156,000,000 people moved. That's close to the total population of 161,000,000 as of April of 1955.

During that period, 4,000,000 came in from abroad, 26,000,000 moved to a different state, 25,000,000 from one county to another but in the same state, and 101,000,000 to a different house, but in the same county.

These and other figures are part of a speech given recently by Arno H. Johnson, v.p. and director of research for the J. Walter Thompson agency, before the Advertising & Sales Executives Club, in Kansas City.

Citing some "guideposts" to changes in marketing plans for industries of all kinds, Johnson mentioned among others the following, which are pertinent to the film biz:

Discretionary spending power of the total population is now six times as great as in 1940 and is capable of growing another 70% by 1967; mass millions are steadily climbing the income ladder. In 1950, some 12,000,000 families had incomes over $4,000 after taxes, now 26,000,000 are in that group and, by 1960, there may be over 36,000,000; consumer credit could expand safely by 50% over the 1956 level without exceeding the 1940 relationship to discretionary spending power; births in 1956 are likely to total 4,200,000, compared with 2,600,000 in 1940, an increase of 62%.

There are today 76% more children under five than in 1940 and 68% more in the 5-9 age group. Starting about three years from now, there will be a rapid increase in the number of people reaching 18 years of age; there are 98% more highschool graduates now than in 1940; the shift to the suburbs is pronounced. 83% of the 14,000,000 net population growth since April 1, 1950, took place in the suburban parts of metropolitan areas.

Total U. S. population since 1950 has grown 9%. The suburban parts of the metropolitan markets grew 34%, leading all others. Farm population has declined from 23% of the total population in 1940 to about 13% of the population by April of 1956.

Observed Johnson: "These changes are more than quantitative. The people themselves have changed, creating entirely new ways of living. Great masses of people have vastly wider horizons, have new and different experiences, have changed patterns of home life, of expression, of leisure time and of buying. Even greater changes must occur within the next ten years to provide markets for our productive ability."

In Johnson's view, the present level of consumer credit—which, he admits, worries some—is low in relation to discreionary spending in relation to discretionary spending, $8,000,000,000 short term consumer credit of 1940, running to $37,000,000,000 in 1956. But, he says, "consumer discretionary spending power, in 1957-58, is expected to be over six times the 1940 level. The ratio of consumer credit to discretionary spending power dropped from 31% in 1940 to 23%. This means that consumer credit—installment sales, charge accounts, personal loans, etc.—could expand by 50% over the high 1956 level without being overextended in relation to discretionary income."

Increase in consumer credit is blamed by many in the film biz for the drop in attendance, particularly in the South.

When the total of discretionary spending power is charted year by year from 1929 to 1956 and compared with the total consumer credit a spectacular growth is shown in the amount of free purchasing power that is left over even after subtracting the amount that would be required to pay off entirely the outstanding consumer credit," says Johnson. This changed relationship should be taken into account. The ability to handle consumer credit increases faster than the disposable income. It seems logical, therefore, that consumer credit outstanding should reach levels considerably higher than the prewar relationship to disposable income."

Johnson estimated that advertisers in 1956 would spend $10,000,000,000, an increase of $4,000,000,000 over the past six years. The per capita expenditure this year will be $60, against $38 in 1950 and $16 in 1940. Population in these years has risen from 132,000,000 in 1940, to 152,000,000 in 1950 and 168,000,000 in 1956.

'Debutante'

Continued from page 1

tion, equally splitting the production cost (expected to be about $80,000) and the prospective profits. The actual management of the show will be handled by the Miller office. The picture company paid $140,000 for the screen rights, including $60,000 down payment and the balance in bonuses based on the weekly run of the London edition.

Anna Massey, who drew critical praise in the original London production, has been imported to repeat her title assignment, with her mother, Adrienne Allen, playing her mother onstage. Miss Allen is the former wife of actor Raymond Massey. Previously set for the two femme roles on Broadway were Edna Best and her daughter, Sarah Marshall (daughter of Miss Best's former husband, Herbert Marshall). However, Miss Best had to withdraw because of illness, and Miss Marshall then also stepped out.

Wilfred Hyde White has been brought from London to repeat his original role of the father, costarring with Miss Allen. In the London edition of the play, Celia Johnson originated the part of the mother.

Presley Pitch

Continued from page 1

fave who is so potent a sales item that RCA Victor, for example, has to utilize the competitive Decca, Capitol and MGM plants to press up the flood of orders, must be an equally potent force for the good.

There is talk of accenting Presley's church-going family background and supporting his "maturing" orbit with special tutoring. The proposal even goes so far as to include a little French culture, with an eye to Presley's overseas bookings, in light of the worldwide impact his staggering sales totals have made abroad.

Wald Acquires 5 Novels in 5 Wks.

Hollywood, Sept. 25.

Jerry Wald, launching his production program at 20th-Fox, has acquired and placed into work five novels during his five-week period at the studio. His latest acquisition is "Peyton Place," the earthy novel of smalltown life by Grace Metalious. Miss Metalious' book, published last week, received nationwide publicity prior to its issuance when her husband, the principal of a smalltown grammer school, was fired because the local school board was allegedly shocked by the book's frank revelations.

Wald, who paid $100,000 for the book, is currently negotiating with a screenwriter and expects to sign one by the end of this week. His four other properties have already been assigned to writers and Wald, who recently exited Columbia as production chief, is aiming to film all five properties in one year. All five are personal Wald production which will be released by 20th.

In addition to "Peyton Place," the properties include William Faulkner's "Sound and Fury," with Irvin Ravitch and Harriet Frank scripting; H. M. Newell's "Hardhats," James Edward Grant writing the screenplay; Romain Rolland's "Jean Christophe," being converted by Christopher Isherwood, and Frederic Wakeman's "Kiss Them for Me," with Julius Epstein providing the screenplay.

FOREIGN WANDERINGS DOMINATE WB SHORTS

Wanderlust of Americans should be aggravated by nine of the ten short subjects slated for release by Warner Brothers during the remaining weeks of this year. Made under the production guidance of Cedric Francis ,all in WarnerColor and some in CinemaScope only "It Happened in Las Vegas," (nongambling side of the resort) has a home background.

Others on the release list are "East Is East," locaied in Burma, Siam and Malaya, written by Crump and directed and lensed by Andre de La Varr; "Viva Cuba," written by Herman Boxer and directed by Carl Dudley; "Crossroads of the World," Singapore, written by Harrison Negely and directed by La Varr; "Pearls of the Pacific," Philippines, Negley-La Varr; "Magic in the Sun," "Haiti, written by Joe Ansen, directed by Dudley; "Legent of the El Dorado," Colombia, Negley - McGowan; "South of the Himalayas," Crumpde La Varr; and "Playtime Pals," and "I'll Be Dogged," dealing with kids and dogs in various parts of the world, Crump-de La Varr.

Shun Long Hours

Continued from page 1

until the last patron had left. Youngsters nowadays aren't inclined to work that hard."

Exhibs tend to blame inferior personnel for the many complaints about sloppy management. "It's just not the kind of job that attracts young people any more in terms of a position with a future," commented one theatre owner. "It's quite true that, precisely at a time when courtesy and thoughtfulness is most important in theatre operation, many of us are falling short in that respect."

Manpower problem was highlighted also in S. H. Fabian's keynote speech at the Theatre Owners of America convention. He called it "a real headache" and went on to ask: "Where are the bright young men who used to come to us for jobs and who now see more opportunity in other industries? We need these showmen of the future, and we can get them, if we make the jobs more attractive and restore the position of the theatre as a rendezvous of glamor"

Training programs for theatre personnel have been proposed from time to time Walter Reade Jr. and TOA once tried out a short which gave theatre personnel the "how to" pitch. However, most of the efforts along that line have fizzled, partly because of a lack of interest on the part of the theatres themselves.

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Picture Grosses

PITTSBURGH

(Continued from page 9)

wk). Holding fairly well, near $8,000. Last week, $7,500.

Penn (UA) (3,300; 65-99)—"Bandido" (UA). Will get only six days, with "Tea and Sympathy" (M-G) moving in Thursday. So-so $8,500. Last week, "Johnny Concho" (UA), $11,000.

Squirrel Hill (SW) (900; 85-99;—"Rififi" (UMPO) (4th wk). Looks like oke $2,500. Last week, $3,000.

Stanley (SW) (3,800; 85-$1.25)—"Bad Seed" (WB) (4th-final wk). Fine $10,000. Last week, $12,500.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (23d wk). Sliding a bit with matinees unable to get youngsters now that school's open. Still fine $17,500. Nearly same as last week. "Wonders" at same stage of run as "Cinerama Holiday" (Cinerama) is running close to $175,000 ahead of latter.

'REACH SKY' HUGE 38G IN TORONTO; 'KING' 11G

Toronto, Sept. 25.

Only newcomers of major importance are "Reach for Sky," off to terrific biz in five houses. "Ambassador's Daughter" got a fair start. "Rawhide Years" looms okay. "King and I" continues strong in eighth stanza.

Estimates for This Week

Christie, Hyland (Rank) (677; 1,357; 75-$1)—"Lost" (Rank) and "Importance Being Earnest" (Rank) (2d wk). Satisfactory $7,000. Last week, $5,000.

Circle, Towne (Taylor) (750; 695; 60-$1)—"Catered Affair" (M-G) (2d wk). Swell $7,500. Last week, $9,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,351; 1,165; 1,204; 2,518; 60-$1)—"Reach for Sky" (Rank). Wham $38,000, with $20,000 of total going to the Odeon. Last week, 'Bus Stop" (20th) (3d wk), $17,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 40-75)—"Rawhide Years" (U) and "I've Lived Before" (U). Okay $13,500. Last week, "Kiss Before Dying" (UA) and "Unidentified Flying Objects" (UA), $14,000.

Eglinton, University (FP) (1,030; 1,556; 60-$1)—"Proud and Profane" (Par) (3d wk). Neat $10,000. Last week, $16,000.

Imperial (FP) (3,344; 60-$1.10)—"Last Wagon" (20th) (2d wk). Okay $10,000. Last week, $16,000.

International (Taylor) (557; $1)—"Richard III" (IFD). First time at pop prices, light. $4,000 after that nine-weeks' saturation at same house three months ago. Last week, "Escapade" (IFD) (6th wk), $5,000.

Loew's (Loew) (2,098; 60-$1)—"Ambassador's Daughter" (UA). Fair $12,000. Last week, "High Society" (M-G) (3d wk), $12,000.

Shea's (FP) (2,375; 60-$1)—"King and I" (20th) (8th wk). Holding well at $11,000. Last week, $14,000.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (22d wk). Fine $10,000. Last week, $12,000.

Uptown (Loew) (2,745; 60-$1)—"High Society" (M-G) (4th wk). Fine $13,000. Last week, ditto.

'Godzilla' Sockeroo 24G, Cleve.; 'Pillars' $9,000

Cleveland, Sept. 25.

Circused duo of horror thrillers at the Hipp is grabbing the biggest loot at firstruns currently. This combo of "Godzilla" and "Bride of Monster" shapes strong. Elsewhere newcomers are getting no place in particular. "Pillars of Sky" is rated fair at Palace. "Bad Seed" looms stout in third Allen week.

Estimates for This Week

Allen (Stanley) (3,000; 70-$1)—"Bad Seed" (WB) (3d wk). Stout $13,000 or near. Last week, $19 000.

Hipp (Telem't) (3,700; 70-90)—"Godzilla" (Indie) and "Bride of Monster" (Indie). Strong $24,000. Last week, "Raw Edge" (U) and "Walk Proud Land" (U), $12,500.

Ohio (Loew) (1,244; 70-90) —"Bandido" (UA) (m.o.). Routine $4,500. Last week, "Ambassador's Daughter" (UA) (m.o.), $5,100.

Palace (RKO) (3,285; 70-90) —"Pillars of Sky" (U). Fair $9,000 or near. Last week, "Storm Center" (Col), $8,000.

State (Loew) (3,500; 70-90) —"These Wilder Years" (M-G). Mildish $9,000. Last week, "Bandido" (UA), $12,000.

Stillman (Loew) (2,700; 70 90)—"High Society" (M-G). (7th wk). Very neat $7,000. Last week, $9,000.

'LUST' WHAM $10,000, FRISCO; '1984' OKE 14G

San Francisco, Sept. 25.

Autumnal slump has hit Frisco film business, with even some of longrun pictures slipping currently. Strong exception to sluggish pace is "Lust For Life," which lined them up at the Stagedoor over weekend, and looks terrific at 440-seat house on week. "The Last Wagon" looms lean at the Fox while "These Wilder Years" is slow at Warfield. "Beyond Reasonable Doubt" shapes slight at Golden Gate. "1984" is fairly good at Paramount, "La Strada" continues solid at Vogue but other Market Street biz is down considerably.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Beyond Reasonable Doubt" (RKO) and "Cash On Delivery" (RKO). Light $9,000. Last week, "Queen of Babylon" (20th) and "Abdullah's Harem" (20th), $8,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Last Wagon" (20th) and "Frisky" (Indie). Lean $13,500. Last week, "Bus Stop" (20th) and "Naked Hills" (AA) (3d wk), $10,500.

Warfield (Loew) (2,656; 65-90)—"These Wilder Years" (M-G). Slow $10,000. Last week, "High Society." (M-G) (6th wk), $12,000.

Paramount (Par) (2,646; 90-$1)—"1984" (Col) and "Gamma People" (Col). Good $14,000. Last week, "Burning Hills" (WB) and "Secret Treasure Mountain" (Col) $13,000.

St. Francis (Par) (1,400; $1-$1.25)—"Storm Center" (Col) and "He Laughed Last" (Col). Nice $10,000. Last week, "Duchin Story" (Col) (5th wk), $8,000 in 5 days.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (60th wk). Big $13,500. Last week, $14,000.

United Artists (No. Coast) (1,207; 70-$1)—"The Boss" (UA) and "Emergency Hospital" (UA). Fair $8,500. Last week, "Ambassador's Daughter" (UA) and "Shadow of Fear" (UA), $8,800.

Stagedoor (A-R) (440; $1.25-$1.50)—"Lust For Life" (M-G). Terrific $10,000. Last week, "High Noon" (UA) and "Moon Is Blue" (UA) (reissues) (2d wk), $2,700 in 6½ days.

Larkin (Rosener) (400; $1)—"Madame Butterfly" (IFE) (6th wk). Oke $2,200. Last week, $3,100.

Clay (Rosener) (400; $1)—"Golden Demon" (Indie) (4th wk). Okay $1,800 in 5 days. Last week, $2,800.

Vogue (S.F. Theatres) (377; $1.25-$1.50) — "La Strada" (T-L) (3d wk). Great $3,800. Last week, $4,200.

Bridge (Schwarz) (396; $1-$1.25)—"Will Any Gentleman?" (Indie) and "Make Me An Offer" (Indie) (3d wk). Down to $1,500. Last week, $2,500.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (31st wk). Sock $14,400. Last week, $16,600.

Rio (Schwarz) (397; $1)—"Miss Julie" (Indie) and "One Summer of Happiness" (Indie). OK $1,500. Last week, "Oh! Amelia" (Indie) and "Mlle. Gobette" (Indie), $1,500.

LOS ANGELES

(Continued from page 8)

(Par) (reissue), $6,500, plus $27,200 in three nabes, five ozoners.

Hawaii (G&S) (1,106; 90-$1.25)—"Madame Butterfly" (IFE) (3d wk). Mild $2,500. Last week, $3,100.

Chinese (FWC) (1,908; $1.25-$2)—"Bus Stop" (20th) (4th wk). Medium $11,500. Last week, $12,300.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Bad Seed" (WB) (4th wk). Good $10,000. Last week, $12,100.

Ritz (FWC) (1,363; 90-$1.50)—"King and I" (20th) (4th wk). Nifty $5,000. Last week, with Los Angeles, Vogue, $15,200, plus $32,200 in six nabes.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "War and Peace" (Par) (5th wk). Smooth $17,000. Last week, $18,000.

Warner Beverly (SW) (1,612; 90-$1.75)—"Gold Cadillac" (Col) (5th wk). Steady $9,500. Last week, $9,700.

Pantages (RKO) (2,812; $1-$1.75)—"High Society" (M-G) (8th wk). Good $10,500. Last week, $10,900.

Four Star (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (15th wk). Nice $3,500 in 6 days. Last week, $4,100.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (45th wk Egyptian, 40th wk U.A.). Slow $13,000. Last week, $13,900.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — Cinerama Holiday" (Indie) (46th wk). Started current session Sunday (23) after slipping to $19,400 last week.

'Concho' Crisp $18,000, D.C.; 'Lust' Terrif 12G

Washington, Sept. 25.

Despite five newcomers, the first-run situation here is generally in a rut. Exception to this is "Lust for Life," delivering the best biz in months to the sure-seater Playhouse. "Johnny Concho" shapes fast at Palace. "Run for the Sun" looms fancy. "Bigger Than Life" is fine. The long running "Cinerama Holiday" is finally beginning to mark time in 52d week.

Estimates for This Week

Ambassador (SW) (1,480; 70-90)—"Burning Hills" (WB). Mild $5,000. Last week., "Bad Seed" (WB) (4th wk), $4,700.

Capitol (Loew) (3,434; 85-$1.25)—"Bus Stop" (20th) (4th wk). Fine $11,000 in 5 days. Last week, $16,500.

Columbia (Loew) (1,174; 70-90)—"Bigger Than Life" (20th). Pleasant $8,000. Last week, "Rebecca" (20th) (reissue) (2d wk), $6,500.

Dupont (Lopert) (372; 90-$1.15)—"Kid for Two Farthings" (Lop). Fine $3,500 for 4th week. Last week, $4,000.

Keith's (RKO) (1,939; 70-90) — "Fun For Sun" (UA). Fancy $11,000 or near. Holds. Last week, "Walk Proud Land" (U), $8,500.

MacArthur (K-B) (900; 30-$1.10)—"Private's Progress" (DCA) (3d wk). Fine $10,000 following $12,000 last week.

Metropolitan (SW) (1,200; 70-90)—"Burning Hills" (WB). Fair $8,500. Last week, "Bad Seed" (WB) (4th wk), $8, 600.

Palace (Loew) (2,360; 70-90) — "Johnny Concho" (UA). Fast $18,000. Last week, "High Society" (5th wk), $12,500.

Playhouse (Lop) (456; 75-$1.15)—"Lust for Life" (M-G). Smash $12,000, biggest in months at this house. Holds. Last week, "Rififi" (UMPO) (4th-final wk), $4,500.

Plaza (T-L) (290; 80-$1.25) — "Naked Night" (Indie) (4th wk). Nice $3,500 after $4,000.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (52d wk). Good $11,300. Last week, $11,000.

Trans-Lux (T-L) (600; 90-$1.25)—"Duchin Story" (Col) (10th wk). Okay $6,500 after $7,000. Stays.

DETROIT

(Continued from page 9)

"Lisbon" (Rep) and "Dakota Incident" (Rep). Fair $11,000. Last week, "Walk Proud Land" (U) and "Raw Edge" (U), $16,000.

Madison (UD) (1,900; $1-$1.25)—"Eddie Duchin Story" (Col) (7th wk). Good $7,000. Last week, same.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Cry in Night" (WB) and "Outside Law" (WB). Weak $9,000. Last week, "1984" (Col) and "Gamma People" (Col), $15,000.

United Artists (UA) (1,667; $1.25-$2.20)—"Oklahoma" (Magna) (32d wk). Sturdy $10,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25)—"High Society" (M-G) (6th wk). Fine $10,000. Last week, $14,500.

Music Hall (Cinerama Productions) (1,208; $1-$2.65)—"Seven Wonders" (Cinerama) (7th wk). Sock $35,000. Last week, same.

Krim (Krim) (1,000; $1.25)—"Lust for Life" (M-G). Big $13,000. Last week, subsequent-run.

KANSAS CITY

(Continued from page 8)

Okay $7,000 or over. Last week, $15,000.

Rockhill (Little Art Theatres) (750; 75-90)—"My Seven Little Sins" (Indie). Pleasant $1,800. Last week, "Proud and the Beautiful" (Indie) (2d wk), $1,000.

Roxy (Durwood) (879; 75-90)—"Storm Center" (Col) and "He Laughed Last" (Col). Moderate $4,000. Last week, "Satellite in Sky" (WB) and "Seven Men From Now" (WB), ditto.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-90)—"Last Wagon" (20th) and "Crash Dive" (20th) (reissue). Okay $13,000. Last week, "Walk Proud Land" (U) and "Outside Law" (U), $12,000.

Vogue (Golden) (550; 75-90)—"Paradine Case" (SRO) (reissue) (2d wk). Acceptable $1,000. Last week, $1,500.

Day-Melcher Deals

Hollywood, Sept. 25.

Arwin Productions, Doris Day-Martin Melcher indie company, which bowed with "Julie" for MGM, has now closed deal with Warners for an untitled film and is also separately d'ckering with RKO for single film.

Inside Stuff—Pictures

An "anti-Communist" clause inserted in the Screen Writers Guild basic agreement with the studios three years ago has been invoked by Allied Artists to send "Friendly Persuasion" into release without a screenplay credit. Action follows guild arbitration decision which considered work done by Harry Kleiner. Jessamyn West (author of the original novel) and Robert Wyler and then decided that Michael Wilson deserved sole screenplay credit. Wilson, Academy Award Winner for the screenplay of "A Place in the Sun," was an unfriendly witness before the House Un-American Activities Committee. Writer pointed out he had written the screenplay for producer William Wyler eight years ago, before his Committee appearance. However, AA invoked the clause permitting elimination of credit in the case of a writer who is an unfriendly witness or who refuses to state he is not a Communist and Guild attorneys held that the clause was applicable even though inserted after the actual writing of the screenplay. Clause resulted from the litigation between. Paul Jarrico, and RKO when the latter eliminated screen credit on "Las Vegas Story" after Jarrico refused to testify before the Red Probe.

Life (Sept. 24) issue has an extended piece by Ezra Goodman on the James Dean cult ("Delirium Over A Dead Star") which follows similar-theme pieces in various magazines. Reported with considerable macabre detail, including the fact that a sculptured effigy of Dean's head is produced in a process called Miracleflesh at the rate of 300 a month, the Life piece shares with all other magazine articles about the 24-year-old actor a total blackout of fact respecting the father who is reportedly anxious to sell a biography to a film company. One Coast writer for magazines, after a preliminary research, queried her editor in N.Y.: "Do you want me to touch the probable fact that Dean intended his insurance for his relatives in Indiana, but goofed on the designation of beneficiary?"

Meanwhile Abner J. Greshler has contracted for a script about Dean which he will make into a film.

Chesapeake Industries was hit with an infringement suit brought Friday (21) in N.Y. Federal Court by Independent Film Distributors Ltd. charging the defendant wrongfully claims ownership to two British-made films, "Treasure Hunt" and "The Galloping Major." Action seeks an injunction to bar Chesapeake from selling the pix, wants damages and an accounting of the profits as well as judgment declaring IFD sole owner of the properties.

Without IFD's consent, it's asserted, Chesapeake sent a brochure to distributors and exhibitors last June offering them "full and complete" rights to "Hunt" and "Major." IFD allegedly obtained rights to the former picture in 1951 from Romulus Films for a 10-year period. "Major," directed and co-produced by Henry Cornelius, was acquired in 1951 on assignment from Sirius Productions.

Coastites are talking about the ridiculous extent some femmes can go to swell production costs out of reasonable perspective, citing the case of a star's wife. She wanted to make a personal studio hairdresser for herself as part of her husband's contractual condition, just because the film was in a European location. She was quite adamant on this point, and while studios take the position of generous extras "just to keep the star and his family happy," on the philosophy the extra li'l "swindles" will insure smoother performance, this was so far out of line that the studio head balked. However, he did have to compromise that whoever did the coiff job on the femme star would also "have to take care of the star's wife" and her hairdressing.

Deal is in the works for SuperScope to open a plant in Buenos Aires so South American producers won't have to ship films to Hollywood for conversion into the widescreen anamorphic process. Prexy Joseph Tushinsky said the project, costing around $50,000, is being handled by Jaime Cabouli, head of Guaranteed Pictures of Argentina, which reps SuperScope in Latin-America. Mexican producers will continue to ship films to Hollywood.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (25)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br-Par Th	216	27⅜	26⅛	26¼	—1⅛
32⅞	22⅝	CBS "A"	104	29⅞	28¾	28¾	— ⅜
32½	22⅝	CBS "B"	104	30	28¼	28¼	— ¾
26¾	18⅛	Col Pix	37	20⅜	19¾	19¾	— ⅞
16⅜	14	Decca	96	14⅝	14½	14½	—
103¾	75¾	Eastman Kdk	113	90½	87⅜	87⅜	—3⅜
4⅞	3½	EMI	133	3½	3¼	3¼	— ¼
12	8	List Ind.	103	8¼	7⅝	7¾	— ⅜
25½	18⅞	Loew's	195	20¾	19⅝	20	+ ¼
9¼	7⅜	Nat. Thea.	96	7¾	7½	7½	— ¼
36½	30¼	Paramount	101	31½	30⅞	31	— ¼
36½	20½	Philco	112	20⅝	20	20	— ⅜
50⅜	41⅛	RCA	541	40	38¼	38¼	—1½
8⅞	6¾	Republic	39	6⅝	5⅞	5⅞	— ¾
15⅛	12¾	Rep., pfd.	5	13	13	13	—
17¾	14½	Stanley War.	54	15⅛	14⅝	14¾	— ⅜
29½	22⅛	Storer	28	26⅞	25¾	26⅛	— ⅞
29¼	21⅛	20th-Fox	122	24¾	24⅜	24⅜	— ⅜
29¾	24¼	Univ. Pix	10	25	24½	25	+ ⅜
82½	74⅞	Univ., pfd	*310	75½	75	75	—
29⅛	18½	Warner Bros.	44	27½	26½	26½	—1⅛
141¼	101	Zenith	27	110⅜	107¼	108½	—1¼

American Stock Exchange

6¼	3⅝	Allied Artists	100	5½	5⅛	5⅛	— ⅜
13¼	9¾	All'd Art., pfd.	5	12	11½	11⅝	— ¼
2⅛	1⅛	C & C Super	490	1½	1⅜	1⅜	— ⅛
10	5⅝	Du Mont	182	6¾	5¾	6¼	— ½
7⅝	2¾	Guild Films	228	4⅛	3½	3½	+ ⅛
5¾	3	Nat'l Telefilm	421	7½	6¾	6¾	— ¾
5¾	2¾	Skiatron	22	3⅜	3⅛	3¼	— ⅛
13¼	9⅜	Technicolor	60	9⅝	9½	9⅝	+ ⅛
4	3	Trans-Lux	12	3⅜	3¼	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	37⅝	40½	— ¼
Chesapeake Industries	2	3	—
Cinerama Inc.	1	1½	—
Cinerama Prod.	3¼	3¾	— ⅛
DuMont Broadcasting	6	6¾	— ½
Magna Theatres	2½	3	—
Official Films	2	2¼	—
Polaroid	82½	85½	—
U. A. Theatres	6⅛	7⅛	—
Walt Disney	19	21	—1½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

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Ernest Stellings New TOA Prexy

Kerasotes Chairs Exec Committee — Livingston (Secy) and Fabian (Treas.) Continue in Posts—

New president of the Theatre Owners of America is Ernest G. Stellings, an industry veteran who has headed Stewart & Everett Theatres in Charlotte since 1954. He replaces Myron N. Blank who assumes the board chairmanship in line with TOA custom. Their election, as well as balance of the officer slate, was jointly disclosed by the board and executive committee following a meet on the eve of the organization's annual convention.

Named chairman of the exec committee was George Kerasotes, Springfield, Ill., circuit exec and formerly assistant to the TOA prez. Sam Pinanski, who served as TOA chief in 1950-'51, again will act as honorary board chairman. Chosen secretary was incumbent Robert R. Livingston of Lincoln, Neb., while Si Fabian will continue as treasurer. Herman M. Levy of New Haven remains as general counsel.

Five assistants to the president were named. They include Nathan Green, Santa Fee, N. M.; Roy Cooper, San Francisco; Sam Rosen, New York; J. J. Rosenfield, Spokane, and R. M. Kennedy, Birmingham. Eight-member v.p. slate includes Carl E. Anderson, Kalispell, Mont.; A. Julian Brylawski, Washington, D. C.; Burton I. Jones, San Diego; Horace Denning, Jacksonville, Fla.; C. E. Cook, Maryville, Mo.; John W. Keller II, Paducah, Ky.; Albert M. Pickus, Stratford, Conn., and John H. Rowley, Dallas.

Finance committee again will be chaired by Mitchell Wolfson. His associate members are Abe Blumenfeld, Walter Reade Jr., A. M. Pickus and Alfred Starr. Joseph G. Alterman continues as assistant secretary. Elected TOA reps on COMPO were Pinanski and Pat McGee, both of whom are incumbents. All past presidents were voted life membership on the 25-man executive committee.

Exec panel includes Art Adamson, Tom Bloomer, James S. Carberry, Paul Krueger, Edward L. Fabian, Edwin Gage, Henry Plitt, Thomas Friday, Elmer Rhoden Jr., Howard Kennedy, M. A. Lightman Jr., Arthur H. Lockwood, Roy Martin Jr., Martin J. Mullin, Robert J. O'Donnell, Donald Schine, A. Fuller Sams Jr., Jay Solomon, Morton J. Thalhimer, David Wallerstein, R. B. Wilby, Nat M. Williams, Marvin Goldman, J. H. Thompson and Frederick Danz.

'WAR' AT $1.50 TOP

First Since 'The Robe' Scaled So High For Mpls.

Minneapolis, Sept. 25.

When "War and Peace" opens day and date Oct. 5 at the Minneapolis Radio City and St. Paul Paramount the United Paramount theatres' scales will be upped from the regular 85-90c to 90c-$1.50 for the engagement. It'll be 90c. to 1 p.m., $1.25 to 5 p.m. and $1.50 thereafter.

"War and Peace" will be the first picture in the Twin Cities to command the $1.50 top since "The Robe." However, during the past several years "Guys and Dolls," "I'll Cry Tomorrow" and several other pictures had $1.25 tops.

Apathetic TOA

Continued from page 3

brought out barely a handful of interested individuals. Samuel Rinzler, veteran exhibitor and head of the Randforce Circuit in N. Y., pinpointed the problem when he declared at the film practices and problems meeting that "you can't even get a minion at a business meeting."

The general concensus of many observers was that exhibitors could not succeed in fighting for the salvation of their theatres when they showed little interest in discussing and learning how to meet the challenge.

The constant disagreement among theatremen, even among members of the same exhib organization, was also stressed. S. H. (Si) Fabian, president of Stanley Warner, noted in his keynote speech that "internecine strife between exhibitors has developed to a point where untold damage has been done over the years. Out of the quarrelling between exhibitors, the inability to compromise differences, there has arisen costly over-building, expensive over-seating and the curse of bidding." He said exhibitors even failed to unite in the recent tax campaign. "We should be able to form one combined exhibitor organization," he said, "which covers all factions and opinions because every one of us must now realize that the things we believe in together are so much more important than those policies which pull us apart."

It was pointed out in the film practices and problems committee that competitive bidding was resorted to by the distributors simply for the sake of increasing the film rental. This practice, it was noted, could be eliminated if exhibs refused to bid against each other. However, it was stated, there was always "one guy" who insisted on bidding. When some exhibs called for an "economic boycott" of Metro for its terms on "High Society," general counsel Herman M. Levy noted that a boycott was illegal and even if it weren't, it would be difficult to get all exhibs to go along with it. Stating it simply, Levy said a boycott is hampered by the antitrust laws and by the disunity among individual exhibitors.

The weakness in exhibitor efforts was generally attributed to the "lack of working together," which one delegate described as "the cancer of the industry."

Old Vet Treatment

Continued from page 3

(Rick) Ricketson Jr., Israeli Consul Dr. Avram Biran, Nate Blumberg and Barney Rose. Latter, acting for those present, gave Corwin a set of diamond cuff links.

Syd Lehman, who chaired the committee arranging event, opened the party with a filmed address by Corwin, double-billed with a pic of an interesting tassel dancer. No one paid the slightest attention to the guest of honor.

Museum of Modern Art Stalks Funds to Save Venerable Features

Museum of Modern Art wants to raise $50,000 for its Film Preservation Fund. Rockefeller Foundation so far has agreed to contribute $25,000 on the provision that the sum be matched by other sources.

Museum matched the first $5,000 and with the resulting $10,000 a total of 19 films were saved, including several of those by D. W. Griffith. If the $50,000 goal is reached, another 55 pix could be saved.

Museum is staging a Thursday evening subscription series of six recent acquisitions, coin going towards its preservation kitty. Included in the six—for the first time—is a kinescope recording of a television show. It's "The Trip to Bountiful" with Lillian Gish, on which the subsequent Broadway play was based. Elizabeth Shaw, the Museum's publicity head, said the Film Library wasn't going after recorded tv shows, but would take them if they were available.

Museum's aim is to eventually transfer all of its films, a collection of more than 10,000,000 feet—to triacetate safety stock. Many of the old nitrate negatives and prints in the Library's vaults are disintegrating, much the same way those in the vaults of the Library of Congress are being spoiled and ruined.

Fewer Theatres a Decade Hence

That's Message To TOA Convention of Both Leonard Goldenson and Si Fabian

As part of its program "for meeting the industry's present competitive challenge," American Broadcasting-Paramount Theatres will reduce the number of its theatres, prexy Leonard Goldenson disclosed this week at the Theatre Owners of America convention in New York. Action will take place simultaneously with the company's plan to embark on a production program.

The joint action of the company, Goldenson said, is aimed at helping to overcome the general industry problems stemming from a shortage of pictures and an oversized theatre plant which needs to be greatly reduced and modernized.

AB-PT, Goldenson disclosed, now operates 580 theatres, but he could not estimate how many theatres in the nation-wide chain would be dropped. He revealed that AB-PT had fully divested all theatres required under the consent decree except for 24 houses in Maine and New Hampshire. These, however, will be dropped from the chain on Nov. 3.

To become aggressive competitors for a fair share of the nation's huge leisure time market, Goldenson said: "We believe that our company's inter-related program of reducing theatres and entering production represents the best initial step we can now take to build our business. We see this improved relationship between total theatre facilities and picture supply ultimately leading to an exhibition program of building for newness—with the finest, most modern theatres, designed to attract greater numbers of people."

S. H. (Si) Fabian, present of Stanley Warner, warned exhibitors at the TOA meeting to face "the unpleasant fact" that there will be less theatres operating in the next decade. He said that under current conditions antiquated rundown theatres without modern equipment in changed neighborhoods and currently over-seated situations cannot survive.

Feed Tony Muto on Eve Of Changing Career

Washington, Sept. 25.

Tony Muto, Washington representative of 20th-Fox Studios and chief of its newsreel bureau here, will be given a luncheon Oct. 2 by the Board of Governors of the Variety Club of Washington.

Muto leaves, early in October, to become a producer of documentary films for his company in L.A. Luncheon will also be attended by top Government and Defense Department officials.

Art Policy

Continued from page 7

ert L. Lippert, producer and exhib; C. L. Patrick of Georgia, Frank Kassler of Continental Distributing, etc.

Angel hammered home the point that, if there was a "product shortage" in the U.S., he couldn't understand why exhibs didn't fill the void with imports. He also said he was fully in favor of united British industry action in the U.S. via an office to handle promotional activities or, if necessary, distribution. J. Arthur Rank's John Davis, reported Angel, also was inclined to his view.

Reade said it was too bad that the British films couldn't be brought under one roof, and he called Rank "one of the worst offenders" in scattering his shots by giving a picture to Columbia, another to Republic, a third to tv, etc. Reade related that he had submitted to Davis a proposition under which he would have licensed a block of Rank films for the U.S. He didn't know where the deal stood at this moment.

Kassler complained that foreign producers were "looking for suckers" among U.S. distribs and that guarantee demands were wholly out of line with the realities of the market. Lippert chimed in by citing his experiences with Rank and stated flatly that he wouldn't distribute another foreign film "because it costs us too much."

There was considerable discussion re the lack of centralized information on available imports and Mayer said he'd be grateful if TOA appointed a committee to recommend to his organization the steps that might be taken to remedy that situation. He said the indies were planning to put out a list of product and its distribs, and Reade volunteered that TOA might be willing to include such a listing in its regular mailings to members.

On the question whether an import is better off with an indie or a major, opinion generally was that the indie will do a more conscientious job. However, Morris and Patrick pointed out that the circuits had comparatively little contact with the indies who lacked a regular supply of product. Fleischman commented on the many poor foreign films being offered along with the good ones, but was reminded by Angel that this situation differed little from the one faced by British in the instance of the American product.

Reade deplored booker lethargy in passing up promising imports and said that it actually amounted to "plain laziness." Morris noted that distribs expected too much of initial engagements of imports in new situations. Lockwood opined that it would be a wise Rank policy to make his pix available at low prices for double-feature bookings. "The big need is to develop a clientel for these films," he said.

As for the effects of Code and Legion of Decency, the exhibs disagreed. Lockwood noted that the Legion rating in his Catholic territory loomed more importantly than the Code seal. Others, however, said that, in their areas, the Legion rating was virtually unimportant. Several, like Reade and Patrick, noted that they would book pictures without regard to either Code or Legion "as long as they correspond to our moral standards."

Several exhibs complained that imports were coming to their theatres without papers or advertising material of any kind. They were urged not to play the films under these conditions.

Ernest Borgnine

Continued from page 3

tions for two pictures annually for seven years. Under the terms he was permitted one outside picture annually, but the defendant had the right to pre-empt his services for any outside picture, on sufficient notice, in order to use him in one of the two contracted productions. And, the suit charges, there was no provision for the defendant to use Borgnine, even if the option was exercised, or to pay him if his services were not used. Pact also forbade live or filmed tv without permission of the defendant, and gave James loanout privileges.

Last October, Borgnine notified defendant Norma, which had taken over the contract, that he was negotiating with Metro to appear in "A Catered Affair" as his outside film. Norma then notified him, Borgnine charges, that it was preempting his services and then attempted to loan him to Metro. Borgnine protested and was permitted to make a deal for the film on his own at a salary of $75,000. However, he charged, Metro finally persuaded him to take $50,000 on the grounds that Norma, as a condition of releasing the pre-emption, asked for and received the free services of an MGM writer.

In December, Borgnine began negotiating with 20th-Fox for a role in "Best Things In Life Are Free" and Norma again exercised its pre-emption right. On this occasion, the suit charges, the indie prompted loaned Borgnine to 20th for $75,000 while the actor received only the $15,000 provided for under the terms of the option agreement for that period.

Suit alleges that the option agreement is violative of state and federal statues and unenforceable because no consideration was given the plaintiff in return for granting the options. A $5,000 bonus paid at the time of signing the contract, Borgnine alleged, was actually a bonus for his work in "Marty" for which he also was paid a salary of $5,000 plus two-and-one-half percent of James Productions profits over a five year period.

Caracas Installation Under Stanley Warner; Cinerama O'Seas Switch

Starting with the Caracas, Venezuela installation, which was launched Saturday (15), the Stanley Warner Cinerama Corp. will supervise and operate all future Cinerama sites abroad. Originally, the foreign exhibition rights were in the hands of Robin International, the import-export firm controlled by Nicolas Reisini.

Robin, under a two-year pact signed in July 1954, had the exclusive option to open and operate all Cinerama houses abroad. During the period of its option, Robin opened theatres in London, Paris, Milan, Rome, Osaka, and Tokyo. These installations remain under the control of Robin.

When the two-year deal ended this July, SW did not renew its agreement with Robin and undertook the foreign openings on its own.

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Company Slants on TV Trailers

PARAMOUNT

Paramount will still continue to use television for occasional bally of its upcoming releases, but in most cases this will be confined to animated slides for announcement purposes only, according to Sid Blumenstock, advertising manager, who returned to his NY headquarters last night after several days on Coast.

However, he said, there is no blanket ban on medium for special trailers, if subject matter lends itself to the showing of a scene or two, whose exposure is believed to be a definite asset to picture. Such trailers are expected to be probably few and far between, he indicated, since company thinks that "few pictures can be exploited satisfactorily through the showing of clips." Clips in the past, he said, have been found to be a detriment, rather than an inducement to catch a picture.

Newspapers still continue to be the most valuable advertising medium for a picture about to be released, in the opinion of company toppers, Blumenstock reported. Radio also is favored. The small tv screen, he said, isn't conducive to the use of a trailer including various scenes from a picture, while a theatrical trailer, which permits the use of music, is an "honest" representation of the feature. Cost of music in a tv trailer, due to the Petrillo ban against use of the score from sound track, is "prohibitive," he stressed.

UNITED ARTISTS

With respect to television as a promotional medium, United Artists is blowing hotter. UA's Max E. Youngstein, v.p., and ad-pub director Roger Lewis made the point in New York over the past week.

The two execs stressed that "tv should be considered as a newspaper or a magazine outlet — a communications spot." They believe that film material, such as clips running up to about five minutes, such be imaginatively tailored, however, and not simply excerpts from feature productions. In line with this, a "featuret" showing the preparation for lensing "The Sharkfighters" was made. Another was a "behind-the-scenes" idea revealing how actors blew their lines in takes of "Ambassador's Daughter" This type of offbeat material on tv is particularly forceful in stirring interest in the finished production, commented Youngstein and Lewis.

They're also high on the value of personal appearances on tv, pointing to Otto Preminger's numerous guest shots anent his search for a newcomer to play the lead in his upcoming "Saint Joan."

IS THE BLOOM OFF TV ROSE?

TV—The Empty Lobby

It's a lamentable situation that the television industry, perhaps unique and alone in all the areas of big business, is so poorly equipped in good, sound public relations and effective lobbying where it counts the most—within the Washington (D.C.) congressional precincts.

It's come to pass that anybody can become an overnight hero through the simple expedient of taking potshots at television. Next to Murder Inc., it's Television Inc. that has become the nation's favorite target for attack. And no other industry in America has permitted itself to become so vulnerable. For years it has sat back and allowed the self-seekers of glory to ride all over it without hitting back.

If it isn't a Magnuson or a Bricker it's a Celler, and there's no concealing the fact that the "Foley Square Frolics" are even now being translated into a Requiem For Video, so dire are the consequences. But too late, much too late, has the industry become vitally concerned over its poor public relations and educating the guys who need the education—a job which should have been cemented years back.

If, as some argue, a large share of the responsibility and fault lies with the National Assn. of Radio-Television Broadcasters as the overall industry organization headquartered in Washington, then perhaps it's time for the NARTB to reevaluate its role in the whole wide area of public relations and as a more effective Capitol Hill lobbyist for the industry.

It can be argued that over the years the major networks, which are the principal targets of the Celler "crusade," and the NARTB haven't seen eye to eye on many industry matters, with the parent organization more concerned over the multiple problems of the individual stations. But let no one be fooled; whatever the penalties inflicted by the Celler committee, they are bound to have a vital bearing and effect on the entire industry.

The present Celler hearings, as in the case of the recent probings out of Washington, have forcefully established that the solons who have taken it unto themselves to judge television and the men who preside over its destinies are singularly ignorant of the complexities of the business. Long since the television industry should have recognized the need for remedying this deplorable state of affairs. *Rose.*

'Tonight' Makes Like 'Today'

Eastern Stations Cut Back to Hour, Com'ls Get Midwest Repeat

The pattern for NBC-TV's "Tonight" is undergoing a radical change and, effective with the switchback to standard time at the end of October, it will make like Dave Garroway's "Today" show. As far as the east is concerned, henceforth there will only be an hour program, with "Tonight" cutting back from its present 11:30 to 1 a. m. running time and signing off at 12:30.

However, it doesn't lessen the job any for Steve Allen & Co. (or Ernie Kovacs in the Monday-Tuesday segments) who will still be working 90 minutes. For "Tonight" will do a half-hour live continuation from 12:30 to 1 for the midwest stations, which don't come on until midnight (eastern time). Thus stations picking up the show,

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Toni Buying Half Of Groucho TV'er

The depressed auto market has again taken its toll in tv programming. This time it's DeSoto, sponsors of the Groucho Marx "You Bet Your Life" entry on NBC-TV.

Effective in January, DeSoto is relinquishing half of its sponsorship of the show, with Toni moving in as the co-bankroller. DeSoto sales have been taking a beating even though the Groucho stanza has been a consistent audience puller.

Toni coin becomes available through the home permanent outfit's defection from the Wednesday night Arthur Godfrey hour show on CBS-TV.

Toni also ordered the final 15 minutes on alternate Mondays of the same web's "Queen for a Day" starting Nov. 12, and is considering another daytime quarter-hour identity on the other weeks, with "It Could Be You" the likely choice.

Best Foods Loves Radio

Best Foods has moved into the near-SRO daytime picture on CBS with the purchase of eight of the web's seven and one-half minute soapopera segments. Best Foods will share in "Ma Perkins," "Right to Happiness" and "Nora Drake" starting Oct. 8.

Buy was made through Dancer-Fitzgerald-Sample.

McCann-Erickson Time Running Out On Bulova Biz?

Fresh wave of jitters appears to be breaking out along Madison Ave. in the wake of reports of new billings eruptions. McCann-Erickson, where everything's been "incoming" over the past year, with the agency's new "dream status" giving it a whopping $200,000,000 in total billings, may find itself on the "outgoing" columns this time on the basis of reports that not all is serene on the Bulova front. (There's about $6,000,000 at stake, but even this loss would be assuaged by McC-E's imminent takeover of the $12,000,000 in Colgate billings which recently flew the Esty coop.) There's no confirmation on the Bulova withdrawal

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Stockholm Choir on TV

Stockholm Gosskor, choir of 40 voices arrives in N.Y., Friday (28) under management of Coppicus, Schang & Brown. Group makes American debut following Sunday on Ed Sullivan's CBS-TV show.

Open next day at Lancaster, Pa., for concert tour.

OPEN SEASON FOR HAMMERS & AXES

By GEORGE ROSEN

The way everybody's been ganging up on television these past few months, with even the sponsors joining in taking potshots at the industry, this shapes up as the "viewing with alarm" season. If the tv moguls, particularly around the networks, are included to feel overly sensitive and apprehensive these days, which they do, there is certainly ample justification.

Until now, practically everybody with a stake in television never, to coin a cliche, had it so good. Of all the get-rich-quick phenomena on the American scene in the past decade, video has topped the list. Anybody lucky enough to grab off even a piece of a VHF station, wherever the market, was entitled to classify himself as a very rich guy. The profits accruing to the television networks have been, in a word, sensational.

But fears and unrest are setting in. Some are beginning to ask: "is the bloom off the tv rose?" In truth, television's been getting it from all sides—both from within and outside the industry. The outside encroachments, topped of course by the Celler-Magnuson-Bricker & Co. succession of investigations, could be even more devastating than was initially supposed. Rep. Emanuel Celler has made this all too clear at the Foley Square probe in N. Y. these past two weeks, but long after the hearings proper, television will feel the consequences of the inquisitorial opponents of so-called monopoly. In this respect tv is already tightening its belt for the long pull ahead.

But it's the accumulated awareness from within the trade, mainly from the well-heeled underwriters of network programming, that's created the new wave of anxiety as to a proper evaluation of tv's impact in the U.S. advertising scheme. What's happened to the automotive industry's stake in the medium has in itself become one of the more serious cues for reflection, not only in terms of diminishing sponsorship returns, but raising the question within the corporate Detroit precincts as to whether television, after all, is the proper medium for the luring of luxury spenders. How Detroit goes will ultimately have a bearing on the sponsorship picture in the area of high priced commodities divorced from day-to-day necessities.

Those Conventions

Failure of those Democratic-Republican National Conventions in August to invite the anticipated 100,000,000 audience (figures, in fact, were way off, even though the CBS coverage of the GOP conclave knocked off the No. 1 spot on the Nielsen Top 10) will unquestionably loom large in future thinking in the area of sponsorship of high-cost special events proramming.

As for the automakers, only a

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Heinz 'Varieties' To Usher in '57

H. J. Heinz has asked CBS-TV to whip up a presentation on an hour-long variety-musical spec to usher in the New Year. Since it rings in 1957, the canned food outfit figures it as a natural for the 57 Varieties company trademark. Also it will mark Heinz' 57 years in business.

Plan is install the show from midnight to 1 a.m., with the network recapturing the hour from the affiliates, since it is station time. CBS-TV program exec Lester Gottlieb is currently working on a blueprint for the coast-to-coast hoopla. Plan is also to invite show biz celebs for an on-stage New Year's party following the program.

AFTRA May Put on Shows To 'Sell' Its Contract Demands If Network Negotiations Bog Down

American Federation of Television & Radio Artists is considering hiring a top advertising agency to arrange television and radio programs to present the performers' side of the issues if negotiations on a new two-year industry contract bog down. Move would put AFTRA in the position of buying time on the very networks and stations with which it is now dickering.

AFTRA national reps got together yesterday (Tues.) morning with members of the N. Y. local to formulate a plan of action in anticipation of industry counter-proposals which are to be presented before the next meeting of negotiators on Monday (Oct. 8). AFTRA went into the first meeting on the new contracts for performers on the networks and in on local shows in the four major tv markets Thursday (20). Demands were for a 20% increase in fees in most all of the performer areas covered by AFTRA in radio, tv and transcription.

The nature of the industry counter-proposals is not known yet. However, the union is readying its "master plan for conduct" in the event of a serious objection from the other side of the negotiation table.

Besides the proposal to hire an ad agency to help propagandize the issues, AFTRA has blueprinted its strike action. Guild is to name a strike committee today (Wed.) to cover the national negotiations. Also named will be strike subcommittees in N. Y., L. A., Chicago and Frisco, where dickering on local contracts is simultaneously going on with networks, producers and stations.

Don Conaway, AFTRA national exec secretary and chief negotiator for the union in the current contract talks, arranged to discuss the network radio contracts for performers first, at the request of

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A Clip for a Clef

As result of Ford's cry of "give us big stars" for its "Cole Porter Festival" entry as the season's initial "Ford Star Jubilee," CBS-TV has persuaded Bing Crosby to come on the show and introduce the composer. Crosby, however, refused to do it live, so CBS sent a camera crew up to Pebble Beach, Calif., to run off a film sequence.

However, Crosby insisted and got a film clip from the Porter-cleffed "High Society" pic in which Crosby co-stars with Frank Sinatra and Grace Kelly. Ed Sullivan has already done the clips, but Ford doesn't care, as long as it gets Crosby.

Now Looks Like Ford's 'Jubilee' Will Fold In Jan.

If CBS-TV doesn't appear to be in any kind of hurry to finalize the season's roster on the Saturday night one-a-month "Ford Star Jubilee" series (only three entries are thus far set), it's because of the likelihood that both the show and the client will fade away at the end of the year when the three one-shots are disposed of.

Series opens next week (6) with the "Cole Porter Festival," followed in November by Sidney Kingsley's "Men In White" and with "Wizard Of Oz" (off the Metro backlog) as the Christmas holiday attraction.

Ford and CBS have practically been at each other's necks for some weeks over the '56-'57 series, with Ford particularly incensed over the network's casting for the initial Porter entry. From all indications it's reached a point where CBS doesn't care one way or the other whether Ford stays or not (the wrangling goes back to the previous season's roster of shows) while Ford, it's known, would prefer grabbing off an alternate-week hour ride or a weekly half-hour entry.

If "Jubilee" goes off, CBS will dispense with the three-out-of-four formula on the regular shows and return to an every-week policy starting in January.

HIRES ROOT BEER DICKERS CAESAR DEAL

Hires Root Beer is discussing the possibility of entering the network sponsorship sweepstakes next year, via the purchase of one-third of the Sid Caesar show on NBC-TV. Under the proposal by the beverage outfit, it would start its third-sponsorship in March.

Timing's the only thing holding the deal up, in fact. Caesar is virtually SRO until the end of December, when the one-third availability opens up. NBC-TV hasn't decided yet whether it wants to take on Hires and chance missing sponsorship between January and March or to hold off and try to peddle a deal starting the first of the year.

GM's Canada Bowout

Ottawa, Sept. 25.

"General Motors Theatre," full-hour Tuesday night Canadian Broadcasting Corp. tv drama show, is being dropped as of Oct. 2 after three years on CBC's network.

CBC reportedly wanted to switch show to Sunday but GM felt U.S. competition (Toronto gets Buffalo) too strong that night, so bowed out.

'Talent Scouts' Goes Off Radio

Radio edition of the Arthur Godfrey "Talent Scouts" simulcast will fade off the CBS airlanes, with the AM network currently prepping a new Monday night programming format. It would not, of course, interfere with the tv version of "Talent Scouts" which will continue in the 8:30 to 9 p.m. berth.

CBS has worked out a deal with the co-sponsors of the radio show, Lipton and Toni, whereby they would transfer their bilings to daytime entries on the network. Toni recently served notice that it was pulling out of the tv edition, with Lipton carring the full 30 minutes.

CBS Radio plans to install a block of Monday night dramatic entries from 8:30 to 10. Last AM "Talent Scouts" was aired Monday (24).

'GILDERSLEEVE' BACK AND NBC'S GOT IT

Hollywood, Sept. 25.

"The Great Gildersleeve," longtime NBC Radio show which left the air after television version rolled a year ago, returns to NBC Radio Oct. 10, in the Wed., 8:30 p.m., time slot.

Willard Waterman again assumes title role, with majority of both radio and tv cast members holding over. Sole exception is Amanda Randolph, who replaces her sister, Lillian, in the "Birdie" role. Others resuming are Walter Tetley and Richard Le Grand.

Virgil Reimer will produce and direct.

PROBE'S ACT II MORE FIZZ THAN FUSS; STANTON DENIES PACKAGER 'SQUEEZE'

By BOB CHANDLER

Hearings of the Celler antitrust subcommittee in Foley Square, N. Y. grinds into the final stages today (Wed.) when CBS president Frank Stanton resumes the witness stand to complete his testimony and NBC prexy Bob Sarnoff takes the chair for two days of grilling. Thus far, the predicted fireworks have failed to come off, with Stanton emerging, as did ABC topper Bob Kintner, with a clean slate.

Thus far, in fact, the highlight of the hearings continues to be the testimony a week ago Friday (14) of assistant attorney general Victor Hansen, who outlined the Dept. of Justice Antitrust Division's far-flung investigations of the webs, along with the peripheral music industry developments in the hearings.

Testimony yesterday (Tues.) by Stanton was interrupted on a couple of occasions, first by Chairman Emanuel Celler to announce that NBC (naming that web privately) had banned him from all its programs, and later by the appearance of Walter Winchell as a witness. Celler stated that he felt NBC's attitude is "rather petty," and attributed it to the current hearings. Winchell appeared to discuss his pending $7,000,000 suit against APC, and testified that "one man can control an entire network and advertisers and dictate their decisions." The "one man" referred to was Kintner, who, Winchell stated, had told Winchell's sponsors not to renew him after ABC decided to terminate his services.

No 'Conditions'

Highlight of Stanton's testimony was his declaration that "there is no case in our entire history where we have insisted on a profit participation" as a condition to accepting an independently produced program. Under questioning by committee counsel, Stanton stated that "there is a lot of misinformation" about acceptance of outside shows, and that "our test is which is the best program."

Stanton stated that in each instance where the web has a profit participation, it never made a request for such a participation but that a partnership arrangement was sought by the indie producer who wanted CBS help in the creative, financial and sales areas. He cited as such an instance "Winky Dink & You," in which Barry & Enright had come up with the idea but weren't able to work out the complete format and to sell it and approached CBS with a partnership proposal.

Moreover, Stanton declared, while most of these contracts "carry profit provisions," they don't actually make any profits. He said most of the CBS programming is a loss proposition, and the profit motive is not a consid-

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Celler Needs an Agent

In its attempt to probe the matter of network control over programming, the Celler antitrust subcommittee called as witnesses Alan R. Cartoun, v.p. and ad director of Longines-Wittnauer, and Clark Getts, head of his own lecture bureau and for two years program manager of the "Chronoscope" show which Longines sponsored on CBS-TV.

After they gave their testimony, Rep. Kenneth Keating (R., N. Y.) observed that "Chronoscope" was "one of the best programs on the air, in my judgment. Congressmen got $200 for appearing on the show."

Chairman Emanuel Celler snapped, "How come I only got $100 when I was on?"

No Gleason Divvy But CBS Shares On Desilu & Bing

Though CBS-TV had a profit participation in the Jackie Gleason show during 1954-1955 and earlier, it will no longer share in the show this fall. During 1954-55, the network got 50% of the profits of the Gleason hour through contractual arrangement with Jackie Gleason Enterprises, but the current pact calls only for exclusivity on the show.

This was brought out in questioning of CBS prez Frank Stanton by the Celler antitrust subcommittee in N.Y. yesterday (Tues.) Stanton also particularized a couple of long-standing trade secrets — CBS owns 24% of the stock of Desilu Production and 25% of the stock of Bing Crosby Enterprises.

Information was developed during questioning by associate counsel Sam Pierce into CBS-TV's profit participation arrangements with outside producers. Though the network shares or shared in the proceeds on specific shows with several producers such as Goodson-Todman, Barry & Enright, and Flying A Productions, it owns stock only in Desilu and the Crosby firm.

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SAMMY KAYE

Currently
NBC BAND STAND
10-11 a.m. Daily, Both Radio and TV
Columbia Records - current release,
"The Rich People of Brooklyn"
b/w "Dreamy River"
New Album Release:
'WHAT MAKES SAMMY SWING"
The Greatest of Swing Classics
With the Swing & Sway Strings
Still Going Strong
"MY FAIR LADY (For DANCING)"

Cellar Takes On Kintner, Wishes ABC 'Prosperity'

In what was obviously a warm-up session for the testimony Monday (24) and yesterday (Tues.) of CBS prez Frank Stanton and today's (Wed.) and tomorrow's appearance of NBC topper Robert W. Sarnoff, the Celler antitrust subcommittee took on ABC prez Bob Kintner in a one-day setto last Thursday (20). It was a mild interchange, ending with the repeated declaration by Rep. Emanuel Celler that he hopes ABC will continue to grow and prosper and offer more effective competition to CBS and NBC.

Not that Kintner got by without effort. Counsel, headed by chief

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Network Profit Participations

Celler antitrust subcommittee hearings in N.Y. focussed much of their probing on profit participations by the networks in independently produced programs carried by the webs. With CBS-TV and ABC-TV returns in, and NBC-TV to be heard from today (Wed.), the current breakdown runs something like this:

CBS-TV

What's My Line†	40%	Goodson Todson
Winky Dink & You	50%	Barry & Enright
I've Got a Secret	50%	I've Got a Secret Inc. (Goodson-Todman)
Brave Eagle	50%	Indian Productions (Roy Rogers)
I Love Lucy	40%	Desilu*
December Bride**	50%	Desilu
Navy Log	75%	Gallu Productions

ABC-TV

Show	Am't Network Profit Participation	Indie Producer
"Ozzie & Harriet"	40%	Ozzie Nelson
"Make Room for Daddy"	33⅓%	Danny Thomas
"Wyatt Earp"	50%	Lou Edelman
"Jim Bowie"	50%	Lou Edelman
"Wire Service"	50%	Don Sharpe

Also disclosed were CBS-TV and ABC-TV profit participations for shows no longer on the air. The CBS-TV list includes "Stage Show," Jackie Gleason Enterprises (percentage not revealed); Robert Q. Lewis Show, 75%, Rosebush Enterprises; Bing Crosby (specials), Bing Crosby Enterprises (percentage not revealed, but CBS-TV ownership of 25% of BCE disclosed), "It's News to Me," 50%; "I'll Buy That," 50%, and the Gene Autry show, 40%. ABC-TV has a participation in one show no longer on the air, the Ray Bolger show, in which it gets 50%.

† Provision called for CBS to get 100% of profits for the first five cycles of 13 weeks each and 40% thereafter; it's been 40%, therefore, for several years.

* CBS owns 24% of Desilu.

** CBS' 50% participation takes effect after deduction of a 52½% participation for Parke Levy and Spring Byington.

What's This? In Cincy They Say Radio's Tired Of Music & News Format

Cincinnati, Sept. 25.

Listeners in the Cincy area are "tired of the music, news and sports" type radio, Crosley Broadcasting Corp. has learned, after considerable research, says Dave Wilson, press relations director.

The study, he adds, revealed that "radio is no longer a casual medium, that people listen very carefully."

Aiming for a "new listen" format, Crosley's 50,000-watt WLW has come up with some new shows and new personalities.

Bill Albert, an import from Florida, has separate weekday a.m. half-hour and five-minute strips, Clockwatcher and Rolling Along, of platter and chatter fare. Jack Gwyn, announcer and disk jockey, recently of Texas, has an "EZ Listening" series. Roy Nester, via Flint, Mich., originates late night hour record and interview fare from Frisch's drivein dineries. Paul Dixon, a staffer for some time, is taping talks with shoppers at Kroger and Albers supermarkets 15 minutes, five mornings a week for Fels Naptha.

Control Doesn't Frighten Stanton

CBS prez Frank Stanton said Monday (24) he would favor direct FCC regulation over the networks in lieu of the current indirect control through their affiliates, provided it were not a "blank check" type of control. He made the statement in testimony before the Celler antitrust subcommittee hearings in N.Y.'s Foley Square.

Stanton was asked by subcommittee chairman Emanuel Celler whether the FCC now exercised indirect control over the webs through the licensing of stations which affiliate with the nets. Stanton replied affirmatively, and Celler then asked whether, as long as that is the case, Stanton wouldn't prefer direct control in the same areas. Stanton said he would, provided the controls covered the same ground as currently is covered under the Commission's licensing power. He said it would be "simpler and less complicated" to deal with the Commission on that basis.

But he emphasized that such control would have to be carefully delineated, that it could not be a "blank check" type which might lead to such dangers as Government control over programming and other vital facets of network operation.

TV in America 'Massacring' British Pix, Boulting Cries; 'Never Again'

London, Sept. 25.

American television is doing to British films what the Nazis did to the Poles; it's massacring them. That's the considered view of British film producer-director John Boulting, just back from a quickie to New York, Boston and Washington for the launching of "Private's Progress."

Asserting that U.S. tv was the worst ambassador for British pix, Boulting said he'd never again allow one of his productions to go out over the airwaves unless he had complete control over the presentation. His "Seven Days to Noon" was screened on tv under a deal made by the late Sir Alexander Korda.

Boulting's strong views on the subject were confirmed after he had watched a tv screening on "Cure for Love" in Boston. Although he was familiar with the pic, he declared he was unable to follow the story "as it had been hacked about so badly." He believed that such showings did immeasurable damage to the British film industry generally, and he didn't think that "for the sake of a few pal'ry thousand dollars" it was worthwhile creating such prejudice.

From his first hand experiences, Boulting was convinced that the American market can be cracked by British films. Not sharing the view that there's a conspiracy to keep them off the American theatre screens, he was conscious of an exhibitor desire to show them, particularly in view of the current product shortage.

He was encouraged in his viewpoint by the reception accorded "Private's Progress" which, under the DCA banner, was expected to gross a minimum of $500,000 in the U. S. They already had 2,500 bookings and circuit dates were yet to come; and they were relying on favorable word-of-mouth reaction from the art house patronage as a substitute for an expensive advertising campaign.

'Tic Tac's' Top Trendex

Indicative of the NBC-TV advances over the past few months on the daytime front is the showing of the new Barry & Enight quizzer, "Tic Tac Dough," which in the latest Trendex gave NBC its first victory over CBS in the 12 (noon) half-hour since December of 1953, when "Bride & Groom" held down that spot. The September Trendex showed "Tic" on top with a 3.5 dating and 31.3% share, compared with "Valiant Lady's" 3.0 and 28.5% share.

Moreover, a special Trendex for Sept. 10-14 gave "Tic" a 4.6 and 41% share with "Lady" only slightly behind with 4.5 and 40%. "Tic" started on the network the last week in July, whereas "Lady" is a longrunning CBS soaper.

Doerfer Favors 'Indeterminate' Station Licenses

Salt Lake City, Sept. 25.

FCC Comr. John C. Doerfer would go the agency's chairman, George C. McConnaughey, one better on the tenure of radio and tv station licenses. In an address here last week before the NARTB Region 7 conference he posed the suggestion that licenses be made "indeterminate" as long as their holders demonstrate they are broadcasting in the public interest.

Two weeks ago, in a speech before the Radio-TV Executive Society in New York, Chairman McConnaughey proposed that Congress amend the Communications Act to provide for five-year licenses.

Comr. Doerfer told the conference he could see no reason for keeping on "tenterhooks" broadcasters who are doing a good public service job. But on the other hand, he said, those who are running "electronic jukeboxes" and ignoring their responsibilities should be kept under vigilance and should not even be given the existing license for three years.

The Commissioner said he wouldn't hesitate to revoke a station operator's license "where there is reasonable proof he has not been operating in the public interest." However, he added, the

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HEIN'S PRODUCER STATUS ON 'TODAY'

Jac Hein has been upped to producer of NBC-TV's "Today," replacing Gerry Green, who moved to "Wide Wide World" as a producer a couple of weeks ago. Hein's been executive director on the show for some time, before that having been a director.

Moving up to the "Today" directorial staff will be Howard Davis, former script chief on "Howdy Doody," who will share the direction work with William Healion.

New Haven Stations Vote For NABET But Triangle Claims 'Skullduggery'

New Haven, Sept. 25.

Engineers and technicians of WNHC-AM-FM-TV voted the National Assn. of Broadcast Engineers and Technicians as its exclusive bargaining agent in an NLRB-supervised election here last week. NABET has been waging war on the stations for some three years in an effort to take jurisdictional control of the shop. Stations are contesting the outcome.

After the takeover, NABET said that previous attempts were blocked via intervention by other unions and "subtle pressures from elsewhere."

Stations are owned by Triangle Publications. Union said that negotiations with the company are slated to start shortly. Meantime, however, Triangle has challenged the election as a case of "skullduggery." NABET is accused of holding an open-house party on the day of election and Triangle is offering evidence that final transfer of the New Haven company to Triangle occurred prior to the vote, yet the vote was taken in the name of the former owners.

IF IT'S 'LIVE' YOU'RE NOT DEAD

Radio & TV Strike Up the Band

If the band business is dead, as the music industry has insisted it is over the past decade, the broadcasting industry doesn't know about it. In fact, radio and tv, particularly the latter, show signs of giving bands their greatest chance of survival and revival in more than 10 years. That goes for the road too, as witness Lawrence Welk's record-breaking grosses on tour in recent weeks.

Topping the recent list of radio-tv band "acquisitions" was the signing of Ray Anthony by Plymouth for a weekly hourlong show on ABC-TV. That's backgrounded by inking of vet Vincent Lopez for a 45-minute show on WCBS-TV, the CBS flagship in N.Y., the continued success of Guy Lombardo on N.Y. radio and tv along with his pair of syndicated film entries, the resumption of remote band pickups by WGN in Chicago after at least a decade, and the good sponsor and audience acceptance granted both the radio and tv portions of "NBC Bandstand." And topping the list, of course, is the continuing success of Welk, who really started the whole business.

Apart from straight band formats, as in the case of Welk, Anthony, Lopez, Lombardo, etc., television is giving a play to the bands in other forms of programming. For example, "Good Morning," the CBS-TV Will Rogers Jr. segment which runs daily in the 7 to 8 a.m. period, is including pop music in its format, with Bobby Hackett fronting a large combo. Of course, it's a means of competing with the strong "Today" show on NBC, which has no music, but still, it's unusual at 7 in the morning. To take the other extreme, Ernie Kovacs, in his Monday & Tuesday portions of "Tonight" on NBC-TV, will have an on-camera band in back of him, presentation house style.

Time was when a band "plug" was the big object of all the song-pluggers out of the Brill Bldg. Now, of course, it's television, but with the influx of the bands on video, could very well be that those long-neglected bandleaders will once again be sought after.

'Normal People' Vs. 'Night People'

ABC's Skinner Showcase as Antidote for Shepherd's WOR Stanza

WABC Radio (N.Y.) is going to launch a promotion campaign to turn performer George Skinner into "just plain folks." Skinner, who used to have a tv program in the morning on rival WCBS-TV, starts as an ayem radio deejay for WABC on Oct. 8.

Promotion has a strong competitive angle. Jean Shepherd, the latenight gabber on WOR, N.Y., who of late has become a controversial figure, is the man behind the "night people." "Night people" are the stay-up-laters who dig his brand of stream of consciousness. On the other hand, Skinner's new bosses are going to promulgate a cult of "normal people," in an intensive campaign, kicking off the week before he goes on the airwaves.

Skinner, the station claims, is a normal type of guy, who has a wife, two kids, a station wagon and lives in Westchester. WABC will go real folksy by taking stills of Skinner in the Grand Union—picturing him "shopping for his wife," which, the station adds, is a regular pursuit of the "normal people."

Skinner's show will be a Monday through Saturday affair, from 6 to 9 ayem. He fills in where Ernie Kovacs, in his move to NBC-TV, left off six weeks ago. Since Kovacs departure, station has rotated weekly stars—Rocky Graziano, Jack E. Leonard, Eddie Bracken, Arnold Stang, Russ Morgan and Bob Eberle.

Capra's 'Mr. Sun'

Frank Capra has finally gotten network exposure for his long-in-the-making "Our Mr. Sun," hourlong episode in what would be projected as a series on science. American Telephone & Telegraph, with whom Capra's been dickering for a couple of years on the series, will sponsor "Sun" as a one-shot on Nov. 19, preempting "Studio One."

Show is on film, and will be shown in color, with Eddie Albert and Dr. Frank Baxter heading the cast. Deal was set via N. W. Ayer agency.

Pitch Up Levant Show As a Network Film Or Syndicated Entry

Plans to put an Oscar Levant show on film for either network or syndication exposure are being explored by Al Burton, producer of the Los Angeles Levant show which just completed its rocky run on KCOP-TV.

Burton is thinking in terms of chatter, piano playing, and guests, a formula which, despite controversies, worked commercially and won viewers in L.A. over KNXT and KCOP for 26 weeks. Levant left KNXT in a fracas involving his sounding off with political gags, moving over to KCOP.

Burton also is attempting to sell the networks on "Art Baker's Beat Mr. Genius," a quizzer aired for the past two years on KTTV; the new Walter O'Keefe Show, an audience-participation programmer on KABC-TV; and a nationally-dressed up version of "Spotlight on Youth," a teenage show, which, for the past eight years, has been telecast via KTTV.

Wasserman 'Fog' Still Beclouded By 'Climax' Rift

Another stormy chapter has developed over "The Fog," the Dale Wasserman script, slated to open the new "Climax" season tomorrow (27) on CBS-TV.

Despite the all-star array (Ralph Bellamy, Mona Freeman, James Whitmore and Wallace Ford) scripter Wasserman is disclaiming authorship in protest against the changes wrought in his original. Story deals with the lethal effects of smog on a community, an allegorical critique of technology. With the changes demanded by the sponsor, Chrysler Corp., according to Wasserman, the story is now a glorification of technology.

In rebuttal, Al Scalpone, CBS v.p. of network programming, denied that Chrysler had anything to do with the request for script changes, contending that the changes sought were "legitimate

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SEEK JANIS PAIGE FOR 'RUGGLES' SPEC

Hollywood, Sept. 25.

Starring role in NBC-TV "Producers Showcase" adaptation of "Ruggles of Red Gap" has been offered to Janis Paige. Ninety-minute color spec will air next February.

Miss Paige's acceptance hinges on finish of Metro's "Silk Stockings," which starts this week at the Culver City lot.

'JEANNIE' PROVES A CASE IN POINT

The perils of filming situation comedies in a day and age when all the odds are against the "sit com" format registering as a click has never perhaps been so forcefully demonstrated as in the case of CBS-TV's Saturday night "Jeannie Carson" series.

Procter & Gamble led with its chin and suffered the consequences. "Jeannie" not only took a pasting from the critics but, on its last outing, was administered a severe drubbing in the ratings as the competing Sid Caesar and Lawrence Welk shows took all the Trendex play away.

The verdict is in, yet nearly half of the season's shows are in the can. Even if P & G wanted to change the format, there's nothing it can do about it. Yet P & G is not alone in the "it's gotta be on film" thinking, regardless of the protestations of the networks to "go live." It was General Foods' insistence that the new Wally Cox Wednesday night entry on NBC-TV (which has yet to preem) be done on film; Nestle took a similar stance on the forthcoming Gale Storm series which goes back-to-back with "Jeannie." If the Nestle entry flops, it puts CBS in a precarious Saturday night position in the vital 9 to 10 block which it can ill afford in view of the powerhouse Sid Caesar-Perry Como Saturday night lineup on NBC.

The networks are leery about pushing situation comedy and dead set against filming them. NBC doesn't have a single one coming up this season that wasn't pressured into filming by the client (who apparently is still thinking in terms of that 13-week free summer ride at the expense of his regular 39-week season.)

One of the last performances of Pat Weaver as NBC board chairman was to persuade the sponsors of the "Stanley" series, which preemed on Monday (24), to discard the plan to film the show and convert it into a live segment, on the basis that the format can be subject to week to week change, if necessary, and thus not be saddled with that 12-weeks-ahead in the can. That's why CBS was opposed to P & G going film on "Jeannie" but the soap client stood its ground and the network gave in.

Like NBC, however, CBS is no longer voluntarily filming its new situation comedies, with the single exception of its "Brothers" entry, which bows Oct. 2 under P & G-Sheaffer Pen auspices. Even here the web recognizes that it's a calculated risk.

HAILEY SELLS FILM RIGHTS TO 'DANGER'

Ottawa, Sept. 25.

Arthur Hailey, the 36-year-old suburban Toronto businessman, has sold rights to his tv drama "Flight Into Danger" to Hall Bartlett, indie producer for $21,000 plus 5% of the profits. He also gets $1,000 a week for six weeks to do the film-script in Hollywood.

Hailey, who was a wartime pilot, says that while flying in western Canada on a business trip last year he dreamed that pilots were unable to carry on and he took over controls and saved the lives of all. That's the plot of his script, with food poisoning knocking out the pilots and some passengers.

Play, Haley's first tv effort, was done by General Motors Theatre on Canadian Broadcasting Corp.'s tv net last February, repeated in August (after being cancelled because of squawks about the poison angle), done on "Alcoa Hour" (NBC-TV) Sept. 16, and a kinnie has been sold to BBC.

COCA'S 'HELP ME'

Hollywood, Sept. 25.

Imogene Coca, who's just wound shooting on "Taxi," a CBS-TV "General Electric Theatre" telepic filmed by Revue Productions, goes into filming of "Help Me," an NBC-TV "Jane Wyman Fireside Theatre" stanza, today (25).

NBC Eyes Foreign O&O's, Sets Up Int'l Operations Under Al Stern

The 'New' Godfrey

Arthur Godfrey's pacting of Mike Zeamer as director-writer for his "new" Wednesday night hour show on CBS-TV suggests that the format for the first time will undergo a drastic overhaul, with likelihood that the remote pickup-travel pattern will play a dominant part in the series. This, of course, is at the other end of the programming pole from AG's long-running "Godfrey & Friends" showcase.

Zeamer has a "Wide Wide World" background and directed the remote portions of the Steve Allen "Tonight" show on NBC-TV.

NBC is eyeing international o&o vistas.

Alfred Stern, v.p. of NBC's California National Productions subsidiary, is being upped to the newly created post of director of international operations for the network. He's already at work on the job.

Understood he'll head up a project entailing the sending of sales, programming and technical personnel overseas to deal with television operations in foreign countries in which NBC may establish an ownership interest. The program and technical personnel would operate on a consultative basis, but sales staffers would actually sell NBC firm programs for use abroad. Thus far, such sales have been handled out of N. Y. on an informal basis. Presumably, Stern's setup would also supervise NBC film production abroad. Understood NBC's eyeing of the foreign horizons are major in scope.

Stern's currently handling the tour of the NBC Opera Co., supervision of which falls within his domain as head of California National's theatrical division.

'B'fast Club,' After 22 Years, Is ABC's Top Radio Grosser

Chicago, Sept. 25.

ABC's "Breakfast Club," the Chi-berthed 22-year-old veteran of the radio wars which was virtually sponsorless two summers ago, has reemerged as the web's top grosser and the financial mainstay of its morning lineup. The Don McNeill-fronted daily hour is all but sold out and is bringing in a weekly gross of $70,000 under the segmentized sales plan incepted just a year ago through which the sponsors take five-minute nibbles rather than the traditional quarter or half-hour purchases.

All but six of the 60 five-minute segments on BC's cross-the-board ayem exposure are presently commercially occupied, for the heftiest sponsorial load since the switch in selling techniques. And the ABC salesmen are anticipating putting up the SRO sign for at least a few weeks before the year is out.

While there is a sprinkling of new-to-radio names on the BC lineup, there are also several big names such as General Foods, Bristol-Myers, Admiral and Beatrice Foods.

McNeill, incidentally, is now doing his selling after hours. He cut a series of transcribed blurbs which ReaLemon-Puritan, a long-time BC client, is using elsewhere on the ABC morning block.

Segal Into Rehearsal On Alcoa's 'Key Largo'

Alex Segal, who returned to N. Y. this week following the sudden death of his father in Trenton, N. J., last week, has started rehearsals on a video adaptation of Maxwell Anderson's "Key Largo" which will be done on the NBC-TV "Alcoa Hour."

Under his new contract with Showcase Productions, which produces the Sunday night Alcoa-Goodyear hour dramatics, Segal will direct 11 of the entries this season.

Bookspan to WQXR

Boston, Sept. 25.

Martin Bookspan, radio-tv coordinator of the Boston Symphony Orch, has been named Director of Recorded Music at WQXR, New York's music station, and ankles Oct. 15. Meanwhile, he is taping a 90-minute classical concert for WBZ for use Sunday evenings.

He will record in New York and send to Hub. Bookspan, who combos broadcasting and music, studied violin for 10 years at Boston Music School and graduated cum laude from Harvard U. in 1946 with a B.S. degree in German Literature.

Sealtest Quits CBS-TV 'Big Top'

Sealtest has notified CBS-TV that it is walking out on the six-year-old "Big Top" stanza when the contract ends in mid-January. The Saturday noon-to-1 kid showcase accounts for a roughly $4,000,000 annual investment by the dairy concern.

With the end of "Top" comes the end of live network originations from Philadelphia. Program is produced by Charles Vanda, veep of WCAU-TV, CBS affil in Philly. Agency for Sealtest, N. W. Ayer, has not announced its post-January plans for Sealtest.

Gen. Sarnoff Keeping 'Show' at His 50th Anni Dinner to a Minimum

There will be limited entertainment, per se, at the 50th Anniversary dinner this Sunday (30) at the Waldorf-Astoria, N.Y., in honor of David Sarnoff, chairman of the board of the Radio Corp. of America. Rise Stevens will sing the National Anthem and Jan Peerce may also sing; otherwise the proceedings will be kept to a minimum at Gen. Sarnoff's request. There will be only two speeches, both presentations, one by Frank M. Folsom, president of RCA, and the other by Dr. Elmer W. Engstrom, senior v.p.

Sept. 30 is the exact date when he started as a $5.50-a-week clerk for the old Marconi Co., predecessor of RCA, exactly 50 years ago.

'57 Ice Capades As NBC-TV Spec in June

NBC-TV has set a spec version of the current "Ice Capades of 1957" to be staged on its Saturday night series on June 8. It's the network's second ice spec slated for this season, first being Sonja Henie on Dec. 22.

Unusual aspect of the deal is that the John K. Harris icer is currently at Madison Sq. Garden, N. Y., and the spec will consist of the same show. Moreover, that show was previewed via a brief pickup on the Steve Allen show on NBC just a couple of weeks ago.

McConnaughey Finds Going Rough Getting His Pet Project Launched

Washington, Sept. 25.

FCC Chairman George C. McConnaughey's pet project—an industrywide research program to improve UHF coverage and reception—got off to an uncertain start last week. Execs of the leading tv organizations met with the Commission to form the Television Allocations Research Committee. Almost immediately, they reached an impasse on the problem of organization and financing.

No sooner had the conference begun when a hassle arose over an effort by the Committee for Hometown Television to be included in the organizing group. The Commission had invited reps of five organizations to the organizational meeting but had excluded Hometown. However, Harry Plotkin, counsel for Hometown, appeared at the meeting, explaining that he had been advised by telephone by the agency in response to a telegraphic request, that he could participate. Apparently there had been a misunderstanding of Plotkin's request since the Commission, in its public notice, stated that "any other industry group" desiring to participate in the program may do so "subsequent" to the organizational meeting.

The Plotkin rumpus, it turned out, foreshadowed an undercurrent battle which developed when a "temporary" TARC was appointed by former FCC Comr. Edward Webster (to whom McConnaughey turned over the reins) to hold a closed meeting and report back to the Commission on its plan of organization.

It was learned that considerable "sparring" took place at this meeting on the question, of whether TARC should have a fulltime paid staff. The NARTB and the Assn. of Maximum Service Telecasters (whose membership includes well-heeled VHF stations) were pushing for such a setup. Other groups fear that if such an arrangement is voted NARTB and AMST would provide the wherewithal and "call the shots." They compare the Maximum Service organization with the clear channel group in radio.

Since the V's are benefitting from the scarcity of VHF channels, the other groups feel, why should they want to jeopardize their position—either through a shift of tv to UHF or through tech-

(Continued on page 52)

Arnold as Landsberg Successor Plans Same KTLA Program Pattern

Hollywood, Sept. 25.

Among immediate plans for KTLA, Paramount-owned tv station, is an expansion of broadcast schedule on both ends, with the station going on the air earlier and staying on later, according to Lew Arnold, exec assistant to DuMont veepee Bernie Goodman and station's interim manager.

Young Arnold (36 years old), who's replacing the late Klaus Landsberg, emphasized that KTLA plans to continue the overall programming format laid down by Landsberg. However, within that framework, KTLA is currently shopping for both new live and film shows, to fill the planned expanded schedule.

In live field, "Bandstand Review" is due for a program overhaul, although Leighton Noble orch and the show's production personnel will remain. On the drawing boards are a new news program format and a weekly live drama show. News show would be a five-times weekly "News in Depth" program, which would take one local story each week and explore different aspects. Drama show, still in discussion stage, would utilize students of local colleges and universities, if clearance and union problems can be solved.

On film programming, Arnold, an admitted newcomer to the Southern California tv scene, admits, "It's a frightening marke'. In New York, we have twice the audience, yet I estimate that the price for a good series is at least 10% higher here, because of the stiffer competition."

3 Unions OK Cuffo Aircasts of NYC Opera

After a 10-year nix on allowing gratis radio broadcasts, three key N. Y. unions broke down yesterday (Tues.) to permit WNYC, the city-owned radio outlet, to air the Saturday matinee performances of the N. Y. City Center Opera Co.

Local 802, American Federation of Musicians, Local 1 of International Alliance of Theatrical Stage Employees and American Guild of Musical Artists, each of which has a rider in its contract with stage groups that any broadcast of a performance requires additional fees, waived the extra payments in order to allow WNYC to air five operas from the Center, beginning Saturday (29) at 2 p.m.

Mayor Robert F. Wagner, who is president of City Center, specifically interceded in behalf of the city station with Al Manuti and Al Knopf of Local 802 last week. Prior to this, Seymour N. Siegel, boss of WNYC, had been negotiating for several weeks.

Manuti was the one who then went to Vincent Jacobi, prexy of the IATSE local, and Hy Faine, national exec secretary of AGMA, for their approval.

WNYC carried operacasts until 1947, when the riders began appearing in union contracts. There have been intermittant attempts by the station to return to the air with the operas since that time, but Siegel was unable to crack union objections.

Hub's New Set Of Radio Allegiances

Boston, Sept. 25.

Shakeup in Boston radio came yesterday, Monday (24), when WNAC became the Hub outlet of NBC making it the first tri-network station. Westinghouse stations WBZ, WBZ-TV, which dropped NBC, went independent locally producing all its daytime and evening programs, with accent on disk jock programs, music news and public service features.

New programs for WBZ preeming this week are a weekly drama resume by Elliot Norton, drama critic of the Boston Post, a radio round table of Boston newspaper editors, "Starring the Editors," "First Person," half-hour interview of local personalities and "Governor's Report," with the six N. E. governors discussing local affairs on an alternating basis. Another newcomer to WBZ radio is Bill Buchanan, radio-tv editor of the Boston Daily Record, who will double as a disk jock featuring music of the 30's, a specialty which he has been doing on WVDA Saturday nights. Martin Bookspan will present a 90-min. program of serious music along with other classical music programs.

KLZ-RADIO
PAT GAY

Highest rated women's personality in Denver radio—dominates the competition. Pat runs the fast-moving telephone-exchange program "For Women Only" that keeps the gals riveted to their loudspeaker every noon hour.

Dems, GOP Look To Closed-Circuit For Fund Pitch

Closed-circuit television is emerging as a key fund-raising medium for both national political parties. In a sense, it is being employed to corral the coin necessary for the huge time and production expenditures needed to expose the candidates to the public via the regular television outlets.

Hoping to duplicate the success of the GOP, which raised $4,000,000 via its Salute to Eisenhower closed-circuit linkup in January, the Democarts National Committee will hold a nationwide, closed-circuit telecast on Saturday, Oct. 20.

Nate Halpern's Theatre Network Television will link a network of 50 or more cities in which local Democratic dinners will be held simultaneously. Each of the dinners tied together by TNT will participate in the telecast via the large screen projector equipment which Halpern's outfit will set up in each hotel. In addition, several of key political regions will be linked by two-way audio. Featured speakers will include the Democratic presidential and vice-presidential candidates, Adlai Stevenson and Estes Kefauver.

Alan Jay Lerner, v.p. for the Gommittee of the Arts for the Democratic National Committee, is preparing the script. Roger Stevens fund-raising chairman, made the arrangements for the closed-circuit telecast.

Pontiac's Four-Year Ride on Pro Grid Champs

Pontiac, which has sponsored the NBC-TV coverage of the pro football championship game for the past couple of years, has signed to extend its sponsorship of the event for four additional seasons, through 1960. Agency is McManus, John & Adams.

This year's championship will be telecast Dec. 30, just ahead of NBC's New Year's Day bowl game lineup.

Hub Televises a Baptism

Boston, Sept. 25.

Archbishop Cushing and Richard Cushing Morrissey shared featured billing on tv Sunday (23) in the first baptism ever televised. The infant co-star in the baptism at the Archbishop Cushing Televisfon Center is the 10th child of Frances X. Morrissey, secretary and counsel to Sen. John F. Kennedy, and Mrs. Morrissey.

The Sacrament of Baptism was televised by Archbishop Richard J. Cushing following the 9:15 a. m. Mass which is broadcast weekly over WNAC-TV, Channel 7. The Sacrament was the fifth performed by the Archbishop on tv. Previously the Sacraments of Confirmation, Holy Eucharist, Matrimony and Holy Orders had been televised. The remaining two, Penance and Extreme Unction have been deemed unsuitable for tv.

Confession is a matter of strict privacy between penitent and confessor. Extreme Unction is administered only to those in danger of death.

The prelate pointed out that if a person should collapse and succumb during one of the televised Masses at the Chapel, there would then be an unskedded showing of the administration of Extreme Unction.

Msgr. Francis Rossiter of the Cathedral of the Holy Cross assisted the Archbishop during the ceremony.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Now that Celler hearing testimony is out of the way, CBS prez **Frank Stanton** (and Mrs.) off to Europe for few weeks change of scenery . . . **John Mills** signed to fly in from England to play the male lead in "The Letter" on "Producers' Showcase" Oct. 15 opposite **Siobhan McKenna** . . . **Richard Cruise,** sales development rep in the N.Y. office of CBS Radio Spot Sales, upped to manager of the Detroit office . . . **Bill Berns,** WRCA-TV (& AM) director of news & special events, addresses the N.Y. Financial Advertisers this afternoon (Wed.) following a morning speech before the American Petroleum Industries Committee . . . **Doris Dalton** and **Brett Morrison** into the **"Wendy Warren"** CBS Radio soap . . . **Sandy Gale** joined the WRCA-TV traffic department . . . **Bill Johnstone** and **Walter Greaza** star on "FBI in Peace & War" Sunday (30) . . . Westinghouse Broadcasting Co. booklet, "How to Make Radio Campaigns Move Goods in Local Markets," scripted by WBC ad-sales promotion chief **Dave Partridge,** being used by advertising students at the School of Communications of the U of Washington at Seattle . . . **Julius Bing** in from Europe to do the Oct. 1 **Robert Montgomery** show . . . **Ely Landau** addresses the first fall meeting of the National Television Film Council tomorrow (Thurs.) at the Delmonico; he'll talk about his NTA Film Network . . . WRCA-TV director **Joe Bernstein** moving over to DePicto Films as an account exec . . . Two new vice presidents at Endorsements Inc.: **Chris F. Anderson,** account group head, named exec v.p., and **Robert C. Brilmayer** named veep in charge of motion picture and television operations . . . WRCA-TV production assistant **Nancy Heinemann** upped to program assistant on the NBC-TV "Hallmark Hall of Fame" specs . . . WCBS' **Bob Haymes** cut a new album for Jubilee, "Bob Haymes, That's All" . . . **Eleanor Roosevelt's** appearance on **Bill Leonard's** "This Is New York" tomorrow (Thurs.) is her 10th on the WCBS Radio show . . . **Kate Smith, Danny Thomas** and **Ted Collins** doing a radio show for the American Heart Assn. to be heard on 2,500 stations the last week in February. Collins recently suffered a heart attack, and the show will discuss this in connection with the Heart Campaign . . . **Patrick Harrington Jr.,** formerly sales supervisor for children's programs with NBC-TV, and **Charles V. Dresser,** ex-NBC-TV sales in Chicago, joined the sales staff of the network's WRCA-TV . . . **Diane Young,** of Screen Gems flackery, returned to N.Y. after a three-week tour promotion-exploitation tour. Screen Gems has moved its offices to 711 Fifth Avenue . . . **Rev. Dr. Daniel A. Poling,** editor of the Christian Herald, is to be heard in new Mutual Sunday series, beginning Sunday (30) from 1:25 to 1:30 p.m., titled "Opportunity Is Yours . . . **Natalie Schafer,** in from Europe, left New York again for Hollywood, where she will appear Lux tv program . . . **Nicholas E. Baehr** who scripted "The Life of Mickey Mantle" for "Kraft Theatre," also has an original, "The Alumni Reunion," on "Matinee Theatre" today (26), which is the first of 10 scripts purchased by NBC exclusively for color filming . . . In a four-day period, **Nancy Wickwire** played the femme lead in "Lamp Unto My Feet" over CBS-TV Sunday morning (16); then appeared in her running role in "The Guiding Light" tele serial Monday and Tuesday (17-18); and capped it all playing the female lead opposite **James Whitmore** on the Kraft show Wednesday (19).

Reactive following his mild heart attack of last spring, Asst. Dean **Warren Bower** of NYU's General Education Division has resumed full-time at Washington Sq. and on Oct. 2 will launch his 19th year of book reviews ("Readers' Almanac") over WNYC. Which means script No. 782 is coming up. Illness prevented Bower supervising, as usual, the NYU Summer Radio-Television Workshop. Regular semester instruction at NYU is now exclusively television, the one course including radio being that of **James Sirmons** dealing with the announcer's art . . . Trade and others were calling last night's (25) "Noah's Ark" filmer on NBC-TV a "preem" since the opener (18) of the **Jack Webb** tinted series for Chesterfield was dubiously heralded by the critical fraternity as "one long commercial" for the skein. Last night's show, incidentally, starred **Virginia Vincent.**

Gerald Price, of the Broadway "Fanny" cast, into 'Studio One" Oct. 1 . . . TV actress **Shirley Blanc** on a five-month tour with the Lunts in "The Great Sebastians" . . . Child actress **Barbara Travis** signed for WATV "Our Jewish Heritage" series effective tomorrow (26) . . . **Tallulah Bankhead** has been signed for a trio of guesters on "Omnibus" at $7,500 per. Dates haven't been assigned yet, and what she'll work hasn't yet been determined . . . **Millie Trager,** ex-Ray Spector, winding up a month's vacation in Havana.

Eddie Safranski to be musical director for the **Jonathan Winters** stanza starting on NBC-TV Oct. 2 . . . **Eartha Kitt,** now at El Rancho Vegas to return to video on Oct. 7 **Ed Sullivan** stanza . . . **Jan Bart** into new WATV series as of Oct. 2 . . . **Ruth Geri Hagy,** ABC-TV "College Press Conference" moderator, editing video department of The Clubwoman mag plus regular on-air chores . . . **Virginia Graham** returns to WABD on Oct. 2 as host to batch of telefilm half-hours . . . **William Whalen** to head Guild Films St. Louis sales office; was formerly with MPTV in K. C. . . . **Manny Reiner,** recently-appointed chief of Television Programs of America foreign sales, back after six-week junket to Europe . . . WWRL jocks **Fred Barr, Doc Wheeler** do another stint at Apollo, Harlem vaude key—it's third showcasing they've had there in six months . . . **Tommy Smalls,** also WWRL deejay, in Savannah, Ga., visitng family while his show continues via tape . . . WQXR only local outlet exhibiting at N.Y. Hi-fi Show from tomorrow (Thurs.) on . . . N.Y. Amsterdam News and WWRL co-producing new news show for Negro listenership, with material aired four times a day hereafter.

Jeanne Ramsey is the first saleswoman to join Screen Gems syndicated sales department. She came to N.Y from the J. W. Rike agency, Corpus Christi, Tex. . . . **Gerald Price** playing the lead on Studio One's "A Man's World," Monday (1) . . . **William Prince** starred in Armstrong Circle Theatre's "Ride A White Horse" Tuesday (2) . . . **Cleveland Amory** will be a guest on the "Home Show" Friday (28) . . . **Bernard Leslie,** film editor of Academy Award & Freedom Foundation Documentary winners, to Fordel Films on Monday (1) for eight to 13-week stint.

IN HOLLYWOOD . . .

Purex took a long look at its budget, found little left after chucking in a large chunk for "Big Surprise" and ordered Ina Ray Hutton's all-femme musicalers expunged despite the agency's recommendation for continuance . . . **Phil Rapp** found doing three jobs too much of a drain so he called in **George Cahan** to direct an episode of the **Wally Cox** starrer, "Adventures of Hiram Holliday," while he edited some of the completed installments . . . First of the "test" singers on the **George Gobel** show will be **Carole Bennett,** a popper from Brooklyn. Producer **Al Lewis** will try out several vocalists in the hopes of finding a regular replacement for the defecting **Peggy King** . . . **Roy Cheney** moved in as personnel manager at NBC, replacing **Bill Craig,** who transferred to N.Y. . . . **Hugh Hole** left Chrysler to set up a Coast operation for Van Praag Co., producer of tv commercials . . . **Jack Buchanan** will be **Edgar Bergen's** counterpart in the British version of "Do You Trust Your Wife." Producer **Don Fedderson** is being paid a royalty . . . **Sam Gallu,** producing "Navy Log" for CBS (but airing on ABC), has Navy permission to film a sequence aboard the atomic sub, Nautilus. Two other series on Gallu's schedule for CBS are "Attorney" and "Water

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ALTERNATE SPONSOR PATTERN

Toni's Flip Top Boxscore

Toni appears to be smoking all brands this season. By an odd coincidence the home permanent outfit, which has been staking out a multiple programming claim for itself on NBC-TV, is indulging in a grand slam of co-sponsoring deals with a variety of cigaret companies.

For example, Toni and R. J. Reynolds are co-partnered in the bankrolling of Art Linkletter's "People Are Funny."

It's Toni and Old Gold as co-sponsors of the upcoming Walter Winchell Friday night variety half-hour.

And it's Toni and Pall Mall for the "Stanley" situation comedy series which debuted on Monday (24).

Similarly, Liggett & Myers this week pulled out of every-week sponsorship on two of its top shows, opening up the skip-week, by an odd coincidence, to rival electric shaver manufacturers. Ciggie outfit will be joined by Schick as alternate sponsor of "Dragnet" on NBC-TV, while Remington Rand moves into CBS-TV to share "Gunsmoke."

WOR-TV's Fall Begins With 70% Of SRO on Feature Film Format

WOR-TV, N.Y., the nation's most heavily programmed feature film station, goes into the fall season with slightly over 70% of its total advertising potential accounted for.

The RKO Teleradio N.Y. flagship has been selling its other than "Million Dollar Movie" theatricals programming block under a discount "power plan."

The plan provides for a minimum four-week deal and gives advertisers a graduated discount of 30% off the one-time rate, for seven spots per week, 40% for 10 spots per week, and 50% off for 12 spots per week. All spot buyers coming in to the plan are subject to preemption if a single sponsor buys one of the movie programmers.

Station's only "live" show, the "Ted Steele Show" and the "Ted Steele Band," which runs strip from 2 to 4 and 5 to 6 p.m., is 91% sold out. Among the spot buyers are Oakite, Coca-Cola, Fairmont Foods, Ladd Motors and Flagg Shoes.

"Million Dollar Movie," remaining in its 16 showings per week format, is SRO, with the following sponsors picking up the tab: American Tobacco for Pall Mall, Associate Products, Best Foods, which has two participations, Ballantine, Bon Ami, Lewis Howe, Inc. for Tums, Sunshine Biscuits, and New York Telephone Classified.

With over 70% of its total programming devoted to features, mainly from the RKO library, sta-

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Martin Block's SRO

Martin Block television show on WABC-TV, N. Y., is sold out after a week on the air. Deejay began Monday (17), and by the beginning of this week, the 25 segments available on the show each week were picked up by six participating bankrollers.

Colgate - Palmolive, Carbona, Black Angus Broilers, Morton's Foods, Kraft Parkay and B&B Mushrooms are riding the 11:30 to noon strip. Block, on radio for 22 years, has never before been a tv regular.

Ray Anthony To Helm Plymouth's ABC-TV Showcase

Plymouth has decided on Ray Anthony as the headliner for its upcoming ABC-TV hour-long show. The Friday night, 10 to 11 program will begin Oct. 12.

N. W. Ayer, agency for the automotive sponsor, was considering Mitch Miller, artists & repertoire chief for Columbia Records as a possible for the showcase. (Grant agency has been given final responsibility for the show.)

Former Notre Dame football coach, Frank Leahy, will become a regular feature performer on the Plymouth show. Hour will originate live from the Coast, though plans are to travel the show on behalf of Plymouth dealers.

Plymouth will retain its half interest in the Monday night Lawrence Welk show on ABC-TV until probably November, when the 1957 car models have been kicked off.

Anthony's program was the idea of Jack Minor, veep in charge of sales for the sponsor. Minor incepted Dodge's Welk show while he was still working under the banner of the latter Chrysler division.

More additions will be made to the program talent roster in the next few days.

Mike Wallace's News-in-Depth

Mike Wallace is going to get an oportunity to do some of that news-in-depth he advocates when WABD, N. Y., starts a new 11 to midnight video program on Oct. 9. Reporter has a nightly news show at 7 on WABD, but he is inclined to feel that the quarter-hour news program on television is not long enough to project detailed news and editorial coverage.

New Wallace latenighter will run Tuesday through Friday, dumping WABD's longtime "Featurama," a compilation of short subjects on film. In addition to brief news reports, Wallace will be in a position to spend more time on important news. Stanza will also contain Broadway reviews and interviews. The 7 p.m. news slot for Bond clothiers will be retained.

Miller Brewing Co. Buys 'Wire Service'

ABC-TV has moved a jot closer to selling out its Thursday night "Wire Service" filmer. Miller Brewing Co., via the Mathisson agency in Milwaukee, is set to take over an alternating half-hour of the show which bows Oct. 4 in the 9 to 10 period.

R. J. Reynolds tobacco firm is underwriting the first 30 minutes straight through. Miller is presently repped on NBC-TV's "Tonight" strip, but bowing out.

ARRIES QUITS WTTG FOR CHI CBS SLOT

Washington, Sept. 25.

Leslie G. Arries Jr. resigned last week as manager of the DuMont station, WTTG, in the capital to join the CBS-TV spot sales staff in Chicago, effective Oct. 8. His successor has not been selected but Ted Cott, general manager of DuMont o&o stations, was expected here this week to look into the situation.

No significance is attached to Arries' resignation despite an imminent shakeup of the station's programming staff following the resignation last month of Francis V. Guidice, program manager. There's no thought of selling the station (or WABD in New York), it's learned, since it came under Paramount operation.

SINGLE CLIENTS CAN'T AFFORD RAP

Decision last week of Liggett & Myers to surrender half of "Dragnet" to Schick starting Oct. 18, coupled with DeSoto's decision to share Groucho Marx with Toni, points up in harsh degree the extent to which the alternate-week sponsorship pattern has established itself on the networks. The "Dragnet" and Groucho cases in particular reflect the problems of soaring costs, for here were two shows in which the sponsors had vested identifications for up to five years or more.

Fact of the matter is that the alternate-week pattern has caught up to fully 40% of the nighttime half-hour shows on the three networks, a remarkable level in view of the fact that alternate-week sponsorship as a standing practice gained acceptance only a couple of years ago. Out of a total of 84 once-a-week nighttime commercial shows on all three webs for the coming season, fully 35 of them will be on a share basis.

Of the three networks, NBC-TV shows the most marked tendency toward alternate sponsorship. It has 15 single-sponsor half-hour shows and 13 alternately sponsored, or 46.5% in the latter class. CBS has 15 out of 37 alternate-sponsored half-hours, or 40.5%, while ABC has seven out of 19, or 36.8%.

The tendency toward disappearance of the full-hour sponsorship by a single advertiser is even more marked, with single sponsorship accounting for only 40%. Out of 25 hourlong shows (drama, variety, comedy, etc.) on the three webs, only 10 are solo-sponsored, with the 15 others either sponsored alternately ("Robert Montgomery," "U. S. Steel"-"20th-Fox Hour") or under a cosponsorship or participating pattern (Jackie Gleason, Perry Como, Sid Caesar, etc.). As to the three 90-minute shows schedule —"Playhouse 90," "Famous Film Festival" and "Omnibus"— all are either participating or segmented among cosponsors.

On the hourlong entries under solo sponsorship, CBS and NBC have three each and ABC has four. But NBC has six hours in the alternate - participating - cosponsorship category, so that only 33% of its hourlong shows is sponsored by single advertisers. CBS has 50% solo-sponsorship of its hour shows, since only three such shows are in the cosponsorshhip or alternate-week category. ABC has only 40% solo sponsorship, since six out of

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Mary Martin's World Tour In 'Peter Pan' a Working 'Rehearsal' for TV Encore

Mary Martin plans to play to a world of children before essaying the role of "Peter Pan" again in the spring of 1957 for a limited Broadway engagement and an Easter NBC telecast.

Current plans call for a possible opening first in Dallas about Christmas, then a tour of South America, jumping across to Australia, New Zealand, and hitting London before returning to the U.S. Each engagement would be limited to four weeks, as mapped out by her producer-husband, Richard Halliday, in exploratory talks with execs of NBC, which bought the scenery and costumes of the stage offering and is likely to finance the tour.

At the conclusion of the itinerary, a two to three week Broadway stint is seen in late March or April. With such a tour under her belt, Miss Martin's Easter telecast would reap the rewards of constant playing.

The revival with musical trimmings was presented two years ago by Halliday at the Winter Garden with Miss Martin in the name role. Under NBC auspices, she acted in two video versions of "Peter Pan," both drawing top ratings.

Nielsen Proves What Everyone's Known—Conventions Were a Bore

Sully & Benny (Old Act)

Combination of Ed Sullivan and Jack Benny (latter making his season's bow) in the 7:30 to 9 back-to-back Sunday night stretch on CBS-TV literally pulverized the competition this week, with the premiere of "Circus Boy" on NBC-TV in the opposite-Benny slot falling prey to the Trendex returns.

The Sullivan hour added up to a sharp 32.8 in contrast to Steve Allen's 13.4, with ABC-TV's "Famous Film Festival" trailing 5.3. Benny's 27.2 compared with "Circus Boy's" 12.2 and "Film Festival's" 4.2.

In the 7:30 to 8 p.m. Saturday (22) slot, "People Are Funny," NBC, hit a 13.5 Trendex, as against 12.9 for premiere of "The Buccaneers" on CBS and 7.6 for ABC's "Ozark Jubilee." "Honeymooners," with 24.1 in the 8 to 8:30 spot topped Perry Como which drew a 21.5 for its first half-hour, with Como climbing later to 33.0 against 10.3 for "Stage Show."

A month has passed since the Democratic and Republican political conventions. And the Nielsen report covering the two weeks ending Aug. 25 reaffirms one point perhaps more strongly than anything else that has been learned about the video coverage of the Chi and Frisco events until now—they were a terrible bore as far as sustained viewing was conceivable.

But bore or no bore, something else was learned from the ratings. There was still a vast audience watching the shennanigans of the politicos. Enough of an audience, in fact, to drive the conclaves to the top of the Total Audience heap.

Since the coverage wasn't markedly different on any of the three networks, the Nielsens also reaffirm CBS-TV's clear supremacy among tele viewers.

At night during the Republican Frisco conclave the week of Aug. 20 CBS ran first among all programs. NBC ranked fourth and ABC 37. That's on the Nielsen TA, which covers all viewers regardless of how long they stayed tuned in.

In proof of the bore the conclaves were to the mass of America, the Average Audience, which is the end result of the number tuned in during the average minute, placed CBS 33 among nighttime shows. NBC, which ran fourth on TA's, dropped to 49th place, on AA's and ABC dropped from that 37th position to 92d.

This means that a great percentage of the tv audience were tuned out much of the time—perhaps, after only a few minutes (enough time to be included in the TA tally but not enough to seriously affect the AA's)

The Demo powwow (Aug. 13) gave much the same results. Nielsen reported that CBS nighttime dropped from 3d on the TA's to 29 on the AA's. NBC hurtled down from 13 to 58. ABC dropped from 46 to 90.

Nevertheless, Nielsen said that

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Audience Beefs Pay Off, 'Mama' Is Coming Back

"Mama," the Carol Irwin-packaged situation comedy series, which General Foods bumped at the end of last season after a seven-year ride on CBS-TV, is coming back. Previously a Friday night at 8 entry, it will now get a late Sunday afternoon berthing, probably in the 5 to 5:30 period, considered even more favorable in view of the all-family format of the show. Although always a live entry, "Mama" will be turned into a filmed show when it returns, thus allowing for the same residual and rerun benefits that have accrued to many other situation comedies on film.

Return of "Mama" represents a notable instance of mass protests paying off. Since the initial announcement that the show was being lopped, letters by the thousands kept pouring into the network and General Foods urging its return. Even as late as last week the missives were still pouring into the web.

"Mama" comes back as soon as CBS-TV winds its pro-football season, sharing the Sunday time with the new "Odyssey" series coming out of the public affairs department. "Mama" deal was negotiated via Ashley-Steiner office with Dec. 9 as kickoff date.

DEMS PREEM 5-MIN. TV SPOT CAMPAIGN

Washington, Sept. 25.

The Democratic Party's national campaign of filmed five-minute tv spots got under way Sunday (23) with "The Stevensons at Home." It ran on ABC at 9:55 p.m. Show was a filmed record of a conversation among a family group including Stevenson, his three sons and his daughter-in-law.

It is one of a series made recently in Chicago. Others will include talks between the Democratic nominee for the Presidency with other personalities and will be shown on the other networks. One series of five-minute films is called "The Man From Libertyville." It was made on Stevenson's farm near that town. The five-minute shots are something new adopted by the Democratic Party for the Stevenson-Kefauver campaign.

ABC-TV Program Slot for Fetter

When Robert Weitman quit ABC-TV last February and Robert Lewine moved up to replace him as veep in charge of programming and talent, the post of director of the program department was left vacant. Finally, the network has chosen Ted Fetter to fill the vacancy.

Fetter, a broadcast veteran of 20 years, spent the past three years producing such programs as the CBS "Morning Show," "The New Revue" and "Jack Paar Show." Prior to that he did "Your Hit Parade" for BBDO.

Robert Kintner, ABC prexy, last week scotched rumors that Lewine was going to be boosted to exec veep of the tv network, which would have made him number two man in the setup over several other veeps.

Appointment of Fetter was made, according to a web spokesman, to help Lewine with his administrative programming duties. The program department, it was said, had been understaffed.

Gander's U.S. Gander

L. Marsland Gander, of the London Daily Telegraph, is flying to the U. S. Oct. 5 and will hit Ottawa, Chicago, Hollywood and probably Frisco and Washington. While on the Coast he will do interviews with Hollywood personalities now on commercial tv in Britain; he will also do special features on the video medium from N. Y., Chi and L.A.

Last fall, as the doyen of the London tv critics, he hosted 70 American tv critics who came over in connection with the "Robin Hood" film.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
BOSTON	*Approx. Set Count*—1,395,000						*Stations*—WBZ (4), WNAC (7)		
1. I Led 3 Lives (Adv)	WNAC	Ziv	Tues. 8:30-9:00	29.7	66.2	44.9	This Is Show Business	WBZ	14.4
2. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	23.4	74.2	31.6	Liberace	WBZ	7.3
3. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	21.1	58.3	36.2	Studio 57	WBZ	13.4
4. Ellery Queen (Myst)	WNAC	TPA	Fri. 10:30-11:00	17.5	55.8	31.4	Cavalcade of Sports	WBZ	15.4
							Sports Big Playback		
5. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	15.1	86.5	17.4	TV News Reporter	WBZ	1.8
							Stage 7	WBZ	2.5
6. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	13.8	34.1	40.5	U.S. Steel Hour	WNAC	22.4
7. City Detective (Myst)	WNAC	MCA	Fri. 11:00-11:30	13.6	70.2	19.4	Counterpoint	WBZ	5.9
8. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	13.4	37.6	36.2	Mr. District Attorney	WNAC	21.1
9. The Falcon (Myst)	WNAC	NBC	Sun. 11:00-11:30	12.3	72.8	16.9	Meet the Press	WBZ	4.3
10. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	12.0	64.5	18.6	TV News Reporter	WBZ	7.4
							Ray Milland	WBZ	4.3
10. Dr. Fu Manchu (Myst)	WNAC	H-TV	Thurs. 8:00-8:30	12.0	26.5	45.4	Best of Groucho	WBZ	32.0
WASHINGTON	*Approx. Set Count*—754,000						*Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)		
1. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	12.3	31.9	38.6	Big Town	WRC	11.6
2. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	12.2	68.9	17.7	News—Rash; Jim Gibbons	WMAL	3.0
							News—John Daly	WMAL	2.4
3. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	12.1	38.7	31.3	Do You Trust Your Wife	WTOP	12.0
4. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	9.8	32.3	30.3	Meet the Press	WRC	13.1
5. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	9.6	40.5	23.7	Boston Blackie	WTOP	6.6
6. Eddy Arnold (Mus)	WMAL	Schwimmer	Fri. 10:30-11:00	8.8	22.5	39.1	Cavalcade of Sports	WRC	15.8
							Sports; Red Barber's Cor.	WRC	14.1
6. Secret Journal (Dr)	WMAL	Ziv	Sun. 6:30-7:00	8.8	27.7	31.7	Roy Rogers	WRC	13.5
8. Range Rider (W)	WTOP	CBS	Mon. 7:00-7:30	7.9	41.0	19.2	Stu Erwin	WRC	4.4
9. Highway Patrol (Adv)	WTOP	Ziv	Fri. 7:30-8:00	7.8	26.3	29.6	Rin Tin Tin	WMAL	14.1
10. Public Defender (Dr)	WTOP	Interstate	Thurs. 10:30-11:00	7.6	16.1	47.4	Lux Video Theatre	WRC	29.8
MINNEAPOLIS-ST. PAUL	*Approx. Set Count*—515,000						*Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)		
1. Search for Adventure (Adv)	WCCO	Bagnall	Tues. 8:30-9:00	23.0	46.3	49.7	Big Town	KSTP	13.9
2. Man Behind the Badge (Myst)	KSTP	MCA	Fri. 9:30-10:00	18.1	44.2	41.0	Our Miss Brooks	WCCO	12.3
3. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	16.9	36.2	46.7	Frankie Laine	WCCO	15.1
4. Cross Current (Adv)	WCCO	Official	Sun. 8:30-9:00	16.6	44.3	37.5	Celebrity Playhouse	KSTP	14.1
5. Secret Journal (Dr)	WCCO	MCA	Thurs. 7:00-7:30	14.8	35.4	41.8	People's Choice	KSTP	21.5
6. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 8:30-9:00	14.1	37.6	37.5	Cross Current	WCCO	16.6
6. Life of Riley (Co)	KSTP	NBC	Mon. 8:30-9:00	14.1	30.4	46.4	Summer Theatre	WCCO	13.6
							Baseball	KEYD	13.2
6. Rosemary Clooney (Mus)	WCCO	MCA	Mon. 9:00-9:30	14.1	39.4	48.0	Baseball	KEYD	15.4
9. Highway Patrol (Adv)	WCCO	Ziv	Sat. 10:00-10:30	13.8	33.8	40.9	Today's Headlines	KSTP	19.2
							Weather; Sports	KSTP	10.9
10. I Led 3 Lives (Adv)	KSTP	Ziv	Wed. 8:30-9:00	13.4	25.4	52.8	U.S. Steel Hour	WCCO	22.4
SEATTLE-TACOMA	*Approx. Set Count*—500,000						*Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)		
1. Waterfront (Adv)	KOMO	MCA	Wed. 9:30-10:00	28.2	50.6	55.9	Baseball	KTVW	16.6
2. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:30-10:00	28.0	57.3	48.9	Championship Bowling	KOMO	9.2
3. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	25.4	48.8	49.9	Baseball	KTVW	11.8
4. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	23.8	40.7	58.4	Robert Cummings	KTNT	22.2
5. Celebrity Playhouse (Dr)	KOMO	Screen Gems	Thurs. 8:00-8:30	23.1	43.8	52.8	Climax	KTNT	20.8
6. Ray Milland (Co)	KOMO	MCA	Mon. 9:30-10:00	21.3	48.3	43.1	Dollar a Second	KING	10.2
7. Search for Adventure (Adv)	KING	Bagnall	Wed. 7:30-8:00	20.4	42.9	47.6	Father Knows Best	KOMO	14.1
8. Code 3 (Adv)	KING	ABC	Fri. 10:00-10:30	19.4	45.6	42.6	Baseball	KTVW	11.0
9. Science Fiction Theatre (Adv)	KING	Ziv	Thurs. 9:30-10:00	19.2	37.6	51.1	Lux	KOMO	24.1
10. Judge Roy Bean (W)	KING	Screen Craft	Mon. 8:30-9:00	18.7	33.4	56.0	R. Montgomery Presents	KOMO	22.5
COLUMBUS	*Approx. Set Count*—357,000						*Stations*—WLW-C (4), WTVN (6), WBNS (10)		
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	39.3	75.1	52.4	Science Fiction Show	WLW-C	7.6
2. Man Called X (Myst)	WBNS	Ziv	Fri. 8:30-9:00	18.2	45.7	39.9	Eddy Arnold	WTVN	13.1
3. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	17.8	40.7	43.8	Amateur Hour	WTVN	16.0
4. Annie Oakley (W)	WBNS	CBS	Sat. 6:00-6:30	16.6	54.3	30.6	Midwestern Hayride	WLW-C	12.6
5. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	16.2	69.8	23.9	Space Ranger	WTVN	4.2
6. Judge Roy Bean (W)	WTVN	Screen Craft	Sun. 5:00-5:30	14.2	64.0	22.2	Meet the Press	WLW-C	7.6
7. Wild Bill Hickok (W)	WBNS	Flamingo	Tues. 6:00-6:30	14.0	76.2	18.4	Meeting Time at Moores	WLW-C	2.9
8. Sheena of the Jungle (Adv)	WTVN	ABC	Thurs. 6:00-6:30	13.5	62.8	21.5	Laurel & Hardy	WBNS	4.7
9. Crunch & Des (Adv)	WBNS	NBC	Thurs. 10:15-10:45	12.0	29.5	40.8	Best of Groucho	WLW-C	25.1
							Dragnet	WLW-C	13.1
10. Public Defender (Dr)	WBNS	Interstate	Mon. 10:15-10:45	11.6	26.9	43.1	Baseball	WLW-C	17.8

NO TINT SPRINT FOR FILM

Blackburn's 'Bombs & Boffolas'

A 'Mutiny' Can Hurt Made-For-TV Fare—But What About Bottom of Barrel Stuff

How many "Mutiny on the Bounty" films are there to draw mass, regular viewing, compared to skeins such as "I Love Lucy" and "Father Knows Best," is the question posed by Norman Blackburn, producer partnered with Burt Leonard, in the "Circus Boy" series.

Blackburn, ex-J. Walter Thompson veepee and national program director of NBC, acknowledges that the real, big vintage theatricals will bite into audiences of established, popular skeins, but these audiences will be back to their regular made-for-tv favtorites just as soon as "Tillie, the Toiler," some unremembered, undistinguished theatrical, of which there are plenty, replaces that "Mutiny" caliber oldie. Vintage theatricals, with such uneven fare, and no running characters or story line, cannot build as loyal following as the popular earmarked for tv programmers, he argues.

"We're catering to new tastes, with new ideas, and offering new personalities. We're creating the new 'Mutiny in the Bounties' to be enjoyed here and now," he says.

Blackburn, telling of experiences with "Circus Boy," his first telefilm project, which Screen Gems is releasing, finds production a hazardous, risky business. Despite the network sale to NBC-TV, with Reynolds Metals picking up the tab, the deal will not take him off the hook financially for the first 30 episodes, the number contracted for, under the net's plan to preempt the Sunday 7:30 p.m. slot with specs. There is the syndication and residual market open later, Blackburn admits, but what happens if the sponsor sticks with the show for years, negating any syndication sale for that period, thereby nixing full return on investments and profits for that period? Two years ago, he outlined a budget of $25,000 for each episode, but before actual filming began, the budget was upped to $35,000 per episode, in order to capitalize on the inherent production values posed by the skein. This put pro-

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'Top Hat's' Top Pulse

"Top Hat," which kicked off "Million Dollar Movie" on WOR-TV, N. Y., pulled a cumulative rating of 69.4 for its 16 showings during week of Aug. 27, according to a special Telepulse survey.

The imposing rating was racked up in the face of the Brooklyn Dodger-New York Giant games on WPIX, Aug. 31 and Sept. 1-2, and reduced viewing because of people vacationing on Labor Day weekend.

Amory's Minot TV Shop Reactivated; Pushes 'Tracers'

Charles M. Amory, who just a few months back sold out his UM&M TV Corp. for $4,800,000 to National Telefilm Associate in a capital gains deal, is back in the business under the name of his original corporate outfit, Minot TV. Moreover, he's operating under essentially the same setup as he maintained in UM&M—that is, a working production-sales relationship with Motion Picture Advertising Service of New Orleans and United Film Service of Kansas City.

Minot has set its first group of deals on its new product, the "Tracers" series being shot at MPA in New Orleans. Amory set a deal with WPIX, N.Y., for the series, which deals with activities of Tracers Co. of America, the sleuthing outfit which tracks down missing heirs. He's also set an extensive regional deal in the south with Nehi beverages, embracing up to 50 small markets.

As of the moment, Minot's catalog now consists of "Tracers," "New Orleans Police Dept." ("NOPD," also shot in New Orleans a couple of years back) and "Do You Know Why?" a series of short vidpix which were also filmed by MPA. It's Amory's intention, however, to expand this catalog extensively, both through production via MPA and UFS and via outside acquisitions. As to sales, he'll continue the same setup whereby his Minot staff will handle the east (but will take a more extensive territory this time than before) while the sales staffs of MPA and UFS comb the rest of the country. MPA and UFS are producers and sellers of screen commericals and both maintain production facilities and large sales staffs.

Amory, in his UM&M setup, had

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RKO-TV Huddles Prelude to Prod.

RKO Television has taken another step forward to enter production, with the departure of Peter Robeck, general sales manager, for Coast meetings with top RKO Pictures execs on possible skeins.

To be discussed at studio meets are projected series based on RKO story properties, already utilized for features. In the RKO-Matty Fox library deal, unlike that of the sale of the Warner Bros. library, RKO retained the story rights to the pictures. Other story properties outside the RKO library also will be discussed.

In the interim, RKO Television, a subsid of RKO Teleradio Pictures, is scouting around for distribution rights to new series. Its latest distribution acquisition are the "Aggie" and "Sailor of Fortune" skeins.

Reflecting RKO Television's added activities is the appointment of William Finkelday as syndicated sales manager. Finkelday, who has been with the original film division since its organization in 1954, will work under general manager Robeck. Also Robert E. Galen, formerly with ABC Film Syndication, has been appointed director of research for RKO Television.

In another RKO operation, George Morris, former sales manager for WGTH-TV, Hartford, has been named western sales manager for RKO Teleradio's o&o stations.

Gallo Wine's 52-Week WB Deal on KRON-TV

Gallo Wine purchased all of the Friday night feature film schedule on KRON-TV, San Francisco. Station has the Warner Bros. features from 10 to 11:30 and the winery, in a somewhat unusual move, is taking the entire hour-and-a-half to establish sponsor identity.

The word is, according to the distributor of Warner pix for tv, Associated Artists, the Gallo deal is for a firm 52 weeks. Doyle, Dane, Bernbach inked in behalf of the sponsor.

New Flying A Series

Hollywood, Sept. 25.

Flying A Productions will roll a pilot for a new adult-western telepix series called "Winning of the West," with scripting team of Frank and Doris Hursley assigned to the project.

Pilot will lens in November.

SYNDICATORS TO WAIT AND SEE

With the exception of Ziv, most film syndicators are remaining aloof from color production, adopting a policy of watchful waiting for the time when the color plunge is economically feasible.

Barring a network airing and a sponsor willing to pay the added costs, as indicated in Official Films switch to color production for "Adventures of Sir Lancelot," film syndication for the most part is partnered to the black-and-white approach.

This does not mean that there are not any experimental color projects in the air. Norman Blackburn, co-producer of "Circus Boy" after talks with NBC, plans to do one episode in color as a pilot project to determine the added costs. Screen Gems, MCA-TV, and others also say they can switch to color when the number of tint sets justify the added costs which would have to be picked up by the sponsor. Now, it's estimated, a color skein costs at least 40% more to produce, and with the competitive price structure in the syndication market the way it is, syndicators question the justification of any color investment. For the most part, they argue that the color values in the residuals will be largely dissipated when the color barrier is broken, say three years from now.

Ziv, opposing this point of view, stands out as the exception. Ziv, which went into color telefilm production six years ago with "Cisco Kid," has a good percentage of its telefilm backlog in color. Among the series either wholly or in part shot in tint are "Highway Patrol," "I Led Three Lives," and "Favorite Stories." Currently, Ziv is producing "Science Fiction Theatre" and "Dr. Christian" in color. Their thinking is that the estimated 30,000 to 40,000 color sets in use now will pyramid in two or three years, making their added expenditures worthwhile.

Even NBC's Cal Nat

The film syndication arm of NBC, the net with the big color programming push, falls in line with most of the other film syndicators, with no color tv skeins on its shelves as it waits for the set situation to change. There's a possibility that Jack Webb's "Noah's Ark," shot in color and aired via NBC, may become available for the syndication market after the first year, following the "Dragnet" pattern.

California National studios, a NBC subsid, occasionally is tint shooting episodes of "Life of Riley"

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Gross-Krasne's 700G Sale in 25 Markets On O. Henry Telefilms

Hottest of the syndicated showcases these days seems to be Gross-Krasne's O. Henry telefilm skein, which in two weeks of sales tallied by a three-man force, has registered inkings in 25 markets. Approximate gross on the half-hour, a dozen of which are in the can, is $700,000 to the producer-distrib organization.

Two large sales were made the past week. General Teleradio bought the Thomas Mitchell-starrer for its six owned-operated tv stations. Pacific Gas Electric has taken the stanza in eight Northern California cities, including Frisco.

Another large sale was made to the Time Inc. stations in Denver, Salt Lake, Boise and Albuquerque. Rest of markets sold were Miami, Jacksonville, Atlanta, Dallas, New Orleans, Houston and San Antonio.

Pix have been promised by co-owners Jack Gross and Phil Krasne for a start on or before Jan. 1.

More TV-Film News On Page 38

Metro-TV Sales Hit $24,000,000 In Meredith Four-Station Buy

Metro-TV closed a four-market library deal with Meredith Publishing Co. for about $2,500,000, putting the fast selling Metro backlog in 17 cities in sales now totaling approximately $24,000,000.

In another phase, Metro, responding to inquiries from agencies and possible clients, is exploring the possibilities of establishing a film network in from 50 to 60 cities.

Meredith reportedly plunked down 20% of the purchase price, with the remainder to be paid over a five-year period. The seven-year licensing deal for the Metro product was concluded for KTHO, Phoenix; KCMO, Kansas City, Mo.; WOW, Omaha; WHEN, Syracuse, N. Y., all Meredith o&o stations. Color telecasting, like the other Metro deals, is subject to an extra premium rate, subject to future negotiations.

The publishing outfit also is said to be buying a set of prints for the 725 theatricals for bicycling among its four stations, at a cost of an estimated $75,000. With the exception of the CBS deal, according to Metro, all print costs are being borne by the stations. In the five-market CBS o&o deal, the cost of prints are an issue of negotiations.

In the wake of the Colgate $750,000 once-a-week KTTV, L. A., expenditure for sponsorship of Metro product, national advertisers' interest in library programming has pyramided. Thus, Metro's exploration of the possible film network at this date with New York, Chicago, Los Angeles and other markets already sold. Metro is feeling out CBS, Triangle Publications, and others already sold on the feasibility of them joining a projected Metro product web. The problems of establishing such a skein is myriad, as Metro admits.

The projected deal with KEYD, Minneapolis, the station which changed its call letters to KMGM, has fallen through. Station was reluctant to give up 25% stock interest, as well as being apart with Metro on money for the library. KMGM will again change its call letters. Metro, in meantime, is negotiating with the three other stations in Minneapolis market.

Levitt's V.P. Stripes

Robert D. Levitt, who joined NBC in July as general manager of California National Productions (ex-Kagran Corp.) under Alan Livingston, has been given his v.p. chevrons by the network. Henceforth, his title will be v.p. and general manager of Cal Nat. Livingston is prexy. Emanuel Sacks is board chairman.

Levitt, former publisher of Hearst's American Weekly and Puck, moved into telepix last winter as director of national sales at Screen Gems, joining Cal Nat six months afterwards.

20th Planning To Stagger Pix In Sale To NTA

Hollywood, Sept. 25.

Twentieth-Fox expects to close a sale on more pre-1949 feature films for television release in the next couple of weeks. Deal is described as "imminent," with prexy Spyros Skouras talking to four major telefilm outfits, the most promising being National Telefilm Associates, according to N. Y. sources.

Original talk was about lease of 560 backlog films to NTA for a seven to 10-year period at a total guarantee of $38,500,000. But a source close to Spyros Skouras, 20th boss, said that the latest negotiations involve the turnover of between 50 and 78 films each year. A new agreement will be negotiated annually between the major and the distrib which gets to handle the product.

Purpose of annual renegotiation on additional films from the 20th backlog is in keeping with Skouras' thinking. Topper figures that the value of the feature films on the tv market will become higher each year, so he'll only close for a certain number annually.

Half of the yearly package from 20th will be made up of A pix, the other half B's. There are said to be about 560 films outstanding in the 20th pre-49 vaults, 52 others having already gone to NTA. Original "blanket" deal under discussion by NTA and Skouras was understood to have called for the leasing of 220 of the backlog pictures at $100,000 each and 330 more at $50,000 each.

Skouras is here making further depositions in the Goldwyn anti-trust suit against National Theatres.

MCA-TV SHIFTING WYNN NATHAN EAST

Hollywood, Sept. 25.

Although in the past he has repeatedly refused to sit still for such assignment, Wynn Nathan, v.p. and sales manager of MCA-TV Film Syndication, has been shifted to N.Y. headquarters. (In fact, Nathan walked out of his v.p. post with United TV Programs (now merged with MCA) several years ago, after similar assignment). However, MCA-TV insists the move is in accord with normal administrative reorganization.

Meanwhile, Bob Greenberg remains MCA syndication v.p. and Coast sales manager, while Noel Rubaloff, Nathan's assistant, has been assigned to one-station market sales.

MCA-TV syndication has gone through a series of retrenchments recently. Last was drastic cutback of company's local film shipping personnel, some weeks ago.

WPIX Knocks Off 100G 'Screamies'

With an approximate 14% rate hike going into effect Oct. 1, WPIX, N.Y., has added new business and decided to dump the little remaining hard-sell "screamies" pitch on its vidpix shows.

New York Daily News station, in deciding to give the heaveho to pitchmen clientele, has taken a stand similar to that taken by its Chicago Tribune sister station WGN-TV. The extent of WPIX's hard-sell pitch films, however, are much smaller than that of WGN-TV. WPIX, when its new policy goes fully into effect on Oct. 6, will lose about $75,000 to $100,000 a year in revenues from such films as compared to the $575,000 estimated yearly rap for WGN-TV.

On new biz, the N.Y. indie has inked the Mennen Co. for the last remaining quarter open for the sponsorship of the Madison Square Garden events, which kick off Oct. 27. The other Garden sponsors are Krueger Beer, Robert Burns Cigars, and Wild Root Cream Oil.

Other new buys are: Harold F.

(Continued on page 36)

FRANK TEAMS WITH ELGAR

Philip Frank has moved into Peter Elgar Productions as a partner with Elgar and a vicepresident. Elgar outfit specializes in television commercials and industrial pix.

Frank was formerly v.p. in charge of sales for George Blake Enterprises, another commercial-industrial production house.

For your best network entertainment throughout the 1956-57 telecasting season

Screen Gems inc.

cordially invites you and your entire family to enjoy

ON ABC-TV **Ford Theatre** FOR FORD MOTOR CO.

ON ABC-TV **Adventures of Rin Tin Tin** FOR NATIONAL BISCUIT CO.

ON NBC-TV **Father Knows Best** FOR SCOTT PAPER CO.

ON CBS-TV **Playhouse 90** (PREMIERE) FILMED PROGRAMS

ON NBC-TV **Circus Boy** (PREMIERE) FOR REYNOLDS METALS CO.

ON NBC-TV **77th Bengal Lancers** (PREMIERE) FOR GENERAL FOODS CORP.

ON NBC-TV **George Sanders Mystery Theatre** (PREMIERE SOON)

ON CBS-TV **Tales of the Texas Rangers** FOR GENERAL MILLS CORP.

ON NBC-TV **Cowboy Theatre** (PREMIERE) MULTI-SPONSORED

ON CBS-TV **Capt. Midnight** FOR WANDER CO.

Our New Offices
711 Fifth Ave., New York 22
Plaza 1-4432

LUX VIDEO THEATRE
(Mildred Pierce)
With Gordon MacRae, host; Virginia Bruce, Zachary Scott, Colleen Miller, Patrick Knowles, Michael Whelan, Eddie Marr, others; George Stevens, guest
Producer: Stanley Quinn
Director: Norman Butler Morgan
Writer: Benjamin Simcoe
60 Mins., Thurs., 10 p.m.
LEVER BROS.
NBC-TV, from Hollywood (Color)
(J. Walter Thompson)

"Lux Video Theatre" has announced that it will depart from its longstanding policy of presenting film adaptations in favor of several originals and musicals this season, one such reason being that many of the oldie pix are themselves being made available to tv in their entirety. The latter being the case, it's also possible that in many cases the celluloid originals, old as they are, will make the live "Lux" adaptations look bad in comparison. Certainly that was the case with the season's premiere (also the tint preem), "Mildred Pierce," which was just awful. Viewers will probably be looking forward to the pic showing on tv, just to make sure it was the same story.

One reason for the poor showing of "Lux" on the Benjamin Simcoe adaptation of the Ronald MacDougall screenplay of the James M. Cain novel (how's that for credits?) is that to an even greater extent than most hour dramatic shows, "Lux" has to cut like mad. After commercials, the current pic plug session, the next-week "preview" and the billboards and credits, the play itself can run no more than 45 minutes. And in the case of a story like "Pierce," it's virtually impossible to set the mood of mother-devotion and daughter-rejection in any logical or believable manner.

Even worse, the "Lux" version of the story was badly acted. Virginia Bruce, as the mother, just didn't have the emotional intensity required for the part, and what should have been fire and frustration came out somewhat mildewed. She was adequate, but no more. A serious casting error was that of Colleen Miller as the snobbish, calculating daughter. Miss Miller, a pretty enough lass, isn't much of an actress, and wasn't the least bit convincing. With these two roles miscast, the entire structure fell apart. Zachary Scott, in recreating his film role, was good in the brief scenes he had, but the remainder of the cast was sub-par.

Direction of Norman Morgan was necessarily choppy, as was the entire treatment. Some integrated film clips were fuzzy, possibly due to the fact that they were filmed in tint. Whatever the reason, they sore-thumbed the proceedings. Stanley Quinn, who did some top-flight work with "Kraft Theatre" before moving to the Coast, certainly can turn out better stuff than this.

As to Gordon MacRae, he seems to have solved the problem of a permanent host for the show. He's easy, natural and likeable, and handles an interview with warmth and style. His session with George Stevens was pleasant and lacked the usual banalities. At least in that one area, "Lux" has no problems. *Chan.*

DREW PEARSON'S WASHINGTON MERRY GO-ROUND
Producer: Edwin Hullinger
Director: William Neel
11 Mins., Sun., 11 p.m.
Sustaining
WABD, N.Y., (film)

Columnist Drew Pearson comes through as his partisan self in this packaged weekly film news show, but much could be done to strengthen the visual effects. Production, also, is on the weak side, spotted by poor lighting and murky clips.

But he is a name columnist, with a point of view, and an exciting voice, factors which draw an audience. He also tries to give the "inside" version of top events as he sees it.

For the preem skein, he took up the Suez crisis, lambasting Nasser, the U.S. State Department and American oil companies for building up the Egyptian strong man only to find they have a tiger by the tail. His visual documentary evidence supporting his position, the sale of Soviet publications at Cairo news stands, the monuments erected by oil companies hailing the Nasser revolution, were interesting and provoking. But, in his opening remarks telling of his recent return from the area, he used film clips of the canal which were dark and murky. A good deal of the other film clips of Egypt also fell in that category. In his exposition, he utilized a map of the area which was far too detailed for viewing comprehension.

If he would pay as much attention as to what is seen as he pays to the contents of his delivery, Pearson would have a much better program. *Horo.*

CONFLICT
(Shock Wave)
With Scott Brady, Joan Hotchkiss, Kenneth Tobey, Ted de Corsia.
Producer: Roy Huggins (For Warner Bros.)
Director: James V. Kern
Writers: Liam O'Brien, Vincent Evans, Howard Browne
60 Mins., Tues., 7:30 p.m.
CHESEBROUGH-PONDS
ABC-TV (film)
(J. Walter Thompson, McC-E)

Warners dipped deep into the old-story barrel for this one, to kick off the new "Conflict" teleseries. There's no denying that the Burbank lot gave the Liam O'Brien-Vincent Evans-Howard Browne teleplay a slick production job several cuts above the normal telepic level, and even managed to generate some excitement in the telling. However, the plotting remains predictably old-hat and a recognizable brand of hokum.

Scott Brady enacts a test pilot for aircraft tycoon Ted de Corsia, who's hot after a government contract with a particular jet. De Corsia's chief engineer and Brady's buddy, Kenneth Tobey, has a better jet in the testing stage, but de Corsia is unwilling to wait. Brady proves the first model by flying it over the North Pole from Alaska to Washington. Meanwhile, Tobey is killed in testing the later, better model. So Brady takes up the Tobey model, unbeknownst to de Corsia, and proves it out before some assembled Air Force brass, to prove his late buddy's point.

Brady, Tobey and deCorsia aren't able to inject much conviction into their play-acting, since the characters never really come to life. Newcomer Joan Hotchkiss, as de Corsia's secretary and Brady's g.f., displays an attractive personality, but obviously needs more thespic seasoning to overcome a certain woodenness. James V. Kern's direction was pedestrian, except in the technical portions, which were obviously well-researched, and staged with dramatic flair. *Kove.*

DUPONT CAVALCADE THEATRE
(Monument to a Young Man)
With Miguel Landa, Perry Lopez, John Beradino, Michael Fox, others.
Exec Producer: Don Sharpe
Producer: Warren Lewis
Director: Tom Gries
Writer—A. I. Bezzerides
30 Mins., Tues., 9:30 p.m.
DUPONT
ABC-TV (film)
(BBD&O)

The "DuPont Cavalcade Theatre" format this season departs from the historical drama orbit, presenting plays of contemporary life, both factual and fictional. For the opener, a play on juvenile delinquency with overtones of minority problems was presented. The results were uneven, the play failing to come to grips with the required development of characterization, taking the easy way out via melodrama.

Production values were top-notch and the acting competent. The play, when it opened, with a scene of a group of young toughs breaking the window of a pawnshop, with the story-line and the camera picking up one of the group, looked promising. But the telefilm soon spun a web of stock characterizations, a switch blade killing, and redemption of the principal.

The locale was east Los Angeles and the sole reason given for the delinquent's turn against society was that he felt he had three strikes against him. What the "three strikes" were was never delineated, although it was indicated that he belonged to an unidentified minority group, the impression being Italian or Mexican.

Done in a semi-documentary fashion, the story was said to be based on an actual occurrence. Under the production reins of Don Sharpe and Warren Lewis Productions, it was the first in the series under the Four Star Films banner.

John Beradino played the role of the understanding detective effectively. Perry Lopez, as the principal delinquent, was not given a chance by the script to become more than a two dimensional character, although within his defined limits he was believable. Miguel Landa, the victim of the switch blade, portraying a young track star and "idol," was heart-warming in many scenes, his self-questioning as a Mexican and his attempts to win Perry Lopez over to the right track. Michael Fox as the school principal was o.k., and supporting players were able. The telefilm fades out with Lopez coming around in a community college fund-raising dance, given in honor of the dead track star. But by this time the flourishes of realism and believable conflict had been dissipated to a large extent. *Horo.*

THE BUCCANEERS
(Blackbeard)
With Alec Clunes, Peter Hammond, George Margo, Andrew Crawford, others
Producer: Sidney Cole
Director: Ralph Smart
Writer: Thomas A. Stockwell
30 Mins., Sat., 7:30 p.m.
SYLVANIA
CBS-TV, from N. Y., (film)
(J. Walter Thompson)

A swashbuckler in the action-packed formula vein, replete with top production values, is offered in this Sapphire-Official skein, which preemed Saturday (22), via CBS-TV. The pirate adventures should win the kiddies and hold those adults who go in for clean action-fare, minus any complexity of character.

In the preem show, as the setting for the series was anchored, there was dueling aplenty, as well as cannon fire, and fisticuffs, all within 30 minutes, and romantically credible according to the story lines. For those viewers seeking new twists, a la the physchological Western binge, this pirate adventure series laid in the 18th century in the West Indies may seem old hat. Rich, lavish material, true, but made out of cloth that proved so commercially successful years past for Errol Flynn and going back still further, for Douglas Fairbanks, Sr.

In fact, the lead in the initial half-hourer, Alec Clunes, playing a former privateer appointed Governor of Nassau, is a dead ringer for Errol Flynn. Peter Hammond, portraying what was then a "30-Day Wonder" out of midshipmen school, is as effective as Clunes in his role. The only weakness in the very competent cast is the Blackbeard role played by George Margo in the initialer. He is ferocious, and mean as any cut-throat pirate could possible be, but he is plagued by a voice that is too high pitched for the lawless, 200% manly character of Blackbeard. Apparently, exec producer Hannah Weinstein of Sapphire Films also had some reservations about Margo for he is replaced later in the series by a new actor, Terence Cooper.

Director Ralph Smart keeps things moving at a fast clip. Producer Sidney Cole has caught the feel of the period and situation, putting much care in capturing the sea and land scenes, as well as the story-book characterizations. Writer Thomas Stockwell has offered a very serviceable script for the vehicle. *Horo.*

TV's Round-Robin Of Plugolas Highlighted By Robinson & Logan

Plugolas and the personalities thereof highlighted Sunday (23) start-of-the-season programming. (With openings practically every hour on the hour, every day is "tv preem time.") The most ubiquitous characters were Edward G. Robinson and Joshua Logan, with the former "Little Caesar" muscling in on the homescreen fronts for a sizable excerpt with & Co. from his "Middle of the Night" legiter in the emotion charged "I wanna get married" scene displayed on the Ed Sullivan show. Logan, producer-director of "Middle," got an intro after the briefie.

Meanwhile, back on tv scarcely an hour later, Robinson returned from the previous week to square off with Vincent Price in making eloquently (as did Price) with the art talk on "$64,000 Challenge" for more than half the show's running time. Aside from his couple of outings as an actor and art expert, with entertainment values built-in, these forays hardly did his Broadway play any harm.

Among other plugs the Sullivan show laid it on nice and heavily for Edith Piaf's longtime showcaser, the Versailles (N. Y.) where the Gallic singer is current—the least Sullivan could have done as a precede to her socko songstering.

And so it went, with Logan one of a threesome tuning in on Hy Gardner's phone frequency in the latter's WRCA-TV (N. Y.) Sunday nighter. Here Logan, his legit-film credits disposed off, ran off a long line on the "Stanislavsky Method" as contrasted with Marilyn Monroe's favorite Actor's Studio (giving her a "Bus Stop" buildup along the way), spiked Gardner's "old report" that Logan wanted to "get

(Continued on page 40)

More TV Reviews on Page 31

CIRCUS BOY
With Mickey Braddock, Noah Beery Jr., Robert Lowery, Leo Gordon, Billy Barty, Olin Howlin, Eddie Marr
Writer: Douglas Heyes
Director: Robert Walker
Producers: Herbert B. Leonard, Norman Blackburn
30 Mins.; Sun., 7:30 p.m.
REYNOLDS METALS
NBC-TV (film)
(Clinton E. Frank Inc.)

There's traditionally a wealth of glamor and excitement in the big top and Screen Gems has attempted to catch some of it in "Circus Boy," a 39-week filmed series which preemed Sun. (23) via NBC-TV under the Reynolds Metals sponsorial banner. Accent on this half-hour entry is on juvenile viewers. In line with this, the major role is that of an orphan portrayed by 12-year-old actor Mickey Braddock.

But in order to establish audience identification with the title part young Braddock should have more to do—at least on the basis of the opening installment. For the kickoff chapter primarily stressed action, and the destinies of our moppet hero often were subordinated by lusty free-for-alls as well as the general confusion that surrounds a show in tough economic straits.

In the initialer it developed that Braddock, son of an aerealist team who died in an accident, is more or less ward of clown Noah Beery Jr. But new owner Rob. Lowery feels a circus is no place for a small boy. However, when Beery and the lad save Lowery from a beating at hands of a disgruntled creditor the boy's place with the show is assured.

Young Braddock, a towhead whose squeaky voice makes him appear younger than his age, seems a mite too childish. Beery registers nicely as a kindly clown—loyal to both the lad and the circus. Lowery is forthright and virile as the show's proprietor. Good support is provided by Leo Gordon as the irate creditor and Olin Howlin as a shell game operator, among others.

Direction of Robert Walker seems to emphasize the action sequences. Physical values are good while the general atmosphere reflects the color and stimulation of a turn-of-the-century wagon outfit. These have been ably caught on film. But now that viewers are familiar with the setting, it's hoped that future editions will lean to more intimate characterization. After all, only one ring can be watched at a time—especially on a non-CinemaScope small home screen. *Gilb.*

NOAH'S ARK
Jack Webb, Paul Burke, Victor Rodman, May Wynn, others
Producer-Director: Webb
Writers: Webb, Frank Burt
30 Mins., Tues., 8:30 p.m..
LIGGETT & MYERS
NBC-TV (Film-Color)
(McCann-Erickson)

Jack Webb, helming the new "Noah's Ark," gathered together the cast and crew to film a half-hour commercial for the preem of the series. It's an unprecedented kind of trailer, and somewhat strange to watch. The best kind of sampler would have been a walloping first show, complete with story and cast. After all, that's how "Dragnet" got started and thrived for a lot of years.

In trying to explain the show, Webb indulged in a half-hour of underselling—if that term can be used for a half-hour commercial. He interviewed three of his major characters and let it come out that "Noah's Ark" will be sort of a Young Dr. Malone of the animal world. The story will revolve around Noah McCann (Paul Burke) a veterinarian who works for an older and more experienced hand in that profession (Victor Rodman). Latter is the inevitable gentle and yet firm medico of the lower animal life who promises to be the guiding hand in the story line. And then, the nurse working for the duo (May Wynn) indicates that she'll provide a line of romantic interest. Something for everybody here, they promise. The audience will meet a toothless monkey, who has his problems because of his condition; the friendly lion who suddenly becomes unfriendly, and a cow full of hardware. Now there's something to look forward to.

It would have been much more logical to prove at the outset that the Thornton Burgess in modern dress and sprinkled with scientific terms can be entertaining, instead of leaving the audience in a state of suspension for another week.

But maybe they have right on their side. Reviewers have learned by now that they shouldn't knock religious subjects or defenseless animals. *Jose.*

STANLEY
With Buddy Hackett, Mike Kellin, Tom Pedi, Danny Dayton, others
Producer-Director: Max Liebman
30 Mins.; Mon., 8:30 p.m.
AMERICAN TOBACCO, BOBBI PIN CURL
NBC-TV, from New York
(SSC&B, Tatham-Laird)

Television's "where's the new talent coming from?" cry has at least been partially answered in the new Buddy Hackett situation comedy series, "Stanley." Not that Hackett is in any sense a newcomer, or even new to the tv comedy sweepstakes, having done some effective guest shot and spec duty under the Max Liebman production banner in the past. But this represents his first video showcase on a weekly basis.

Given a solid writing assist (Billy Friedberg and Neil Simon scripted the initialer but they've moved into other tv pastures with various writers staggering the assignment henceforth), Hackett's video future could be assured. There's little doubt that the comic will hold up his own end, for there's a likeable, sympathetic quality about his characterization (you could no more dislike him than you could your own mother). But, since even the best of comics are at the mercy of the writers, it's equally apparent in this series that a great measure of "Stanley's" success will hinge on the scripting contribs.

"Stanley" reaffirms Max Liebman's producer status with this, his initial entry in the half-hour format, after a somewhat disastrous season in the sorely-tried spec arena. It was Liebman who incepted the Hackett transition into tv from the nitery-vaude-legit circuits and practically "granddaddied" the comic's development in the newer medium. If the show's a click, he rates a major share of the bows.

Hackett is portrayed as the clerk at a hotel newspaper-cigar counter who also dispenses theatre tickets, etc. The first installment found him tripped up in a mobster's quest for two ducats for the opening Met performance of "Tristan and Isolde." Stanley had just disposed of his only pair to a transient hotel guest and his attempts to retrieve them (and the manner in which a scalper unloaded the tickets to him) gave full play to Hackett's particular comedic talents.

Obviously the full camera treatment was given to his mugging and personal idiosyncracies, the facial tricks and screwed-up mouth, and at such times the program hit its best moments. But when the story became involved with the broad and by now cliched Runyonesque hoodlums the humor was strained.

"Stanley," for all that, got off to a good start. And it's "live." Few, if any, situation comedies on tv today can make that statement. *Rose.*

ADVENTURES OF SIR LANCELOT
With William Russell, Jane Hylton, Ronald Leigh-Hunt, Cyril Smith, Peter Bennett, Bobby Seroggins
Producer: Dallas Bower
Directors: Ralph Smart, Bernard Knowles, Arthur Crabtree, Anthony Squire
30 Mins., Mon., 8 p.m.
WHITEHALL; LEVER BROS.
NBC-TV (film)
(Ted Bates; SSC&B)

There was enough derring-do in the first installment of "The Adventures of Sir Lancelot" to keep the viewers, especially the younger set, happy. It's good, clean fun and won't cause any friction in the household because even the oldsters can get some kicks from the pictorial display of the days when knighthood was in flower.

Preem stanza indicated that a lot of care has gone into this vidpixer. Settings, costuming and thesping all fit nicely into the pattern of the adventure series. Photography is topgrade.

In William Russell, the title-roler, the producers have uncovered an actor who can handle his lines, his steed and his jousting implements. Roland Leigh-Hunt is an impressive King Arthur. Jane Hylton is an attractive Queen Guinevere and Cyril Smith is properly shifty as Merlin the magician. The aforementioned carried the bulk of the thesping chores in the initial supplement and they were given a stylistic assist from the lesser players.

The kickoff half-hour picked up Sir Lancelot on his way to join King Arthur and his round-table knights. It quickly depicted Lancelot as a courageous, gallant and honorable knight in his attitudes on the jousting field and off. The session ended with the King bringing Lancelot into the fraternity and the latter's decision to champion Queen Guinevere.

It's a setup that portends plenty of action in the weeks to come. *Gros.*

Fashion crashin' TV

New hue view lets chicks pick quick

DATE:
September 22, 1956, on NBC

EVENT:
First of Warner's Color Television Fashion Shows

NEWS:
An entire season's fashions viewed by women from coast to coast *all in one wonderful hour*

Last Saturday, at 10 AM in S. F.; Chi., Noon; 1 PM, N. Y. . . . for the first time ever, women across the U. S. were seeing the best of the newest fashions *at the same instant!* Were watching the where, why, and when of the new fashion season. It happened in homes. It happened in 500 leading department and specialty stores; one minute later, women were buying what they wanted!

No more drags through the mags. No more waits for gowns to come to towns. *New TV invention: Instant Fashion!*

That's Warner's Fashion Show. From now on, each fashion season (four times a year) any woman can see what's right for every occasion, from the skin out, including accessories.

This show telescopes fashion. Turns stores into theaters, via specially arranged showings in compatible color. Presents glamour drama: special songs and dances, the most beautiful models in America, wearing clothes picked by fashion authorities.

We thought of it.
Last Saturday, a star was born! Last Saturday, TV worked its hardest!

Let us show you commercials that'll make you wish they were yours,—Revlon's Love-Pat, Clean and Clear, Moon Drops, Intimate; Necco's Sky Bar, Bolster and Necco Wafers; Norelco's electric shavers; U. S. Tobacco Company; and Warner-wonderful commercials in color.

LaRoche and Company, Inc.
Advertising

Coming for Revlon, "The Most Beautiful Girl in the World" . . . Coming for North American Philips Company: "Project 20",—The Great War, documentary spectacular.

From the Production Centres

Continued from page 24

Patrol," the latter with documented stories from Department of Immigration.

IN PHILADELPHIA . . .

Ray McFadden, former WTEL deejay, named general manager of WTNJ, Trenton . . . **John Facenda**, WCAU-TV newscaster, to record series of "welcomes," to be used at shrines in National parks throughout the U.S. Request by the National Parks Commission stems from Facenda's transcribed spiel doing the "honors" at an Independence Hall celebration . . . **Richard T. Gillespie**, producer-director, exited WNOW-TV, York, for similar post with WISH-TV, Indianapolis . . . **Jack Taylor**, of WPEN's Pat and Jack show, hospitalized for sinus operation . . . **Richard Greene**, "Robin Hood," in town for United Community Campaign and to launch new book by Donald E. Cooke, "The Silver Horn of Robin Hood" . . . **Jack Pyle**, who recently switched from WRCV stations to WIP, now doing session being fed to 500 Mutual outlets.

IN CHICAGO . . .

Hill Blackett Jr., Toni account supervisor at the Clinton E. Frank agency, awarded his veepee stripes last week . . . AFTRA exec secretary **Ray Jones** and attorney **Sanford (Bud) Wolff** launched negotiations this week with the local stations on the new television and staff announcer contracts . . . **Richard Creyke**, formerly a producer with Coronet Films, added to NBC-TV's "Zoo Parade" production staff as a scripter . . . **E. Jonnie Graff**, National Telefilm Associates midwest veep, sold the 52 20th-Fox feature package to WSBT-TV, South Bend . . . **Elliot Schick**, Hollywood producer-director, signed on with the film division of United Film & Recording Studios . . . WBKB newsman **Ulmer Turner** speaking before the Personal Executives Club next Monday (1) . . . **John Buckstaff**, radio-tv director at Illinois Institute of Technology, producing "Ear On Chicago" aired on WBBM . . . **Jack Angell** next Monday (1) bows with a nightly 15-minute 10 o'clock news show on WMAQ . . . **Burr Tillstrom's** "Kukla, Fran & Ollie" troupe featured in a booklet on good dental habits being distributed by the American Dental Assn. . . . **Norm Barry** and former pro grid coach **Joe Stydahar** working WNBQ's fotoball scoreboard sponsored by Northern Trust after the five NBC-TV regional Big 10 telecasts.

IN BOSTON . . .

Bill Buchanan, radio-tv editor Boston Daily Record, debuts in new program on WBZ radio Sat. (29) from 9:15 to 9:30 . . . **Elliot Norton**, Boston Post drama critic, preems the first radio drama critic report from Boston on WBZ Fri. (28) . . . WBZ-TV news cameramen traveling New England for shots of outstanding features of new schools opened this fall for showing Monday through Friday on 6:30 p.m. newscasts . . . **Tom Russell**, WEEI disk jock, back from vacash . . . **Louis A. Webster**, director of WEEI's "Farm Journal" prepping for 37th annual meeting Natl. Assn. Marketing Officials in Hub Oct. 1-5 for first time in 16 years . . . **E. B. Rideout**, WEEI weatherman, back from vacash . . . WCOP featuring new "Top Forty" programming. Station supplies printed lists of top 40 pops to disk dealers . . . **David M. Davis** appointed to newly-created position of tv production manager at WGBH-TV, Channel 2. Davis was director of tv for WUNC-TV, Women's College of U. of North Carolina . . **John Lee Grubs**, resigned news chief at WCOP, named assistant to **Grady Edney**, program chief of WBZ . . . **John Daly**, WBZ-TV newscaster, ankles Channel 4 Friday (28) to devote full time to program chief at WHDH . . . **Arnie Kuvent**, WGAN, Portland, Me. and **Howie Leonard**, WPOR, prepping city's first big record hop skedded for Sat. (29).

IN SAN FRANCISCO . . .

KPIX, Frisco's CBS-Westinghouse outlet, is talking more local shows, considering bringing **Gary Crosby** from Hollywood to emcee a variety show. KPIX is also running more color films in direct competition with KRON, NBC outlet which pioneered color in 'Frisco area . . . **Lew Lengfeld's** "Let's Look at Books" died after seven-year run on KRON, KGO, KPIX and back to KGO. Lengfeld says "$675 for a half-hour at 10:30 p.m. is too high," plans to change show's name to "What's New in Books," tape it—with **Carol Levene's** help—for 50,000-watt radio stations throughout the West. Show will be aired by KCBS and KNBC, Frisco, and will also run on KOMO, Seattle, KNX, Los Angeles, and KOB, Aubuquerque, with **John Collins, Beth Norman** and **Rita McCollum** and **Harold Silva** doing additional tapes for these other cities . . . **Winston N. Frecker**, exec producer of Amalgamated Television Network, Sydney, Australia, gifted KPIX's **Phil Lasky** with a Namatjira watercolor for Lasky's help in setting up Aussie TV . . . Pianist **Frank Denke** is accompanying **Guy Cherney** in the singer's new KCBS shows . . . **John Hymes** is new head of research for KGO and **Robert H. Dodd**, ex-KYA, is a new salesman . . . KQED has started autumn school season by televising economics and psychology courses for San Francisco State College, and **Frank Baxter's** Shakespeare class for the U. of San Francisco . . . **Jonathan Winters** visited, after a stand at Lake Tahoe, with Frisco commentator-columnist **Marjorie Trumbull**.

IN CLEVELAND . . .

WSRS signs with Mutual succeeding WHK which picked up the NBC radio franchise dropped by KYW . . . **Stan Anderson**, Cleveland Press radio-tv ed, back from the Coast . . . **Jack Riley**, ex-Tv Guide, now assistant record librarian at KYW . . . **Joe Mulvihill** joins **Tom Manning** to do the color on Ohio State games on KYW . . . WERE's **Bill Randle** dropping his Saturday WCBS shellac spinning to concentrate on additional college studies . . . **Bill Kaland**, Westinghouse program exec in town . . . WGAR's **Hal Morgan** hosts **Arthur Murray** show on WEWS . . . **James Hanrahan**, WEWS general manager, planning third Australia visit . . . **Ron Barrett** left WGAR for WDOK shellac stanza . . . KYW, KYW-TV news director **Sanford Markey** back from Japan-Hong Kong trip where he met Pichai Vasnason, art director Thai tv, en route to KYW for three-month state department television study . . . **Cal Jones** named KDKA-TV program director . . . **Johnny Andrews** guest-starred on **Bill Randle's** WEWS show.

IN PITTSBURGH . . .

Jim Westover, KQV deejay, named to narrate Pittsburgh Symphony's Young Peoples concerts again this season . . . **Ralph Petti**, former WJAS announcer, now general manager of radio station KWBY in Colorado Springs . . . **Chris Salmon**, KQV salesman for the last nine years, has switched to WAMO . . . Sponsors of "Brave Eagle" and "Western Marshal" on KDKA-TV have picked **Bob Lloyd** and **John Roberts**, respectively, to deliver their sales pitches . . . **Milton Anderson**, ex-WJAS announcer, has gone with WLOA . . . **Ellen Regan** is KDKA-TV auditor **Russ McCorkle's** new Girl Friday, replacing **Kay Melnick**, who becomes secretary to **Paul O'Friel**, WBC veep **Harold C. Lund's** new administrative assistant . . . **Hank Kaiser**, chief engineer at WWSW, celebrated his 21st anni with the station . . . **Bill Cullen** and **Victor Jory** headed Cerebral Palsy telethon over Channel 9 in Steubenville, O.

STUDIO ONE
With Bob Cummings, Dorothy Stickney, Ray Collins, Cameron Prud'homme, Alexander Scourby, Edmon Ryan, Murray Matheson, Russell Collins, Robert Loggia, Jack Manning, Heywood Hale Broun, Billie Lou Watt, John Studer, Russell Hardie, Hal Studer, William Podmore, Donald Marye, others
Producer: Felix Jackson
Director: Paul Nickell
Writers: David Aldrich, Peter Van Slingerland
60 Mins.; Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y.
(McCann-Erickson)

"Studio One" had a snappy idea in launching its ninth season with "A Special Announcement" but came a cropper on motivation and logic, plus generally weak underpinnings in a-play-that-was-more-of-a-tract fashioned by David Aldrich and Peter Van Slingerland. The idea of a citizen threatening to burn an original draft of the Gettysburg Address, which he comes by in error, because, it developed in the long-in-coming third act, by so doing he would bring to dramatic attention the world over the snubbing by the populace of Lincoln's eternal truths, was hunky-dory as a starter. In an involved but effectively contrived and elaborately spread series of flashbacks treated mostly as a tv'er-within-a-tv'er, the burning issue was brought to its telegraphed end with Bob Cummings, the irate citizen, giving the Address to a bright kid who had discovered that the document in the museum was a facsimile and whose argument for saving the parchment prevailed with Cummings over the on-tv pleas of an historian, a senator, a housewife, and a poet in an incredible "debate."

That Cummings was pitched as an eccentric millionaire whose wealth had been inherited, didn't believe in working unless necessary (which it wasn't in his case) and showed other irresponsibilities, was, intentionally or not, a form of perverseness by the authors in having such a person supporting the Address despite his being pictured as a collector of Lincolniana.

Cummings tried hard—and so did such others as Dorothy Stickney, Ray Collins, Cameron Prud'homme, Alexander Scourby (as a newscaster-narrator) and Robert Loggia in the main roles. But lacking a sound play with its overly whimsical bent and depending too greatly on technical devices, it was no go. *Trau.*

PHIL SILVERS SHOW
With Harvey Lembeck, Paul Ford, Maurice Gosfield, Elizabeth Fraser, Alan Melvin, Hope Sansbury, Herbie Faye, Jack Healey, Ned Glass, P. Jay Sidney, others
Producer: Nat Hiken
Director: Al De Caprio
Writers: Hiken, Billy Friedberg, Leonard Stern, Tony Webster
CAMEL, AMANA
30 Mins.; Tues., 8 p.m.
CBS-TV (Film)
(Wm. Esty, Lee & Marshall)

Army life continues to be an agreeable career for Phil Silvers. His second hitch for the cause of Camel cigs and Amana refrigerators continues in the groove established for him by the show's top kick Nat Hiken. In the start of the second edition of Silver's barrack room career, Hiken gave one of his strongest shows to date, one that produced the desired number of yocks and indicated that it can hold its own against any competition. There were some flaws at the end of the layout, particularly the film show sequence which seemed somewhat overdone. However, the essential highpoints were of such a calibre, that the flaws seemed exceedingly minor.

Of course, it's fairly evident by now that Hiken has established a story line consistent with the brand of comedy in which Silvers excels. The lines given the head comic are literate and bright, and there are sufficient characters in the awkward squad that Silvers heads to provide a sounding board for the lines and situation that Silvers leads them into.

One of the virtues of the initial show was an integrated commercial, probably the best of its kind up to this time. The story line had one of the privates selected to play a one-line role in a training film. He has dreams of stardom and as one of the consequences of his exalted position is doing a Camel commercial. It came off as a logical part of the show.

There were a lot of hilarious moments in this half-hour. The rest of the cast contributed excellently and if this preem layout is a typical sampler, it should maintain its high popularity. *Jose.*

Tele Follow-Ups

Ed Sullivan Show

Funniest bit on the CBS-TV "Ed Sullivan Show" last Sunday (23) night was the Lincoln-Mercury commercial handled by comic Will Jordan. The funster, who does a slick carbon of Sullivan, did just that in working over the sponsor's product. The duplication of the columnist-emcee's mannerisms, in itself, was humorous, with added punch provided by Jordan's spiel and accompanying exaggerated film clips.

Edith Piaf got the show rolling with two numbers, "Poor People of Paris" and a French version of "Black Denim Trousers and Motorcycle Boots." The chanteuse, currently playing the Versailles, N. Y., was in good form. The singer was followed by Toby, a well-trained dog, with an amusing set of tricks. The canine act preceded a brief turn by young accordionist Johnny LaPadula.

A 12-minute scene from the Broadway production, "Middle of the Night," provided a fine dramatic lift. The play's star, Edward G. Robinson, and other members of the cast appeared in the sequence, which was introed by Gena Rowlands, who has the lead femme role in the show. Vaughan Monroe was spotlighted in an okay rendition of this latest comedy tune, "In the Middle of the House."

The machine gun delivery employed by comedienne Jean Carroll failed to cover up the poor quality of her material, while Helen Traubel scored nicely with a medley of Sigmund Romberg tunes. Sullivan then conducted a brief interview with former Washington Senators' pitcher Tom Zachary against whom Babe Ruth scored his record-breaking 60th home run. The hour-long session wound up with an impressive acro demonstration by Janos and Bogyo. *Jess.*

$64,000 Question

Randolph Churchill was a hapless contestant on "$64,000 Question" last Tuesday when, perhaps a first in the program's history, he flopped on the second hurdle, i.e. the $128 question. Even non-Quiz kids scale that "first plateau" of $512 with ease. In all fairness that No. 2 Q. on "English language"—having to do with "boycotting"—wasn't as easy compared to some of the predecessor No. 2, 3 or 4 questions. In all events, the soldier - author-son of Winston Churchill was a distressed figure, nervously biting his nails (and even expectorating a piece thereof) in full camera view, and while Hal March stretched it beyond normal length he was only "saved" by the clock. It was a spurious "save," and it's to the program's credit that management overruled emcee March's generosity and decided that, in all fairness to past and future contestants, Mr. Churchill had been allotted more than sufficient time. *Abel.*

JACK BENNY PROGRAM
With Rochester, Don Wilson, Artie Auerbach, Mel Blanc, Benny Rubin, Sportsmen Quartet; Alfred Wallenstein, guest
Exec Producer-Director: Ralph Levy
Producer: Hilliard Marks
Writers: Sam Perrin, George Balzer, Al Gordon, Hal Goldman
30 Mins.; Sun., 7:30 p.m.
LUCKY STRIKES
CBS-TV, from Hollywood
(BBD&O)

With 19 shows still ahead of him over the '56-'57 seasonal course, Jack Benny didn't lead with his topper Sunday night (23) as he resumed his skipweeking with the "Private Secretary" filmer for his 14th year as Lucky Strikes' electronic ambassador (first seven on radio). Not that the in-the-flesh opener wasn't shrewdly constructed comedy that has been a traditional Benny benchmark. It just didn't hit the laugh meter as hard or as consistently as have Benny products in the past or as they undoubtedly will again before the year is out.

Funnyman, who has parlayed a career out of a skinflint and some cat gut, worked both to full advantage again this outing. One of the best gags of the session had Rochester looking up the word "parsimonious" in Webster's only to find it referred back to Benny. One of the two running "situations" evolved around two lock specialists (Mel Blanch and Benny Rubin) called in to open the Benny vault. The writers got a bit carried away with this, conjuring up sliding panels, moats with alligators and other paraphernalia and playing it off at show's end with Benny's den falling down

(Continued on page 36)

BE A FAMOUS FIGURE
With Bill Tabbert, Doretta Morrow, Tony Randall, Jinx Falkenburg, Spellbinders: Skitch Henderson, musical director; singers, dancers, models
Producer: Roger Gimbel
Director: Kirk Browning
Music & Lyrics: Mike Brown
Book: Brown, Arthur Arent
Costume Designer: Guy Kent
60 Mins.; Sat. (22) 1 p.m.
WARNER'S
NBC-TV, from New York (color)
(C. J. LaRoche)

Saturday afternoon spectaculars are something new in the tintcast arena, yet NBC-TV's musical fashion show "Be a Famous Figure" which was put put on display in the odd period of 1 to 2 p.m. could well be a forerunner to the hoped-for fashions-in-tv era. For there's no gainsaying the potentials of compatible color tv in the whole area of new creations for milady as the inevitable come-on for that lucrative department store ad dollar both on a local and national level, which black-and-white tv has never been able to crack. Perhaps that 1 to 2 Saturday showcasing, on second reflection, isn't too odd a time, inviting as it does "community viewing" on department store color sets as a twofold promotion for both the fashion boys and gals and the RCA big tint push.

This was anything but a brush-off presentation. Indeed, NBC rates a salvo for the production credits that were poured into this initial fashion display. It not only went to the trouble to line up Bill Tabbert, Doretta Morrow, Tony Randall and Jinx Falkenburg, with of course a supporting cast of dancers, showgirls and the most stunning models yet seen on tv, but vested the "fashions by—" with an all-star marquee value that read like a who's who among designers.

The models were beauts; the tints and hues of a brilliance to match the furs, jewels and fabrics that were paraded before the NBC-RCA cameras. A contrived book by Milton Brown and Arthur Arent (with music and lyrics by Brown) provided a filmsy story line scaffolding which always seemed on the verge of tottering but which fortunately always brought on the models (which was the reason for the show in the first place) in the nick of time.

Doretta Morrow's vocals gave some body to the musical story line, with Tony Randall on hand for the quips and comedy relief. Bill Tabbert had little to do but look and act like a commercial artist (though he did get his licks in on a couple of tunes). Miss Falkenburg was a natural for the fashion commentary.

The cost of the tint spec must have added up to some impressive figures, too, with Warner's (whose girdles have that "Sta Flat" look) lending a sponsor assist. *Rose.*

DINAH SHORE SHOW
With The Skylarks, Harry Zimmerman, Art Baker
Producer-Director: Bob Banner
15 Mins.; Thurs., 7:30 p.m.
CHEVROLET DEALERS
NBC-TV, from Hollywood
(Campbell-Ewald)

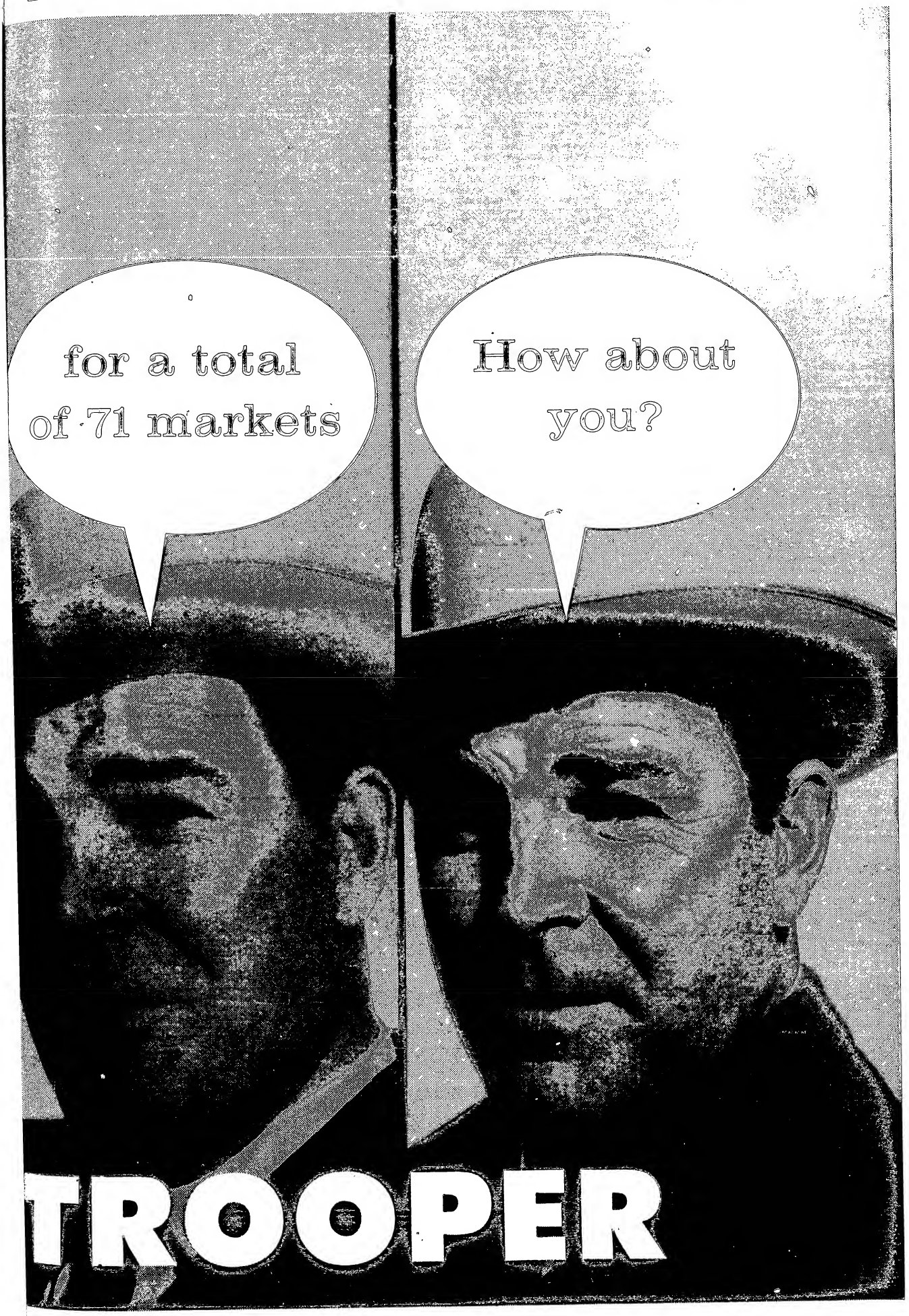
A Dinah Shore quarter-hour musical session over the years has become as standardized as a loaf of white bread. Back for its sixth year, the only change in this series is the fact that it's now on once-a-week, rather than twice-a-week since Miss Shore is due to headline 10 full hour layouts under the same auto insignia.

Although the quarter-hour tv musicals have gone into decline this season with Eddie Fisher being the only other vocalist in similar program slot, this show adds up to a relaxing, nicely paced musical interlude. Miss Shore, although singing in a somewhat thin voice on the preem stanza (20), is still a highly ingratiating personality and a pleasing song stylist. Given excellent musical backing and smooth production, nothing else has been needed to make this a payoff series for Chevrolet.

Miss Shore opened the show with a good special material number, "Today I Love Everybody," and she followed with the current pop ballad, "You Don't Know Me," done in a Hawaiian rhythm format, and the Rodgers & Hammerstein tune, "Hello Young Lovers," which was the favorite tune of high school students in Houston. This "student" song choice will be a weekly feature, but actually the request angle has little significance.

Backing up Miss Shore is one of the slick mixed choral ensembles in the business, The Skylarks. This quintet contributed a solid rendition on "Alexander's Ragtime Band," and joined Miss Shore in a neatly choreographed version of "Big D." Harry Zimmerman is the musical director. *Herm.*

39 all new half-hour action-packed motion pictures filmed on location with the full cooperation of Nevada's law enforcement agencies. Vivid scenes of Mojave desert, Virginia City, Lake Tahoe, Reno, Las Vegas offer backdrop for thrilling adventures.



nvestigate . . . and
Act Now for
he Big '57 ahead

MCA TV
FILM SYNDICATION

Probe's Act II More Fizz Than Fuss

Continued from page 22

eration in the selection of programs. He also indicated that since 1954, "the trend is toward less 'inside' programs" and more indie packages.

'Equal Time' Raps

During the course of testimony, the "equal time" provisions of the FCC rules came under attack from both Stanton and Celler. The latter termed Sec. 315, the equal time clause, as "absurd," while Stanton related a current incident involving a filmed Community Chest appeal by President Eisenhower which the Community Chest requested be inserted into the Ed Sullivan show. Stanton said that he requested a ruling from the FCC, which informed him that such an insertion would fall under the equal time provisions and that he would have to provide equal time for other Presidential candidates. The "political content" of the appearance is not a criterion, the FCC ruled.

With the subcommittee devoting much of the questioning yesterday to the extent and form of CBS control and profit participation in its programs, Stanton offered a breakdown on the entire fall schedule in terms of ownership of programs. The breakdown for the entire new schedule is as follows:

CBS has no interest.....42.4%
CBS has various interests..28.0%
CBS wholly owns programs .29.6%

Percentage of CBS ownership in only Class A time is lower, due to the fact that in the daytime many packages are owned by the web. The breakdown for prime time:

CBS has no interest.....49.5%
CBS has various interests..31.7%
CBS wholly owns programs 18.8%

Asked for the breakdown in 1955, Stanton promised he would provide it, but hazarded the guess that the percentage of CBS-owned shows "might have been a little higher in 1955." Committee then proceeded to break down profit participations show by show (see separate stories).

Earlier, Stanton was asked about discounts to advertisers above and beyond those specified on the rate card. He said there were three instances of such extra discounts in 1955 and 1956. One was to Zenith as part of a settlement of litigation (half-payment for its piece of "Omnibus."). The other two were to Colgate and to Helene Curtis, but the circumstances were not explained.

Stanton and counsel got into a hassle at one point over the meaning of Sec. 3.658B of the chain broadcasting regulations, which prohibit a station from entering into an agreement or understanding with a network to bar another station in another "community" from getting CBS programs. Counsel referred to the fact that CBS-TV had turned down an application for affiliation from the late Jesse Jones in behalf of KTRK-TV in Houston, on the grounds that KGUL-TV, Galveston, already covers the Houston market and "excessive duplication" would result. Stanton took the viewpoint that (1) the CBS policy in regard to furnishing programs to Houston is a "unilateral" one in which the station has no say, and (2) that he construes the meaning of the word "community" to mean market and consequently, in either case, the rule is not being abrogated.

He was also asked whether the network had turned down an affiliation request from WFMZ-TV in Allentown, Pa., and Stanton replied that such a request had been denied. He was then asked whether Donald Thornburg, head of WCAU-TV in Philadelphia, had informed the Allentown station that he (Thornburgh) would "not permit CBS to affiliate" with it. Stanton had no recollection, but CBS v.p. Richard Salant said that counsel for the Allentown station had informed him that Thornburg had said this but that Thornburg later denied this to Salant. Stanton remarked that affiliates tend sometimes to be "overzealous" in their estimate of their own coverage.

Asked whether multiple owners get "preference" or better terms in affiliation agreements, Stanton said that there is preference only in terms of how good their operations are, and that better terms might accrue in individual market situations, but not because of the fact of multiple ownership.

Frankness Invites Kudo

Monday's (24) questioning of Stanton was highlighted by a mutual interchange of pleasantries between the committee members and Stanton, the former at time complimenting him on his frankness. In fact, on a couple of occasions, Celler told committee council to abandon a course of questioning because "Dr. Stanton has answered the question satisfactorily."

Much of the questioning centered about discussions between CBS officials and members of the FCC, with the committee counsel seeking to determine whether these were held to press for FCC favor on pending hearings. Stanton was questioned on memoranda concerning discussions between Earl Gammons, then Washington v.p. for CBS, and then FCC chairman Rosel Hyde over the confused Chicago situation involving the sale of WBKB to CBS and the transfer of the station from Channel 4 to Channel 2.

Stanton reiterated his view, expressed earlier, that "I don't think it is right for anyone to discuss pending matters" before the FCC with members of the Commission. But he differentiated between "pending" matters in terms of their status before the FCC. In the Chicago case, he pointed out that hearings had not yet been held, and CBS was seeking to determine "the ground rules" on which it should proceed. It had an investment of $6,000,000, the purchase price of WBKB, at stake without knowing exactly what it had purchased and whether CBS would actually get approval of the transfer even after it had paid the cash, he said.

He pointed out that he and CBS did not know just what the FCC procedure on the complicated matter, which also involved Zenith's application for the same channel 2, would involve—whether it would involve a comparative hearing for the channel, a transfer procedure, a license renewal or anything else. "We were confused as to procedure," Stanton said. "We were not seeking any help as to a course of action but information on how to prepare ourselves and how to conduct ourselves." He later repeated—and this was the explanation that satisfied Celler—that "all we were seeking at any time was guidance as to how to conduct ourselves, and we were not seeking any favors or special considerations."

Stanton admitted that there sometimes exists a "twilight zone" over what might be considered proper or improper in dealings with a quasi-judicial agency, and all CBS' efforts in the Chicago matter could well fall into that twilight zone. Celler stated that "you take the wind out of our sails with this attitude and it is a very commendable attitude."

Other testimony involved memoranda of conversations with FCC commissioners and members of the FCC's network study group staff, with Stanton and his aides pointing out that these conversations involved the questionnaires being prepared by the study group, on which CBS had been consulted, and the N. Y. visit of the group to the networks for a looksee at the webs in operation, all of which Celler deemed proper. Testifying with Stanton were CBS v.p. Richard Salant, Gammon, now a consultant, and Ralph W. Hardy, the current CBS v.p. in Washington. Counsel was Bruce Bromley.

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For the first time, Guild Films makes available to you this A-time programming for *any* slot you may wish—morning, afternoon or evening.

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We suggest you lose no time. Write, wire or phone us now for full facts—and for our realistic, down-to-earth prices.

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134 CHILDREN'S SHOWS
Flash Gordon . . . Col. Tim McCoy
Joe Palooka . . . Junior Science (color)
100 ALL-STAR WESTERNS
Starring:
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65 WOMEN'S FEATURES
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191 MUSICALS
LIBERACE
FRANKIE LAINE
FLORIAN ZABACH

143 MYSTERIES
I SPY
SHERLOCK HOLMES
PARIS PRECINCT
and
CONFIDENTIAL FILE

208 COMEDIES and DRAMAS
MOLLY (The Goldbergs)
DUFFY'S TAVERN (26 in color)
LIFE WITH ELIZABETH
JANET DEAN
CONRAD NAGEL THEATER

370 CARTOONS
WALTER LANTZ CARTOONS with
Oswald the Rabbit
Poochie the Pup
Meany, Miny and Moe
and the
LOONEY TUNES

GUILD FILMS

SATURDAY NIGHT—N.B.C.
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2,500 Sq. Ft. Penthouse
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- Ideal for TV rehearsals
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"AND A-WA-A-A-Y WE GO..."

And we're
ha-a-appy
to go on the

JACKIE GLEASON SHOW*

SATURDAYS—CBS-TV

*and it's all live,
Mister Dennehy . . . no film!

P. LORILLARD COMPANY • MAKERS OF

OLD GOLD CIGARETTES

REGULAR • KING SIZE • FILTERS

Television Reviews

Continued from page 31

around his ears as the vault crackers worked away.

All the while, JB valiantly tries to get in some fiddle practice preparatory to his actual Carnegie Hall concert next Tuesday (2) in behalf of the National Assn. for Retarded Children. Conductor Alfred Wallenstein entered here and demonstrated he's no mean hand at serving up a comedy line. Mr. Kitzel (Artie Auerbach) also interrupted the maestro briefly to introduce his new hound dog, named Elvis.

Don Wilson, with an assist from the Sportsmen, gave a ringing salute to Luckies midway through. *Dave.*

THE WAY TO GO
With Prof. Ormand J. Drake; moderator; Dr. John Sutherland Bonnell, guest
Producer: Philip Melillo
Director: Neal Finn
30 Mins.; Sun., 9:30 a.m.
WCBS-TV, New York

Judged on the third effort (23), Channel 2's Public Affairs dept. under Clancy Worden has a quietly effective little gem of a discussion series in "The Way to Go." It's an inspirational and altogether thought-provoking stanza devoid of the routine trappings and, what is all too evident, too often, the claptrap of routine religiosers pitched of a Sunday morning when the commercial shows are largely in hiding and almost anything else goes especially if there's a "family life" angle to be exploited to the hilt. "The Way to Go" furthers the CBS-TV flagship's Sabbath morn lineup (some from the network itself) in the "commonweal" groove.

Sunday's session, with NYU Prof. Ormand J. Drake in the moderator's chair, brought into sharp focus the simplicity of the truths and opinions expressed by Dr. John Sutherland Bonnell, longtime (since 1935) pastor of N.Y.'s Fifth Avenue Presbyterian Church, virtually a self-educated cleric, broadcaster, lecturer and an author with a heart full of humanity that, however, did not "bleed" as he spoke of what he learned from life, including "tutoring" by a mental patient in an institution where he was a male nurse in his youth. His main theme, a profound belief in people as a practitioner of "Pastoral Psychiatry" (the title of one of his books).

Half-hour talk, with Prof. Drake skillfully and gently pressing the cue buttons, was remindful of the boyhood memoirs of clergyman-emeritus Dr. Harry Emerson Fosdick-given, if memory doesn't fail, on one of the "Omnibus" shows.

It sounds a little different when a Bonnell observes that his son is a minister and his three daughters are married to men of the cloth than when uttered by many another when trying to "sell" religion or the religious life.

Producer-director team of Philip Melillo and Neal Finn operates as a unit on the station's equally interesting Saturday afternoon "Right Now" series with Ron Cochran. As to "The Way We Go," reprints of the sessions might well be distributed for those unable to sit in on this program at the early hour. *Trau.*

SAVE 35% TO 75%
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WPIX

Continued from page 27

Ritchie, Inc., has bought half sponsorship of "Badge 714" and "Inner Sanctum" for a 26-week campaign for Brylcreem. Ballantine has renewed its contract for sponsorship of "Highway Patrol." Also sold are the pre-game and post game shows, with Viceroy picking up the tab for the pre-game program, emceed by Budd Palmer, and Beneficial Management sponsoring the post-game show, with Phil Rizzuto. WPIX, tied with the Yankees, will telecast all of the World Series games.

The approximate 14% boost will affect all time categories with the exception of Class C spot rates. Current advertisers and all advertisers whose orders are accepted prior to Oct. 1 will receive six-months rate protection through March 31, 1957.

The pitch films have been used 15 minutes before noon when the station goes on the air, and when the station folds its tent around midnight. In addition, 2½-minute commercials have been used in "rain-out" movies during the baseball season, as well as a couple of other movies Saturday and Sundays.

Alternate Sponsors

Continued from page 25

10 hour shows are cosponsored or alternately sponsored.

The figures don't tell the entire story, insofar as the trend is concerned. In the hour category, for example, Westinghouse wants out on alternate weeks on "Studio One," and there's little question that in time this will come to pass. In the half-hour category, General Foods has asked NBC to find it an alternate sponsor for Roy Rogers, another five-years-plus solo case. Lanolin Plus is doing a single on "Break the Bank" on the same web, but has asked NBC to find an alternate. And unquestionably, that's the way it will continue to go from here on in.

McCann-Erickson

Continued from page 21

but to hear "the street" talk about it, the move would seem to be on the way.

Interesting aspect of the Bulova account is that the watch billings brought Terry Clyne into the McC-E house. He's now one of the four or five key people running the Bulova account as his own when he moved in on the Chesterfield biz (inherited from Cunningham & Walsh), with Emerson Foote taking over Bulova. The reported disquietude between client and agency is said to have had its origins in the Clyne-to-Foote switch.

Meanwhile there's talk that Ethyl may blow the BBD&O shop. It represents about $2,000,000 in annual biz.

After a 14-year association, Kenyon & Eckhardt and the Lambert-Hudnut Division of Warner-Lambert Pharmaceutical are calling it quits.

Hollywood — Butternut Coffee has inked a pact with KBIG, Avalon, for biggest newcast spread in station's history. Butternut will sponsor 19 five-minute newcasts weekly, starting this week and running until next April.

Nielsen

Continued from page 25

88% of all tv homes spent some time watching parts of both sessions on tv. Of course, viewers had nearly a week-long tv sked to choose from. During the course of the Demo conclave's five days and nights, each of the 88% of the nation's 37,000,000 video homes watching averaged nine hours and 39 minutes eyeing the Stevenson-Kefauver-desegregation shennanigans. Republicans, in four evenings and one opening afternoon session, got the viewing audience to average a total of seven hours, 22 minutes.

Oddly, equal audiences of 32,100,000 homes saw both of the conventions. Daily audiences ranged from 23,000,000 to 27,000,000, most of them obviously tuned in for a short time, but repeatedly day after day.

WOR-TV

Continued from page 25

tion has sold the following participations in "Theatre of Movie Classics," aired weekly on Sundays four times in the course of the day:

Robert Hall Clothes, Charles Antell, Halsey Packard, Oakite, Pink Ice and General Tire.

Incidentally, Basil Rathbone will replace Constance Bennett as emcee of the "Classics" movie programmer on Sunday (30).

Also coming in on the discount "power plan" for "Hour of Danger," stripped cross the board in two showings nightly, beginning Oct. 1, are: Du Maurier Cigarets, St. Joseph Aspirin, Olin Mathieson, Robert Hall, Lentheric, and Javitol.

"Weird Theatre," which is to be a regular Saturday night programmer beginning this Saturday (29) has the following inked: Oakite, Ladd Motors, Olin Mathieson, Robert Hall and Charles Antell. "Weird Theatre" will have four repeat showings beginning at 9 p.m.

Wasserman

Continued from page 23

ones" involving character motivation and dramatic resolution.

But Wasserman in his letter to "Climax" producer Edgar Peterson protested that revisions now requested would "say the opposite of what I wrote." He added that in response to calls from the producer and/or sponsor he already did three revisions of the script.

CBS acquired "The Fog" at a reported $6,000. Originally slated for production on "Studio One," it was given the hot potato treatment by another industrial sponsor, Westinghouse, and was subsequently also acquired and nixed by "Playhouse 90."

Wasserman's attorney, Martin H. Leonard, now expresses regret that the script had not been sold to "Kraft Theatre," feeling that the smog motif and the technological critique would not have found the cheese-makers as sensitive. "Kraft Theatre" also wanted the script, losing out to "Studio One."

Blackburn

Continued from page 27

duction costs for the 30 over the $1,000,000 mark.

But an important factor in Blackburn's dollar thinking is the merchandising tie-in potential if "Circus Boy" clicks. Already, Screen Gems has inked deals with a variety of manufacturers, from makers of coats to stuffed elephants, for use of the "Circus Boy" label. Blackburn, who once worked as an artist for Walt Disney and is cognizant of merchandising tie-in revenue potentials, weighed that factor in deciding on the project. NBC, incidentally has a profit participation deal with Screen Gems, on the merchandising tie-in licensing revenues.

With 17 of the 30 episodes already in the can, Blackburn says he plans to do one of the episodes in color as a pilot as a result of conferences with NBC execs.

Summing up, he called telefilm production a "real rough business," a field where you have to "outguess the public, sponsors and agencies."

Zenith Pitches Toll-TV To Canada Commission

Ottawa, Sept. 25.

For the first time since it began sitting last spring, the Royal Commission on Broadcasting, currently in Ottawa, gave serious attention to a brief dealing with subscription television. The brief proposing subscription tv was presented by the Zenith Radio Corp., suggesting the system would help make the Canadian Broadcasting Corp., self-supporting.

Skiatron of New York is expected to give evidence on the subject before the commission soon.

CORDIC GOES 'STRAIGHT'

Pittsburgh, Sept. 25.

Rege Cordic, KDKA radio funnyman-deejay, is playing it straight now for at least five minutes every day.

In a distinct departure for platter-spinning humorist and satirist, he's doing a newscast every morning from 9 to 9:05. It's being sponsored by the Braun Baking Co.

San Antonio—C. D. (Bud) Lutz, manager of KTSA since its purchase by O. R. Mitchell and more recently by McLendon Investment Corp., is leaving to become associated with KRIS, Corpus Christi.

Television Programs of America, inc.
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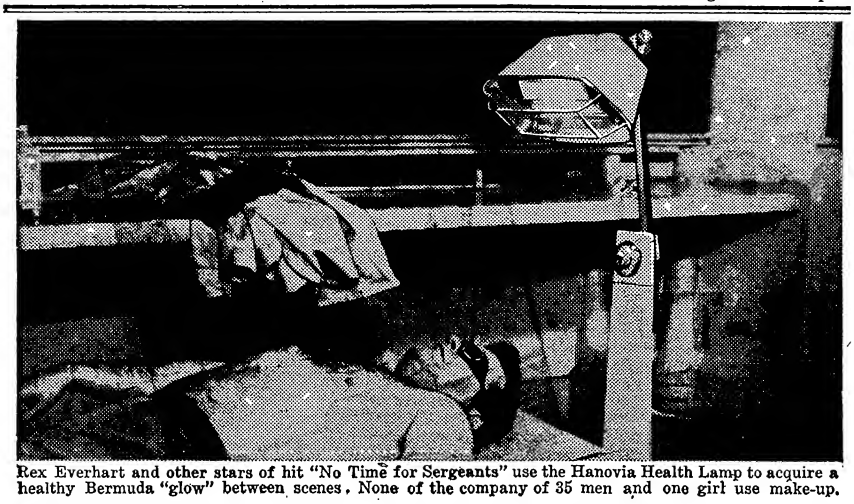
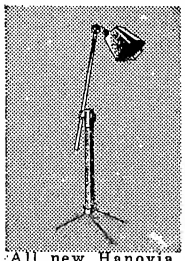

Rex Everhart and other stars of hit "No Time for Sergeants" use the Hanovia Health Lamp to acquire a healthy Bermuda "glow" between scenes. None of the company of 35 men and one girl use make-up.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More and more theatrical and TV personalities get and keep a healthful Bermuda "glow" all year round by using the Hanovia Ultraviolet Quartz Health Lamp. They look healthier, feel healthier, right through the health-hazardous winter months. Only the Hanovia all new Full-Spectrum Ultraviolet Quartz Health Lamp, used and recommended by the medical profession, gives the complete ultraviolet spectrum, tanning rays plus the sun's body-building, health-giving rays. Plus, infrared heat rays that soothe and relax tired muscles, peps you up for that special matinee or Sunday performance. Get your Hanovia Health Lamp at your department, surgical supply, or appliance store now.

FREE: Valuable brochure "Magic of Ultraviolet" describes benefits of ultraviolet and infrared. Just write "Hanovia" on a postcard and mail to Hanovia Chemical & Mfg. Company, 102 Chestnut Street, Newark 5, N. J.

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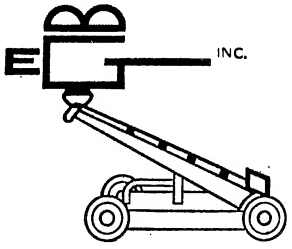

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"The Finest in Film"

Ziv Shows Cookin' With Gas & Oil; Totals 62% Sponsorship of Roster

The oil and gas industry has established itself during the past three years as one of the key factors in sponsorship of Ziv shows, boosting their outlay this year 62% for the Ziv roster.

Currently, gas-oil sponsors have some 250 markets tied up with five different Ziv series. Phillips Petroleum Co. inaugurated the trend some three years ago when they began sponsorship of "I Led Three Lives." Presently, Phillips has purchased the show for 40 markets.

Continental Oil now sponsors three different Ziv shows in 10 markets. In its second year with "Highway Patrol" and "Science Fiction Theatre," the firm recently contracted for the "Dr. Christian" skein for Omaha programming. Cities Service is in six markets for "The Man Called X" and in two with "I Led Three Lives." Another key Ziv oil advertiser in the midwest, the Lion Oil Co. is in its second year with "Highway Patrol" in 11 markets, while the Ohio Oil Co. has purchased "The Man Called X" for 13 midwestern markets.

'Leila' Series Rolls

Tele production firm of Heyward-Wilkes starts production this week of a situation comedy pilot, "Leila," in New York in association with Mickey Schwartz of the ATV Productions.

Rich Exits Telson For Mel Gold Productions

Martin (Mickey) Rich has resigned from Telson Studios in Long Island City to join Mel Gold Productions as production supervisor. Rich fills the gap left by Robert E. Gips, v.p. in charge of production, who's now headquartering on the Coast for Gold.

Before joining Telson as manager of the studio, Rich was with Archer Productions of N.Y. as producer-director in charge of tv commercials. Prior to that, he was a producer-director-writer for KABC, Los Angeles and a producer-director on spot commercials.

WABD Pulls in Clients

El Progresso Products signed with WABD, N. Y., on alternate weeks of the "Frontier" reruns. In a fast week for half-hour telefilms at the DuMont station, Glamorene has bought alternate weeks on three shows, "Gangbusters," "Waterfront" and "Ethel Barrymore Theatre."

"Frontier" will run Mondays and Sundays, while "Gangbusters" will appear Sundays. "Waterfront" continues to hold down Tuesday nights and "Barrymore Theatre" will appear on Fridays.

Asher, 20th Renew Pact

Hollywood, Sept. 25.

Pact between 20th-Fox and Irving Asher, exec in charge of TCF-TV Productions, 20th's vidpix arm, has been extended for an additional two years. Option on Asher's contract was picked up by 20th two months before it was due, after one year as TCF production topper.

Under Asher's supervision, TCF-TV produces "20th-Fox Hour," "My Friend Flicka" and "Broken Arrow" series. In preparation are several other tv projects, including "How to Marry a Millionaire," "Mr. Belvedere" and a half-hour anthology series.

TPA Sales Expansion; 8 New Account Execs

Sales expansion at Television Programs of America was completed last week with the signing of eight new account execs and the return of two TPA vets. In the latter category are Barry Winton, who became part owner of WQSN, Charleston, and is retaining that interest while resuming with TPA, and Harvey Fichter, who had resigned recently for reasons of health.

Newcomers are topped by Russ Clancy, former Ziv exec; Saul Masilow, former manager of 20th-Fox's Minneapolis exchange; Mark Finley, former promotion manager of the Boston Post and Warren Glinert, formerly with MCA-TV. Others are Bruno Lansing, ex-UM&M, along with Howard (Don) Smolen, Arthur Spirt and Richard C. Hurley, the latter three new to the business.

Del Coro Upped To Pub Relations Slot

Ralph J. Del Coro has been upped to director of public relations television at Modern-TV, the telefilm distribution subsid of Modern Talking Picture Service, one of the top distributors of industrial and informational films. In his new post, Del Coro will handle distribution of all public relations films through regional centres in N. Y., Los Angeles and Chicago.

Step marks an expansion of the Modern-TV setup, which also handles physical distribution (shipping, storing, etc.) of commercial syndicated series.

'Golf With Champions' Set As Telepix Series

Theatrical Enterprises has set production on a new half-hour golf vidpix series titled "Golf With the Champions" which will be produced by Greenspan-Hammerstein Productions. Latter consists of sports announcer Buddy Greenspan and Broadway producer Jimmy Hammerstein, who turned out the "Greatest Moments in Sports" album for Columbia Records, which apart from regular sales was a successful Father's Day merchandising item for Gillette.

Each film in the new series features a nine-hole playoff match between two top golfers for cash prizes. First show was shot at Grossinger's, and featured a match between Doug Ford and Mike Souchak, with former PGA champion Herman Baron handling the commentary. Theatrical Enterprises is repping the show for national and regional sale.

Wait on Tint Film

Continued from page 27

and "Adventures of Hiram Holiday."

One of the few color telefilms available, which has been sold in color in several markets, is Screencraft's "Judge Roy Bean."

CBS Film Syndication has 26 episodes of "Long John Silver" in color and 13 "Gene Autry" episodes tinted, both available with a bonus payment to cover the extra print costs. Otherwise CBS Film Syndication has no current tint plans.

Official Films, with 17 black-and-white episodes of "Adventures of Sir Lancelot" already in the can, decided to put the remainder of the Sapphire Productions episodes in color. The total of 30 episodes is being aired Monday nights on the NBC-TV net, with Whitehall Pharmacal and Lever Bros. picking up the tab. Possibility still exists that other costume dramas of Sapphire-Official may switch to color lensing. They include "Adventures of Robin Hood" on CBS-TV, and "The Buccaneers," also CBS-TV.

But the Official-Sapphire plans, as the Ziv tint productions, are only "rumblings" compared to the wait-and-see attitude of most syndicators.

Doerfer

Continued from page 22

Commission would hesitate to take the responsibility for deciding what programming is good for the public

In this connection, Comr. Doerfer questioned the value of the forms now used in applying for license renewal. For one thing, he said, he was not concerned whether public service programs are sponsored. He suggested instead that serious consideration be given to narrative reports, with documentation, outlining programming operations in the public interest.

Turning to the allocations problem, Comr. Doerfer said he would go along on a shift of tv to UHF if he had engineering assurance that ultra high could provide equal coverage to VHF. He added, however, that he would be unwilling to relinquish all of the VHF assignments because of their suitability for reaching into the "wide open spaces."

Comr. Doerfer lashed out at Gov. Ed Johnson of Colorado for assuming jurisdiction over illegal tv boosters and allowing them to operate in his state. Asserting that the Governor "displayed some impatience, obviously directed at the FCC," the Commissioner suggested that "responsible public officials" might "wait and see what the courts say" on the question of state vs. federal jurisdiction over the airways.

If all 48 states should assume jurisdiction, Doerfer declared, the result would be "confusion and chaos." In such a situation, he said, people might be misguided into making investments that could be wiped out by a court decision.

Houston—For the second straight year, KTHT will be broadcasting the U. of Houston football games this fall. Sam H. Bennett, veepee of KTHT and Harry Fouke, athletic director of the school, made the joint announcement.

Amory

Continued from page 27

employed the same technique, but had lots of product, via a distribution deal with Matty Fox on those same seven series that Fox recently sold to Guild Films on a stock deal. The big UM&M acquisition which led to the $4,800,000 cap gains deal, however, was his purchase of the Paramount shorts library, which NTA wanted subsequently. His original cap gains deal called for him to stay out of the telepix business for a year, but after a Mediterranean cruise, Amory got tired of resting and secured a modification of the clause that enabled him to set up shop again.

Finalize 'Lassie' $3,500,000 Deal

The $3,500,000 deal for all tv, radio, merchandising and other rights for Television Program of America's "Lassie" film series has been consummated by Jack Wrather, in association with Carl M. Loeb.

Wrather, who also bought the "Lone Ranger" series three years ago, agreed under the deal to continue with Robert Maxwell as producer of the skein, now in its third year on CBS-TV, with Campbell Soups picking up the tab. Producer Maxwell bought the tv rights and the contract of Rudd Weatherwax, trainer of Lassie, from Metro for $40,000 about three years ago.

Milton Gordon, TPA prez, and Edward Small, TPA board chairman, negotiated the deal with Wrather and Loeb, the latter partnered in the investment firm of Loeb-Rhodes. Major factor sparking TPA's move was understood to be the capital gains benefits.

Sixty-five "Lassie" episodes as of June, when production on the new series began, were already in the can. Of the 39 projected new episodes, about 10 have been completed.

Wrather, who bought "Lone Ranger" series for about $3,000,000, also owns and operates WNEW, N. Y., and KFMB-TV, San Diego.

VARIETY

"Betty Reilly combines the Irish grin with the Latin fire, plus a powerful voice. She imitates Piaf and Magnani and a great 'saga of Elvis Presley'."

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Miami News

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ROBERT C. RUARK
New York World Telegram

"Betty Reilly is a fine comedienne, a great satirist . . . is a female Joe E. Lewis who tore the club apart at her opening."

GEORGE BOURKE
Miami Herald

"Betty Reilly, a terrific gal who can handle everything from be-bop to ballads. She is capable of just about everything in the book entertainingly."

PAUL BRUUN
Miami Beach Sun

"Betty Reilly dominates the stage every minute she is on."

RICHARD WATTS JR.
New York Post

"Betty Reilly took over the audience, scoring one of those personal triumphs that, unless you see it, seems to belong to the fables of the theater."

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Radio Reviews

THE BOB SMITH SHOW
Producer: Robert F. Smith
Director: Jim McAller
115 Mins., Mon.-thru-Fri., 3:05 p.m.
PARTICIPATING
WOR, N.Y.

Bob Smith, returning to a regular radio stint as gabber, deejay, and musician after being taken out of active duty by a heart attack two years ago, could update his material to advantage in his new nearly two-hour afternoon show over Mutual's New York flagship.

He has a warm personality which comes through. He also is adept at the piano, and telling a story. But more than 15 minutes devoted to music in the 1923 circa, like "Yes, We Have No Bananas," and "Barney Google" seems too much even for a so-called "Memory Lane" segmet. For his opener Monday (17), it was a wonder why he chose such a year for "Memory Lane," limiting the reminiscing listening audience mainly to grandmothers.

While his gabbing is folksy and friendly, he would be wise to spin another record when there isn't too much point to a particular story. He went somewhat overboard on chatter in his preem, although some of it was interesting and amusing.

A good portion of the preem was devoted to giving the setting (he is broadcasting from his New Rochelle home) and telling the audience about his family and the WOR personalities involved in his show. That recorded bit with his 20-month-old son, who just wouldn't showoff, was amusing. The music was in the pop category with a number of novelty tunes.

His chatter material could be enriched by more selectivity. He mentioned the fact that the WOR engineer doing the show lives on a Chinese junk ship in Westchester Creek. In that, there could have been more feature items than the telephonic one used by Smith.

In the service-to-the-women department, he constantly checks on the weather and time. *Horo.*

JIM LOWE AGAIN
Producer: Gordon Auchinloss
Director: Hank Basayne
15 Mins., Mon.-Fri., 11:30 a.m.
WCBS, New York

The title "Jim Lowe Again" stems from the fact that the musician-deejay also has a show earlier in the day (9:05 to 9:30 ayem) on WCBS, the CBS Radio key in N.Y. Kathy Godfrey continues to follow her brother on most of the network, but the Gotham outlet made a wise choice in preempting the sustainer for more of Lowe.

Man was brief and smart in his gab around the platters, and his pleasant singing voice was another welcome touch in the finale.

The only objectionable part of the quarter-hour preemcast, Monday (17), was that transcribed Contadina Tomato Paste commercial. It was grating to the point of obnoxiousness. It didn't take a very special kind of mind to think up, "Who put eight tomatoes in that iddie-biddy can?" *Art.*

TV's Plugolas

Continued from page 29

rid of" Ezio Pinza when "South Pacific" was in the tryout stages ("we actually feared Pinza was going to cancel us, not us him," was what Logan said in effect), etc., etc.

Gardner's other guests were Sylvia Sidney, rehearsing now for "A Very Special Baby" opening on B'way in November, and restaurateur-who-used-to-fight Jack Dempsey. Miss Sidney, charming and quick on the draw, wouldn't go for some of the N. Y. Herald Trib columnist's reports (as read off by him), got a self-belt out of remarking that she's playing the daughter of Luther Adler (her ex-husband) in "Baby," and no, didn't at all mind revealing her age (46; she doesn't look it). Gardner's lead question as to didn't he think it was "undignified" of ex-champ Joe Louis to go on the CBS-TV "High Finance" to get himself out of hock with the Government revenooers who are breathing down his neck, found Dempsey defending Louis' action, causing Gardner to hedge his bet.

The lushest bally of all—and easily the most congested in tv history—occurred when June Taylor, choreographer of Jackie Gleason's show, appeared on "What's My Line" with her troupe of about two dozen as "one" of the "mystery" guests; it was a CinemaScope spread with the inevitable accent on Gleason's upcoming return to the live and hour-long lists on CBS-TV. Other "mystery" name was William Holden, in town as part of a cross-country trek building up his latest pic, "Toward the Unknown" (WB). *Trau.*

Bloom Off TV?

Continued from page 21

year ago they represented the top spenders in television. Then some months back, on the occasion of Pontiac pulling out of the "Playwrights '56" NBC-TV dramatic showcase, the agency handling the account levelled the inital blast at tv in questioning the medium's ability to sell cars.

Today the automakers in general have considerably less stature as top money spenders in tv. Other companies, like Pontiac's McManus, John & Adams agency, are asking some questions.

Ed Sullivan's Sunday night CBS-TV show for Lincoln-Mercury continues as one of the top-rated blockbusters on the spectrum. All through last season it established a Nielsen-Trendex niche right up with the Top 10 leaders as one of the alltime favorites among the nation's viewers. Yet the fact remains that Mercury sales suffered one of the most disastrous seasons.

Then there's the case of Groucho Marx, sponsored by the DeSoto division of Chrysler. The Groucho "You Bet Your Life" entry is one of the most enviable on the NBC-TV schedule and continues as such. But to hear some of the auto boys, what has happened in the way of DeSoto sales has been something akin to calamitous. (Starting in January, DeSoto gives up half sponsorship of the show.) Then there's the thrice-told Dodge poor-sales record despite the Lawrence Welk rating payoff.

Not that anybody's convinced that tv, as such, should take all the rap. Rather it's one of puzzlement at this stage. For in the case of Chevrolet, they're enjoying one of their most prosperous eras. While they're willing to concede that their tele sponsorship (company's top tv salesmen are Dinah Shore and Bob Hope) is a factor, it's also recognized that they've had a practically unlimited budget for newspaper and magazine advertising far exceeding their tv allocation.

A few years back Philip Morris, it's recalled, found that sponsoring tv's then No. 1 entry, "I Love Lucy", wasn't helping the PM cause in sales. Yet, unlike autos, this was anything but a high-priced luxury item. Which only compounds the "who's to blame?" uncertainties and confusions.

Could be, it's argued, that the real answer lies in the nation's economy.

Baxter's Coast Shift

Hollywood, Sept. 25.

Dr. Frank C. Baxter, USC Shakespearean scholar and USC prof who made a video splash on CBS-TV, shifts over to KRCA, local NBC-TV outlet, for a weekly commentary show starting Oct. 7. Dr. Baxter will also continue to appear once a month on the CBS station as a program guest.

Kintner Testimony

Continued from page 22

counsel Herbert Haletz, got into some embarrassing areas when he quizzed Kintner on (1) profit participations with indie producers, (2) the matter of rate card discounts and (3) terms of affiliation contracts. In the case of the latter, the subcommittee subpeonaed each and every one of ABC's affiliation contracts and placed them in the record, promising Kintner that he need not fear any competitive disadvantage since the same procedure will be followed with the other networks

Brings Up Allocations Again

Kintner, in a prepared statement for the committee which was continually interrupted for questioning, emphasized the need for a revised allocations plan which would permit four or more comparable services in at least 119 markets and in 83 of the top 100. "To the extent that there is a 'monopoly' area within the television business, in our judgment, it exists in one field—the fact that in more than 100 of the top 200 cities of the country, we do not have and there is no provision to make available four or more comparable television signals. This situation, in our judgment, results from the FCC Allocation Plan which artificially limits the number of comparable services that can exist in those markets. The problem has been compounded by the failure of the FCC to act, even under its limited plan."

Kintner suggested immediate FCC action on two fronts, in granting channels already allocated in Boston, Pittsburgh, St. Louis, Miami, Indianapolis and New Orleans, accounting for a population of over 17,000,000, and in reallocating channels to provide at least four "comparable television signals" for the great bulk of the population. Kintner directed the subcommittee's attention to ABC's petition to the FCC outlining its own allocations plan, and submitted the ABC plan for the record.

Kintner also defended the option time and must-buy arrangements, terming option time an "absolute necessity" if "a network is to exist." "No network can afford the tremendous investments in programs, talent, organization, plant and connecting lines unless it has reasonable assurance that it can obtain clearance in certain hours of the morning, afternoon and evening. Without this assurance," Kintner declared, "it would be, to my mind, impossible to sell national advertisers time periods and would thus make impossible the volume necessary to operate a network" He opposed proposals for a cutback of evening option time to an hour and a half, stating that an hour and a half "would not be sufficient to maintain the expenses of the network"

Discussing the FCC's indirect control over the networks through Kintner declared that such control Kintner declared hat such control is sufficient and that he would oppose any direct regulation of the webs by the Commission. He said there are two basic reasons why such control should not be exercised, the danger that the Government, through the FCC, would gain program control, and the danger that the networks would be governed under the public utility concept.

In the field of program control by the networks, Kintner broke down the ABC '55 programming as follows: 13.1% was originated by ABC; 10.2% was originaed by affiliates or o&o stations; 9.4% by ad agencies, 31.4% by indie packagers and 4.5% by indie film producers. Most of the web's own 13.1% were news, public affairs or religious programs. Some were sustainers, others though commercial represented losses. Kintner estimated the John Daly news program, after deducting revenues from sponsorship, cost the web over $1,000,000 last year.

Cites Standard Contracts

Kintner said that as of October, all the web's basic affiliates will operate under a standard form contract, provisions of which are all the same for all stations. Secondary affiliates' deals differ, however, in individual cases, with compensation to the secondary varying from as low as 15% to as high as 76%. WBZ-TV and WNAC-TV in Boston, for example, get 50% compensation on each ABC show they carry, since they are NBC and CBS basics, respectively. KSD-TV in St. Louis also gets 50%. An example of a secondary affiliate getting a low rate, however, is KHSL-TV in Chico, Cal., which gets 15% rate.

Under the standard contract, the primary affiliate gives 22 free hours weekly and gets 30% compensation on all hours thereafter. There are some wrinkles in this too, however. WFIL-TV in Philadelphia gives only 20 free hours, then collects 30% on the next 40 hours and 35% thereafter. KGEO-TV in Enid, Okla., gives more free hours and gets a lesser rate because ABC-TV is allowing it to act as its Oklahoma City outlet. KATV in Pine Bluff, Ark., gets a lower rate because of the long haul cable, some of the expense of which it must share with ABC. That's the case for KTVK-TV in Phoenix, as well.

Columbus—WBNS-TV has completed a 20-minute film called "Verdict for the Jury" which will be used by all three local television stations and at rallies as part of the United Appeal drive next month.

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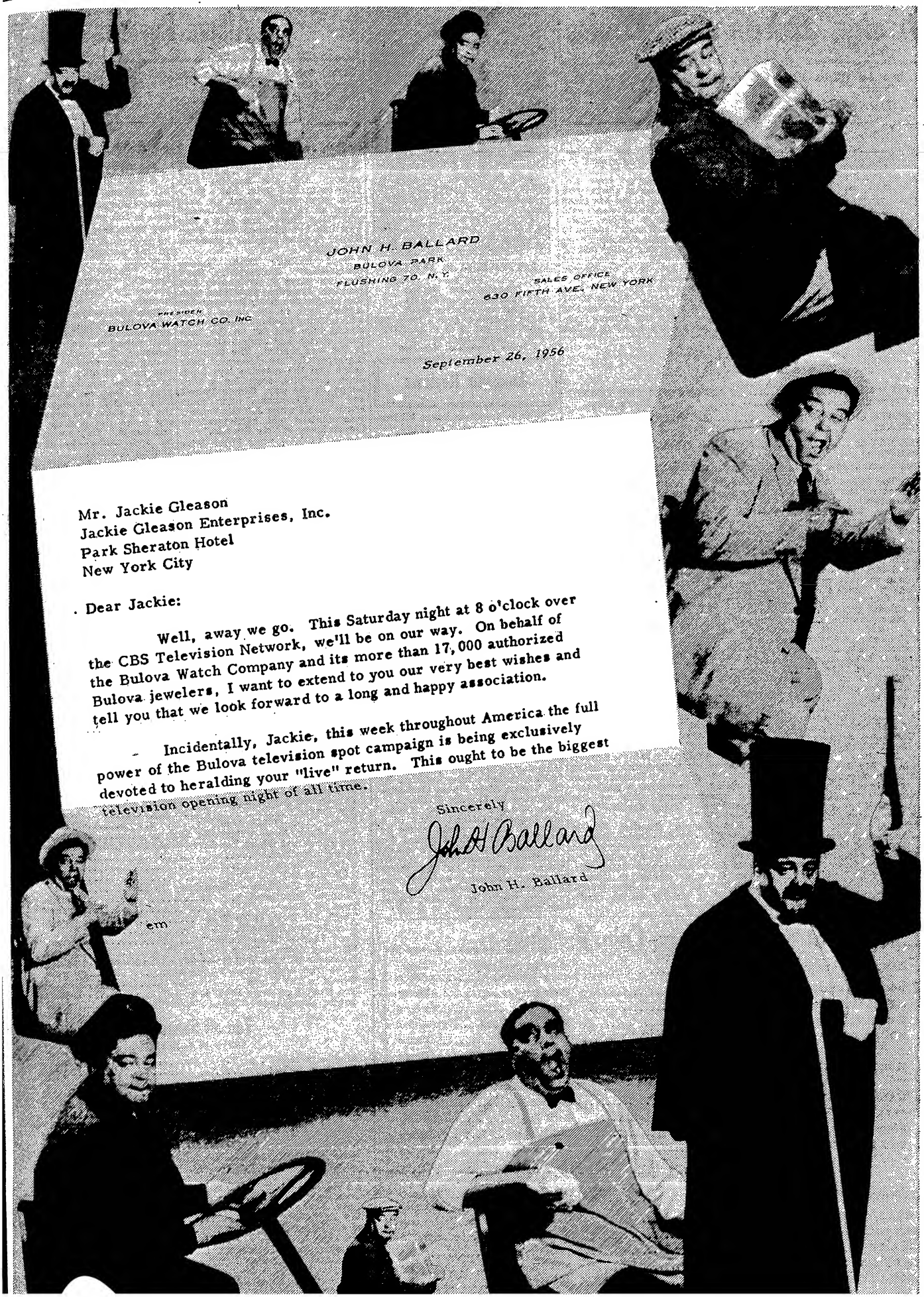

JOHN H. BALLARD
BULOVA PARK
FLUSHING 70, N. Y.
SALES OFFICE
630 FIFTH AVE., NEW YORK
PRESIDENT
BULOVA WATCH CO. INC.

September 26, 1956

Mr. Jackie Gleason
Jackie Gleason Enterprises, Inc.
Park Sheraton Hotel
New York City

Dear Jackie:

Well, away we go. This Saturday night at 8 o'clock over the CBS Television Network, we'll be on our way. On behalf of the Bulova Watch Company and its more than 17,000 authorized Bulova jewelers, I want to extend to you our very best wishes and tell you that we look forward to a long and happy association.

Incidentally, Jackie, this week throughout America the full power of the Bulova television spot campaign is being exclusively devoted to heralding your "live" return. This ought to be the biggest television opening night of all time.

Sincerely

John H. Ballard

John H. Ballard

em

Jocks, Jukes and Disks

By MIKE GROSS

Patti Page: "Mama From The Train"-"Every Time" (I Feel His Spirit) (Mercury). Patti Page is in for another hot, long ride with "Mama From The Train." It is a sweet and melodious side with an offbeat lyric quality a la Pennsylvania Dutch but it comes off with sock appeal and charm. A shoo-in for top spins everywhere. There's a lot of vocal punch to the flip side to make it an okay bet for spins if the deejays want to turn over "Train."

Roberta Sherwood: "Should I Try Again"-"Mary Lou" (Decca). The power-packed emotional piping style of Roberta Sherwood has a solid item to grab hold of in "Should I Try Again." She gives the ballad a gripping workover which will win plenty of fans. Her treatment of the oldie, "Mary Lou," is also firstrate.

Bill Hayes: "Message from James Dean"-"Trail's End" (Cadence). The James Dean vogue on wax keeps rolling along but this side will probably pick up most of the marbles. The Dean image is used here to get across a safety message but it's done to such an exciting rhythmic backing that the message virtually gets lost in the beat. Bill Hayes sustains the high-pressured vocal pace. He's in good form on a pleasant western motif tune tagged "Trail's End."

Eddie Heywood: "Lost Love"-"Mozambique" (RCA Victor). With two of his compositions, "Canadian Sunset" and "Soft Summer Breeze," already riding strong on the bestseller lists, Eddie Heywood has another likely entry with his own workover of "Lost Love." It's a melodic item with a romantic touch and Heywood's keyboarding brings it in nicely. He's more spirited on the "Mozambique" side and it, too, rates attention.

David Whitfield: "My son John"-"My Unfinished Symphony" (London). David Whitfield again gets a chance to show off his vocal strength in "My Son John." Tune is a salute to a young boy, somewhat reminiscent of Rodgers & Hammerstein's "Soliloquy," but it's got enough power to stand up on its own, especially the way Whitfield belts it out. "My Unfinished Symphony," is in a less emotional groove but the crooning remains big and effective.

Joe (Fingers) Carr: "I'm A Little Echo"-"La La Collette" (Capitol). "I'm A Little Echo" is a bright little piece that's given spinning appeal by Joe Carr's happy fingerwork and a snappy vocal chorus. In a strictly instrumental groove, on the reverse, Carr toys with a Parisian-flavored item that will rack up solid jock and juke play.

Steve Clayton: "It Happened Again"-"Two Different Worlds" (Coral). After jumping around the diskery circuit for the past couple of years, Steve Clayton looks like he's found a home at Coral with his preem slicing. Label has given him two strong ballad items and he delivers for a potent score. "Two Different Worlds" seems to be on its way with Don Rondo on Jubilee, so Clayton's better takeoff chance lies with "It Happened Again." It, too, is a top-drawer effort and could step out.

Fran Warren: "My Guy"-"Riot In Brazil" (Unique). The material gets in Fran Warren's way on her first fling under the Unique banner. Thrush has a topnotch ballad and rhythm delivery but it doesn't get to mean much with "My Guy," the ballad entry, or "Riot In Brazil," a sometime peppery chile offering.

Percy Faith Orch: "Baby Doll"-"The Vagabond King Waltz" (Columbia). The big pitch on "Baby Doll" is that it's the title song of the upcoming Warner Bros. pic produced by Elia Kazan. The tune, however, will have to stand alone and it doesn't quite make it as a commercial shellac entry. It's in a jazz tempo, with shades of Gershwin, but neither Percy Faith nor Leroy Holmes, who has a slicing on the MGM label, give it jock or juke appeal. On the bottom side of the Columbia disk, Faith has a routine rendition of the schmaltzy "Vagabond King Waltz."

Kitty Kallen: "The Lonely One"-"How About Me" (Decca). There's a quiet, sensitive mood to "The Lonely One" that gives it an appealing quality. In today's market, however, it's a long-shot spinning choice despite Kitty Kallen's warm warbling. Thrush has a good deejay programming slice in her treatment of Irving Berlin's "How About Me."

Das Hansen Quartet: "Banjo Boogie" - "Dudel - Dudel - Dandy" (Capitol). This is a novelty import from Germany which could be used for offbeat programming fare. The German takeoff in "Banjo Boogie" has some catching points. "Dudel" is strictly in the Continental groove.

Best Bets

PATTI PAGE ..... **MAMA FROM THE TRAIN**
(*Mercury*) ..... *Every Time*

ROBERTA SHERWOOD ..... **SHOULD I TRY AGAIN**
(*Decca*) ..... *Mary Lou*

BILL HAYES ..... **MESSAGE FROM JAMES DEAN**
(*Cadence*) ..... *Trail's End*

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Longhair Reviews

Mozart: Requiem Mass (Columbia). Another work commemorating the Mozart bicentennial in 1956, this "Requiem Mass" version also is part of Columbia's celebration of maestro Bruno Walter's 80th birthday this month. A superb work in every respect in which Walter conducts the New York philharmonic; soloists are Irmgard Seefried, Jennie Tourel, Leopold Simoneau and William Warfield with the Westminster Choir under John Finley Williamson.

Morton Gould Orchestra: Jungle Drums (RCA Victor). A blend of symphonic and jazz themes as played with color and virtuosity by Morton Gould's studio band. Works by Duke Ellington, Ernesto Lecuona, Falla, Villa-Lobos and others add up to an interesting instrumental potpourri and excellent hi-fi demonstration disk.

Beethoven: Sonata No. 3; Brahms: Sonata No. 3 (Angel). An early Beethoven work and the final Brahms violin sonata in a lucid, sensitive performances by the superb Russian artist, David Oistrakh, with Vladimir Yampolsky as piano accompanist.

Mozart: Haffner Serenade (Vanguard). One of Mozart's light, charming symphonic works in a flowing, melodic interpretation by the Vienna State Opera Orchestra conducted by Mogens Woldlike.

Karl-Burger Blomdahl: Chamber Concerto (MGM). Part of a series of modern works issued by MGM Records without regard for "commerciality," this is a tense, stimulating experimental composition as played by the MGM Chamber Orchestra under Carlos Surinach. Also included are two modern works by Richard Donovan and John Verrall. *Herm.*

Album Reviews

Lita Roza: (London). A big femme disk name in England, Lita Roza has had only occasional clicks in the U. S. with her pop single efforts. This package, however, gives a solid sampling of what the English are shouting about. It's a diversified set that gives her a chance to toy with the pop and jazz moods. And she handles both grooves in fine style. She's got a slick commercial sound on such items as "Man In The Raincoat" and "Hey There" and gets a hep beat into her uptempo tries. **Tony Kinsey Quartet** supplies a standout jazz assist.

Boyd Raeburn Orch: "Dance Spectacular" (Columbia). Boyd Raeburn plays it straight in this package. Longtime associated with the progressive beat, Raeburn has shifted back to the dance tempo with a lilting rhythmic pattern that should take him far on the ballroom circuit and attract attention in the wax market. The tunes in the repertoire are classics of their genre and the maestro lays them down carefully, accenting a terp tempo all the way. **Ginnie Powell** and **The Classmates** offer some bright vocals while **Johnnie Eaton's Princetonians** add excitement to the workover of "My Reverie."

June Christy: "The Misty Miss Christy" (Capitol). One of the pioneers of the cool jazz vocal school for femmes, June Christy continues to lead the way with her vivid tune interpretations. Working with arrangements and an orch backing by **Pete Rugulo,** Miss Christy stresses the moody manner in a progressive setting. It's an appealing, ear-arresting set.

The Merry Macs: "Something Old, New, Borrowed and Blue" (Era). This vet harmony group can still give some of the newcomers lessons in group singing. They show taste in song and styling as they breeze through a potpourri of tunes that vary in range and mood. The **Buddy Bregman orch** gives the combo an appropriate assist.

Joe Carroll: (Epic). Joe Carroll is a vocal hipster who got most of his training crooning with the Dizzy Gillespie combo. He's on his own in this package but the bright and sometimes frantic vocal assist he gave the Gillespie crew remains. In the package are such Carroll familiars as "Oo-Shoo-Bee-Doo-Bee," "School Days" and "Qu'est-Que-Ce." The **Ray Bryant Quintet** keeps the melodic line in the groove.

Bela Herskovits: (MGM). A package of liturgical and secular music automatically limits its commercial potential. In this instance, however, the coast-to-coast showcasing given Cantor Bela Herskovits on NBC-TV's "This Is Your Life" a few months ago (and a repeat a few weeks ago) should help broaden the album's appeal. His rich voice and dynamic delivery make the package appealing and moving. He's accompanied by an orch under the direction of **Sholem Secunda.**

Count Basie-Joe Williams: "The Greatest" (Verve). Count Basie's current vocalist, Joe Williams, has been a big factor in this band's current success and this set gives Williams free rein on a flock of fine oldies, from "Thou Swell" to "I'm Beginning To See The Light," with superb Basie band backing. Solid listening all the way.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of Sept. 14-20, 1956

Allegheny Moon	Oxford
Bus Stop Song—†"Bus Stop"	Miller
By The Fountains Of Rome	Chappell
Canadian Sunset	Meridian
Endless	Tee Kaye
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Happiness Street	Planetary
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If I Had My Druthers—*"Li'l Abner"	Commander
I've Grown Accustomed—*"My Fair Lady"	Chappell
My Prayer	Shapiro-B
Namely You—*"Li'l Abner"	Commander
Now, Baby, Now—†"Opposite Sex"	Robbins
On The Street Where You Live—*"My Fair Lady"	Chappell
One Finger Piano	Marks
Rebel In Town	Saunders
Sadie's Shawl	Roncom
Somebody Up There—†"Somebody Up There"	Feist
Summer Sweetheart	Marks
Test Of Time	Paramount
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
War and Peace—†"War and Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In The World	Broadcast
You Can't Run Away From It	Col. Pic.
You're Sensational—†"High Society"	Buxton Hill

Top 30 Songs on TV

(More In Case of Ties)

Allegheny Moon	Oxford
Canadian Sunset	Meridian
Come One, Come All	Starstan
Cry, Oh Sky	Starstan
Don't Be Cruel	P&S
Earthbound	Mellin
English Muffins And Irish Stew	Shapiro-B
For Better Or For Worse	Starstan
Friendly Persuasion—†"Friendly Persuasion"	Feist
Good Book	Starstan
Happiness Street	Planetary
Hound Dog	P&L
I Could Have Danced All Night—*"My Fair Lady"	Chappell
Just Love Me	Trinity
Love, Love, Love	Progressive
My Prayer	Shapiro-B
Never Saw A Better Day	Starstan
On The Street Where You Live—*"My Fair Lady"	Chappell
Poor People Of Paris	Connelly
Rain, Rain	Starstan
Solitaire Man	Starstan
Somebody Up There—†"Somebody Up There"	Feist
Things I Never Had	Starstan
This Land	Starstan
Tonight You Belong To Me	BVC
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
With A Lemonade	Starstan
You Don't Know Me	H&R
Your Place In The Sun	Pera
You're In Love	Thunderbird

VARIETY 10 Best Sellers on Coin-Machines

1.	CANADIAN SUNSET (7)	*Hugo Winterhalter* ..... *Victor* *Andy Williams* ..... *Cadence*
2.	DON'T BE CRUEL (6)	*Elvis Presley* ..... *Victor*
3.	MY PRAYER (10)	*Platters* ..... *Mercury*
4.	WHATEVER WILL BE, WILL BE (10)	*Doris Day* ..... *Columbia*
5.	HOUND DOG (8)	*Elvis Presley* ..... *Victor*
6.	WHEN THE WHITE LILACS BLOOM AGAIN (2)	*Helmut Zacharias* ..... *Decca* *Billy Vaughn* ..... *Dot* *LeRoy Holmes* ..... *MGM* *Florian Zabach* ..... *Mercury*
7.	WALKING IN THE RAIN (1)	*Johnnie Ray* ..... *Columbia*
8.	ALLEGHENY MOON (13)	*Patti Page* ..... *Mercury*
9.	HONKY TONK (3)	*Bill Doggett* ..... *King*
10.	YOU DON'T KNOW ME (3)	*Jerry Vale* ..... *Columbia*

Second Group

	HAPPINESS STREET	*Georgia Gibbs* ..... *Mercury* *Tony Bennett* ..... *Columbia*
	TONIGHT YOU BELONG TO ME	*Patience & Prudence* .... *Liberty*
	AFTER THE LIGHTS GO DOWN LOW	*Al Hibbler* ..... *Decca*
	HEARTACHES	*Somethin' Smith* ..... *Epic*
	GIVE US THIS DAY	*Joni James* ..... *MGM*
	BE-BOP-A-LULA	*Gene Vincent* ..... *Capitol*
	FRIENDLY PERSUASION	*Pat Boone* ..... *Dot* *Four Aces* ..... *Decca*
	SOFT, SUMMER BREEZE	*Eddie Heywood* ..... *Mercury*
	THAT'S ALL THERE IS TO THAT	*Nat (King) Cole* ..... *Capitol*
	SONG FOR A SUMMER NIGHT	*Mitch Miller* ..... *Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

CBS MULLS 'HARD LOOK' AT BMI

Cleffers to Stanton: 'Not Enough'

Following CBS prexy Frank Stanton's statement that he would be willing to take a "hard look" at the possibility of withdrawing CBS' 9% interest in Broadcast Music Inc. if the pending ASCAP tunesmiths' suit against BMI were withdrawn, a spokesman for the songwriter-plaintiffs stated that Dr. Stanton's proposal was "unsatisfactory." Even if we assume that the other networks and independent broadcasters would also divest themselves of their BMI stock ownership," he stated, "it would not give sufficient relief to the songwriters."

The songwriters, in their legal complaint, are asking for complete divorcement of the broadcast industry from the music business. That covers not only separation of the broadcasters from ownership of BMI but also their ownership in disk companies, such as the NBC-RCA Victor and CBS-Columbia Records tieups, as well as some music publishing firms owned by the networks. The songwriters are also asking for $150,000,000 from the broadcasters and BMI for alleged damages since the formation of BMI in 1940.

Trade reports had it that NBC prexy Robert W. Sarnoff, due to testify today (Wed.), would refuse any BMI withdrawal on the reasoning that the company does not regard its interest in BMI as irregular, An NBC spokesman refused to confirm this at presstime yesterday.

N.Y. Hi Fi Fair Kicking Off With Wide Mfr. Backing; 96 Firms in Showcase

The upcoming hi-fi exposition, which opens Thurs (27) for four days at the N. Y. Trade Show Building is getting strong industry backing. The event, which is sponsored by the Institute of High Fidelity, already has contracts from 96 exhibitors and will occupy four floors of the site. Participation at the fair by the top companies in the field is in contrast to relative brushoff which was given to the hi-fi expo at the N.Y. Coliseum in conjunction with Richard Himber's disk industry "Diamond Jubilee" event which closed Sunday (16) after a 10-day run.

New wrinkle this is an admission charge. While previous fairs were cuffo, this year the tariff will be 50c in the afternoons and 75c at night, theory being that the admission will filter out the curiosity seekers for the benefit of the true hi-fi addicts who won't have to fight the crowds in the various exhibition rooms.

There will be an exhibit of antique phonograph equipment and recording studio techniques as well as panel discussions by industry experts. Members of the Audio Engineering Society will again hold their convention simultaneous with the hi-fi fair.

Himber, meantime, stated that his promotion at the Coliseum was a "success." All bills were paid and there's money in the bank, he said. He has taken, moreover, an option for a similar event at the Coliseum next year.

Perez Prado, Kimono Kids, Kisses & Jap Dates From Tokyo Kokusai to Kokura

Tokyo, Sept. 18.

Mambo king Perez Prado arrived in Tokyo last week and was greeted by a crowd of 200 newsmen, photographers, kimono-clad flower girls and Perez Prado Fan Club members.

Contrary to earlier reports that all Prado can say in English is "hello" and "money," the grinning musician shouted "more girls!" after two local beauts planted lipsticky kisses on his cheeks.

After two days' rehearsal the 14-piece Prado band, along with dancer Carmen D'Antonio, vocalist Chachita, emcee-comic Oscar Lopez and the singing Montoya Sisters, departed from a five-day tour of military installations in Korea and Okinawa.

Prado bowed in yesterday (Mon.) at Tokyo's huge (2,500-seat) Asakusa Kokusai Theatre for an eight-day stint. Advance ticket sales indicate SRO for band's appearance at the Kokusai for the mambo-happy Japanese.

Following their Kokusai engagement, Prado and company will spend 17 days on the road, hitting Osaka, Nagoya, Kyoto, Kobe, Sapporo, Fukuoka, Kokura and at least "four smaller cities" on the way.

Scotland's '57 Jazzfest

Edinburgh, Sept. 25.

Twenty Scot jazz groups will take part unofficially on the "fringe" of the 1957 Edinburgh International Festival.

They will play in the city's Oddfellows' Hall from Aug. 26 to 31. Six special bands, including the Clyde Valley Stompers, will travel from Glasgow, and coaches will be laid on for the fans.

Glasgow Jazz Club is sponsoring the show and aims to cover the whole field of jazz.

Arnold Klein To Head RCA's Disk Sales in Europe

As part of RCA's continuing buildup of its overseas operation, Arnold Klein has joined the company as manager of record sales and merchandising tin Europe. He will operate out of Geneva and will work with Victor's various disk affiliates and subsidiaries throughout Europe. He will handle all disk sales and merchandising of Victor's catalog in Europe which is now being distributed on the RCA label. Si Rady, who joined RCA earlier this year, is handling the talent and repertoire phase of the business for Victor on the Continent.

Both Klein's and Rady's appointments have been cued by Victor's renewed activity in Europe since signing the reciprocal distribution deal with British Decca. Victor is now in the process of withdrawing its catalog from EMI (Electric & Musical Industries) and will release disks, through British Decca, on the RCA label in Britain.

JERRY LEWIS GOING 'STRAIGHT' FOR DECCA

Milt Gabler signed Jerry Lewis to a Decca recording pact. Lewis has begun etching first sides for an album which will be released soon as possible.

He's doing all standards and the best pair probably will be plucked to release as a single in advance of package. He previously recorded for Capitol. Recordings are all vocals, no comedy gimmicks; Gabler observes, "He'll surprise many as a straight singer."

Alan Dean to Rama

Alan Dean has switched from the MGM label to record under the Indie Rama banner. He'll be waxed for the pop single and album field.

Pact with Rama runs for two years. Dean was associated with MGM for the past four years.

STANTON'S 'BID' IN CELLER PROBE

CBS president Frank Stanton offered to "take a good hard look" at the possibility of divesting his network's 9% stock interest in BMI "if the pending lawsuit against us is terminated and if we can have continued assurance of the maintenance of competition in the music licensing field."

Stanton's statement was a prepared one delivered voluntarily Monday (24) to the Celler antitrust subcommittee hearing in New York's Foley Sq., and came after an earlier session which saw chairman Emanuel Celler accuse BMI officials of "harassment to witnesses" of the subcommittee and "interference with the activities of this committee." Celler, highly incensed, took BMI prez Carl Haverlin, recalled to the witness stand, to task for having subpoenaed several songwriters who testified before the subcommittee eralier for additional pretrial testimony in the songwriters' suit against BMI.

Celler pointed out that BMI issued subpoenas for additional pretrial testimony by Billy Rose, Oscar Hammerstein 2d, David Adams and Jack Lawrence, all of whom, with the exception of Hammerstein, has testified before the subcommittee. Hammerstein did not appear but issued a press release which was placed into the subcommittee's records. Two other songwriters whose press statements were also placed in the record were Alan Jay Lerner and Steve Allen, who, Celler pointed out, were not subpoenaed by BMI.

Celler charged that Lerner and Allen were not subpoenaed because of their relationships with the networks. Lerner as composer of "My Fair Lady," in which CBS has an interest, and Allen as an NBC performer. Charge was denied by BMI counsel Max Freund, who stated that they were not summoned because of "time limitations" but that they will be called.

Objects to 'Timing'

Celler's blast against BMI for

(Continued on page 44)

Welk's 'Dance Biz Future Big—Trade Press Can Help'

Chicago, Sept. 25.

Dance Orchestra Leaders of America convened here yesterday (Mon.) as a prelude to opening of National Ballroom Operators Assn. meeting today (Tues.). DOLA treasurer Lawrence Welk presided over meeting, predicting "a future for danceband business, bigger than the dance vogue of the '30s."

Meeting was sparsely attended, with midwest territorial bandleaders predominating. Welk asked tradepapers to stop disparaging "Mickey Mouse" bands and asked for their assistance in reviving teen interest in dancing. He admitted that since it met here last year, DOLA had failed to set up any effective organization for promoting the dance biz. Yet he thought that, with a friendly press and purposeful DOLA fundraising and promotion effort, the dancebands could come back "bigger than ever."

First NBOA business sessions open today with president Vic Sloan's annual report. Confab ends tomorrow (Wed.).

Kate's 'Memory' Album

Kate Smith will hit the packaged goods market via an MGM set of tunes she cut when she was pacted to the diskery several years ago.

Album will be tagged "Memory Lane" and will include such tunes as "Now Is The Hour," "I'm Dancing With Tears In My Eyes," "Far Away Places" and "Anniversary Song," among others.

Anti-ASCAP Clause in 1949 BMI Pact With Hill & Range Under Heavy Fire

BMI Pep Talk

In a move to allay some uneasiness among Broadcast Music Inc. staffers in light of the attacks upon the organization made at the current House Antitrust Subcommittee hearings, BMI prexy Carl Haverlin held a couple of meetings for all company personnel Monday (24).

Haverlin reassured the staff that BMI was playing an important and necessary function in the music business and rebutted some of the criticisms being made against BMI.

An anti-ASCAP clause in the original contract between Hill & Range, the Jean and Julian Aberbach music firm, and Broadcast Music Inc. came under heavy fire at the Congressional antitrust subcommittee hearings at Foley Square in N. Y. Monday (24). Committee counsel focussed sharply on Clause 17 of the 1949 contract, since supplanted by a later contract, which provided [illegible] of the Aberbachs' ASCAP firms could "engage in exploitation, song-plugging or similar activities" for the purpose of securing performances.

A prominent spokesman for the ASCAP writers stated that numerous ASCAP writers, who have just learned of the existence of such a "restrictive" clause, could soon be expected to launch action for failure to exploit their material. from the Aberbach ASCAP firms, Alamo, Shenandoah and Louisiana, for failure to exploit that material. "We shall see action," he said, "within the next two weeks."

BMI prexy Carl Haverlin admitted that the clause was "bad language. lawyer's language" and that he wouldn't have kept it in the contract had he spotted it at the time. He said that the clause was "inoperable" and had no business in the contract.

The contract itself was negotiated by BMI viceprexy Robert J. Burton but Haverlin stated that he signed it as a favor to the Aberbachs who requested his signature. Haverlin said he believed that the Aberbachs asked for the clause to

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Col Marketing Platters-With-Pix Record-A-View

Columbia Records' new Record-A-View package started rolling into the market this week. Product is a combination of disk and picture slides. The slides are three-dimensional photographs which tell the story of the song pictorially.

In the kickoff program are "Snow White and the Seven Dwarfs" (Rosemary Clooney), "Robin Hood" (Art Carney), "Little Red Riding Hood" and "Goldilocks and the Three Bears" (Rosemary Clooney), "Mother Goose Rhymes" (The Honey Dreamers), "Jack and the Beanstalk" and "Rumpelsiltskin" (Garry Moore), "Let's Take a Trip to Washington" and "Let's Take a Trip to the Zoo" (Sonny Fox, Ginger MacManus, Pud Flanagan), and "Some Of My Best Friends Are Birds" (Eddie Bracken).

To help merchandise the Record-A-View, Col is making available at a nominal cost a special display-storage unit which will showcase the eight packages on both 78 rpm and 45 rpm speeds. The Col picture-disk tie-in was made with the cooperation of the Sawyers Co., holders of the exclusive rights to View-Master products. The Col distribs will not handle the View-Master instrument but the label launched the product banking on the 15,000,000 View-Masters now in use around the country.

Suggested list price on the Record-A-View will be $1.98. The suggested dealer cost is $1.23.

AUGUST-SEPTEMBER DOT'S BIG PERIODS

Hollywood, Sept. 25.

Mushrooming business since the indie label moved to Hollywood two months ago has now pushed Dot Records into an unprecedented monthly volume.

Last month, Dot shipped more than 1,000,000 units. This month, on the basis of an average of 45,000 units daily for the first three weeks, the label will hit a total of around 1,400,000 single records shipped.

Dot will hold its first national sales convention here Oct. 15-17. Prexy Randy Wood will preside and outline new plans for the label.

Kaye's Decca-to-Col

Danny Kaye is set to rejoin the Columbia label. Comedian singer has been waxing under the Decca banner since 1947. Before that he had cut several albums and singles for Col.

Under the new Col pact, Kaye will be put into the groove for the packaged goods as well as the pop field. His first sessions are scheduled for October.

Les Brown orch set for one of its rare New York dates at Roseland Ballroom Nov. 4.

RCA Sending Long Suits Out to Be Pressed By Others in Disk-Biz Jam

The pile-up of RCA Victor's pop record business has forced the diskery to go to rival companies to protect its custom record operation.

Spotlighting Victor's digression to other companies for disk pressings is Elvis Presley's "Love Me Tender." Tune, which was preemed by Presley on Ed Sullivan's CBS-TV show a couple of weeks ago, pulled in an advance order of close to 800,000. The diskery, not wanting to tie up its pressing plants with Presley platters, apportioned 500,000 disks among the custom record division of Capitol and MGM.

According to Victor execs, it's bad business to tie up the plants for their own pop stuff. A diskery has to keep its plants open to custom record buyers, one Victor brass-man said, and if they're shut out because of click pop biz, they'll never come back.

Up Goodman at Decca, Kornheiser at Cadence

Stanley L. Goodman has been upped in the Decca organization to the post of sales promotion manager, working under Syd Goldberg, v.p. over sales. Goodman formerly was branch manager and market research director of Decca, which he joined in 1941.

Bob Kornheiser has been promoted to the sales manager's post at Cadence Records. In the new spot, Kornheiser will combine the label's sales and promotion activities. He's been national promotion manager for the diskery for close to three years. The diskery recently put on Jane Gibbs to handle its New York deejay promotion.

Cap's Dunn in N.Y.

Lloyd Dunn, Capitol Records veep, is due in New York today (Wed.) from label's headquarters on the Coast.

In addition to an o.o. of diskery's eastern operations, Dunn is slated to address the American Business Publications' conclave at the Hotel Commodore Oct. 5.

Sinatra's Blast Vs. BMI

Continued from page 1

artist those creative freedoms which are so necessary to his talent." Sinatra said that before Miller came to Columbia in 1950, he had freedom in selecting in his own material.

Miller, who was the special target of Sinatra's attack, initially replied that the singer's decline during the period in question was traceable to Sinatra's personal problems and not his recorded material. Miller later submitted another sworn and notarized statement to the House subcommittee in which he made a statistical analysis of Sinatra's disks under his regime.

During Sinatra's three-year association with Miller from 1950 to 1953, Columbia's figures that the singer cut a total of 57 selections. Of these, 52 were ASCAP numbers and only five were BMI. Columbia and Miller further pointed out that 11 of the 52 ASCAP numbers were published by Sinatra's own firms. Included among the BMI tunes which Sinatra recorded were such numbers as "Goodnight Irene," "Castle Rock," "I Hear a Rhapsody," "Chattanoogie Shoe Shine Boy" and "I Guess I'll Have to Dream the Rest."

Miller also pointed out that Sinatra, since joining Capitol, less than four years ago, has recorded at least 10 BMI songs out of a total of 49. Some 20 of Sinatra's Capitol sides, according to Miller, were published by Sinatra's firms. Miller also pointed out that Sinatra's first hit with Capitol, "Young-at-Heart," was a BMI song. BMI prexy Carl Haverlin, testifying before the committee on Monday (24), gave substantially the same statistical analysis. Columbia prexy Goddard Lieberson said he was bewilded "as to what might have prompted the singer to make charges which were so contrary to the actual facts."

Sinatra, currently appearing at the Sands Hotel in Las Vegas, told VARIETY that his statement to the committee was not based upon any mathematical breakdown but on the existance of restraints which, he insisted, existed at Columbia Records.

Haverlin Vs. ASCAP

In addition to attacking Sinatra's telegram as "having no foundation in fact," Haverlin repeated his original contention that the ASCAP songwriters were attempting to try their case before Congress instead of the courts. He said the writers who have testified uttered "baseless generalities which they cannot support by evidence because they are not true."

Haverlin cited a statement by Herman Finkelstein, ASCAP's general counsel, who testified last week, in BMI's behalf. Finkelstein, at that time, stated that "I am not sure that the networks themselves practice generally a great deal of discrimination in favor of BMI on their own networks."

Haverlin pointed to the statistics which show that "by far the greatest proportion of recordings of popular songs released by record companies are ASCAP" and on radio-tv, he said, "ASCAP has many times our performances." Haverlin said that the question before the committee had been repeatedly before the Federal courts and the Department of Justice and that ASCAP, in the past, had been found to be the monopoly, not BMI.

Haverlin outlined the two basic questions involved in the songwriters' suit against BMI as follows: (1) whether ownership by broadcasters of BMI stock is wrong in itself and (2) whether because of that ownership, broadcasters have discriminated against ASCAP in favor of BMI. Haverlin said that the "Department of Justice has taken no action because no action was called for." Haverlin said the House committee should take no action which would prejudice the rights of the parties in the present suit of the songwriters against BMI. "The court," he said, "is in a much better position than the Committee to determine the merits of the charges made by ASCAP's members."

Sinatra's BMI Deal

Hollywood, Sept. 25.

There is some question whether Frank Sinatra's anti-BMI blast has complicated negotiations for the annual advance for his BMI pubbery, Trans-Music Corp. Hank Sanicola and Ben Barton, who operate the Sinatra firm, were huddling with BMI vice prexy Bob Burton here last Thursday (20) about the same time Sinatra's wire was being read to the Celler Committee.

Another meeting is slated late today (Tues.) at which time the decision probably will be made. Understood deal calls for a BMI advance of some $60,000 against performances. Sinatra also has an ASCAP firm, Barton Music.

Hill & Range

Continued from page 43

be included, possibly because they wanted to deactivate the firms.

"Whatever the intent," Haverlin stated, "the clause was never activated and never became operative." He pointed to a string of hits out of these ASCAP firms in the years since, stating that it must have entailed some exploitation.

At the present time, the Aberbach's have two ASCAP firms, Alamo and Ross Jungnickel. In addition they have a substantial interest in Reg Connelly Music which is jointly owned by Connelly, the British publisher. Lewis A. Dreyer, attorney for the Aberbachs, also accents the large string of ASCAP hits in his clients' catalogs.

Though the contract could have been amended in writing or verbally, there were some 15 or more written amendments to the pact but none covered Clause 17. Haverlin didn't know whether there were any verbal amendments dealing with that clause. The clause was omitted in the current contract, signed in 1955, but counsel for the House subcommittee pointed out that the clause was removed after the 33 ASCAP songwriters had started their suit against BMI and the broadcasters.

RCA Adds Jean Chapel

Jean Chapel, a songstress from Nashville, has been added to RCA Victor's country and western roster.

Like another Victor artist, Elvis Presley, Miss Chapel formerly sliced for Sun Records, a folk label operating out of the Nashville area.

CBS' 'Hard Look' At BMI

Continued from page 43

subpoenaing subcommittee witnesses involved his fear that the action would "have the effect of deterring other witnesses. We don't like that kind of business." He objected to the "timing," stating that if BMI had waited until after the conclusion of the hearings, it would have been alright. Freund reminded Celler that he had stated his intention of subpoenaing the witnesses last week and the committee had raised no objection. He said the purpose of further pretrial examination is to get the witnesses to testify under oath on matters they had testified to before the committee without benefit of oath.

Stanton's offer to consider divesting itself of its stock interest in BMI, amounting to "less than 9%" and stemming from an original investment in 1939 of $30,000, came as a surprise—but a welcome one—to the committee. The view of the other networks was somewhat skeptical, however. A spokesman for ABC stated that, in theory, it was a fine suggestion, but that in practice there was no way of having "continued assurance of the maintenance of competition in the music licensing field" without retention of ownership by the webs in BMI. NBC prez Bob Sarnoff refused comment, stating he hadn't thought about it.

Stanton also gave the committee a breakdown of music played on CBS Radio and CBS-TV and of pop platters cut by Columbia Records. He said 80% of the music played over CBS-TV network is ASCAP, and 13% is BMI, while over the CBS Radio web, 74% is ASCAP and 18% BMI. During 1954 about 70% of the pop music recorded by Columbia was ASCAP and 19% BMI. When hillbilly and rhythm & blues records are included with the pops, the totals become 62% ASCAP and 21% BMI. He said he had no exact figures for 1955, but that the ratios were substantially the same.

Decca's Window Winners

J. Robert Butler, a dealer in Marion, Ind., copped the first prize in Decca's window contest in behalf of its "Holiday" package series. Butler gets a cuffo vacation in Rio de Janiero via a tieup with the Varig Airlines.

The Decca salesman in that area, Walter Edsen, also gets a similar payoff.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—Stedeford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) "Don't Be Cruel"	1	1	..	1	..	3	2	1	1	1	1	3	..	2	..	1	..	1	1	1	144
2	5	HUGO WINTERHALTER (Victor) "Canadian Sunset"	3	2	5	..	..	2	..	..	2	..	4	..	6	..	1	5	2	2	2	3	104
3	4	ELVIS PRESLEY (Victor) "Hound Dog"	..	..	1	3	1	6	1	..	4	..	3	1	4	..	..	2	1	5	..	..	100
4	2	PLATTERS (Mercury) "My Prayer"	2	..	3	..	2	5	6	..	3	2	2	6	7	6	..	..	5	3	..	7	95
5	7	BILL DOGGETT (King) "Honky Tonk"	5	3	2	2	..	..	7	5	8	7	5	7	1	1	..	..	7	7	..	6	92
6	6	PATIENCE & PRUDENCE (Liberty) "Tonight You Belong to Me"	6	6	6	..	8	4	..	..	6	5	7	8	3	7	9	4	3	4	..	4	86
7	3	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	4	..	7	7	4	1	8	..	5	..	6	..	..	..	..	4	10	8	6	..	2	71
8	13	JOHNNIE RAY (Columbia) "Just Walking in the Rain"	8	7	9	4	..	..	4	10	10	..	..	..	5	4	8	..	9	10	3	..	52
9	9	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze"	..	10	4	..	7	..	..	8	9	..	..	9	..	9	..	3	..	9	5	10	38
10	8	SANFORD CLARK (Dot) "The Fool"	7	..	..	..	9	..	..	7	7	..	9	..	9	3	..	6	..	..	..	5	37
11	9	ANDY WILLIAMS (Cadence) "Canadian Sunset"	..	..	..	..	3	..	..	2	..	..	..	2	..	..	..	7	..	..	..	..	30
12	12	MITCH MILLER (Columbia) "Song for a Summer Night"	..	..	..	..	6	..	..	..	..	..	10	10	..	..	7	..	6	8	4	..	26
13	11	PATTI PAGE (Mercury) "Allegheny Moon"	9	..	..	..	5	9	..	9	..	..	8	..	..	10	10	..	..	..	..	8	20
14	14	JERRY VALE (Columbia) "You Don't Know Me"	..	..	..	..	..	..	..	..	..	..	..	4	..	..	2	..	..	..	..	..	16
15	20	PLATTERS (Mercury) "It Isn't Right"	..	..	..	10	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	15
16	22	CROSBY & KELLY (Capitol) "True Love"	..	9	10	8	..	..	10	4	..	..	..	..	..	..	..	..	..	..	..	..	14
17	16	PAT BOONE (Dot) "Chains of Love"	..	..	..	..	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	12
18A	..	RUSTY DRAPER (Mercury) "In the Middle of the House"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	8	..	11
18B	..	JIM LOWE (Dot) "The Green Door"	..	..	..	..	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	..	11
20A	..	BILLY STEWART (Chess) "Billy's Blues"	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9
20B	..	PAT BOONE (Dot) "Friendly Persuasion"	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
22	16	NAT (KING) COLE (Capitol) "That's All There Is to That"	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	7
23	..	LeROY HOLMES (MGM) "When the White Lilacs Bloom Again"	10	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
24A	..	DIAMONDS (Mercury) "KA DING DONG"	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	..	..	..	10	..	4	
24B	19	AL HIBBLER (Decca) "After the Lights Go Down Low"	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	

1	2	3	4	5	6	7	8	9	10
EDDY DUCHIN STORY	MY FAIR LADY	CALYPSO	KING AND I	ELVIS PRESLEY	OKLAHOMA!	HIGH SOCIETY	SONGS FOR SWINGING LOVERS	CAROUSEL	THE PLATTERS
Film Soundtrack	Broadway Cast	Harry Belafonte	Film Soundtrack	Elvis Presley	Film Soundtrack	Film Soundtrack	Frank Sinatra	Film Soundtrack	Platters
Decca	Columbia	Victor	Capitol	Victor	Capitol	Capitol	Capitol	Capitol	Mercury
DL 8289	OL 5090	LPM 1248	W 740	LPM 1254	SAO 595	W 750	W 653	W 694	MG 20146
		EPA 1248	EAP 740	EPB 1254	SDM 595		EAP 653	EDM 694	

Indie Diskers Staying With Their Package Catalogs, Blocking Buyups

It's now become virtually impossible for a larger company looking for a disk catalog buyup to get the small firms to sell out.

This standoff situation, according to one diskery exec who's been looking to expand his album catalog for the past couple of months, is due to the disk sales upbeat especially in the packaged goods field. "Every firm," he said, "seems to be making money these days."

Last important disk catalog acquisition was the Kapp label's buyup of the Trend line last year. Since then the indies have been nixing all offers to sell out or have put such an exorbitant price on their catalog that a buyup becomes prohibitive.

So long as the upbeat wave continues, the exec added, there's nothing for us to do but develop our own original album line. The only trouble with that, he said, is that it takes so much time to get the bread-and-butter sellers into the catalog.

The only break in the situation that the exec could see would come about if something happened to disrupt the current price scales. If the big boys decide on another cut, he said, then the small indies will have to unload—but fast. The only trouble then is that nobody will want to buy.

Victor Goes EP On DJ Service

RCA Victor has switched its disk jockey service to an extended-play setup. Instead of distributing two numbers per disk, four numbers will now be included. Each side will have two numbers by one artist.

Victor execs have embarked upon this program experimentally and will watch disk jockey reaction before deciding to make it a permanent feature of the company's jockey service.

Advantages of the EP setup are manifold. It's a big cost-saving procedure which cuts down the number of disks mailed to the jockey both by Victor directly and by the local distribs. In addition, the placing of two numbers on one side is a bid to get the jockeys to play two tunes instead of one.

A couple of years ago, Victor spearheaded a move by the industry to transfer disk jockey service from the old 78 rpm speed to 45s Despite protests from many jockeys, the program was carried through and today virtually all stations are on a 45 basis. The adoption of the 45 EP is not expected to produce any pronounced reaction since it only involves a problem of filing and not that of switching any basic equipment.

Petrillo Gives Davis More Time to Answer 802's Edict on 'Angels'

American Federation of Musicians' prexy James C. Petrillo has granted a stay of judgment to bandleader Meyer Davis in the latter's fight against the recently passed resolution of N. Y. Local 802 which bars its members from investing in shows employing them in any capacity. Ruling, which was okayed by the local's exec board, was to become effective Oct. 15, but Petrillo's move gives Davis up to Nov. 1 to file and appeal.

Local 802 prexy Al Manuti, who pressed for the resolution, said that it was aimed at ending favoritism in getting jobs in the legit field. He said that an investment in a show would give a musician an unfair advantage in being picked for an orch. Davis, a prominent investor in legit as well as a contractor for pit orchs, denied Manuti's claims.

Four years ago, Local 802 passed a similar resolution and Davis also appealed to the AFM board which declared it unconstitutional. Petrillo, at that time, said he welcomes anybody who puts money into shows since it means more jobs for AFM members.

'BUY NOW, PAY LATER' ABC-PAR OCT. PLAN

In a push for its fall LP line, ABC-Paramount has instituted a special billing program for its distributors for October.

Plan calls for a 30-60-90-day billing on all purchases made during that month. The diskery's distributors will pass the billing program over to their dealers on the same basis.

In line with the buildup of its sales activities, label has appointed Fred Foster as sales manager for the east which takes in the territories from Philadelphia to Florida.

Granmore Music New Gogi Grant Pubbery

Gogi Grant is the latest disk artist to branch out into the music publishing field. She's set up a publishing operation in partnership with her manager, Jack Morton, vet ASCAP writer Gerald Marks and publisher Dave Dryer.

The new firm will be called Granmore Music (a contraction of Grant and Morton). Firm will be affiliated with ASCAP.

Camden Enters Kidisk Market With $1.98 LP

RCA's Camden label is entering the kidisk field with an LP release selling at the diskery's regular $1.98 price. While the bulk of kiddie market is based on low-priced singles, many of them selling for 25c, Camden execs believe that the price for an LP, with a ratio of considerably more music, makes it competitively attractive.

Title of the Camden set is "An Hour of Favorite Stories for Children," with Paul Wing. Set will be aimed for rack jobber installations in the syndicate stores as well as regular retailers.

TV 'KANGAROO' BALLY FOR GOLDEN 'R&H' SET

Golden Records, Simon & Schuster disk subsid, is going to tv to promote its new package, "Rodgers & Hammerstein's Saturday Matinee For Children." The disk will be kicked off today (Wed.) on CBS-TV's "Captain Kangaroo" stanza.

Label has preceded the tv airing with a poster campaign in book and record stores announcing the program as the first outlet for the album. Bob ("Captain Kangaroo") Keeshan will orient the viewers by telling them how Rodgers puts the words to Hammerstein's lyrics. He'll also identify each song with an appropriate prop and supply a brief synopsis of the show in which the song appeared.

'A' for Attaboy, 'B' for Bum Ballroom In Col Records' Tryout for Tyros

By MIKE GROSS

Columbia Records went "live" last week (18) in the first of a talent showcase series. The program is an extension of the late Jack Kapp's apothegm, "It's what's in the groove that counts." According to Col prexy Goddard Lieberson, "It is now the record company's obligation to find new people and introduce them as the stars of tomorrow."

It's a program that was a long time coming for the record industry and Columbia rates a nod for spearheading the move. (RCA Victor now has an offshoot showcase program in the works.) Trade interest in such an effort was pinpointed by the large turnout of tv bookers, talent agencymen and press in the Grand Ballroom of New York's Park Sheraton Hotel for the Col shindig.

However, the "Sounds of the Future" revue showed that Col knows more about putting talent on wax than on stage. The tyros had the audience but not the advantage. The Sheraton's ballroom is too spacious a setting for the display and the lighting and acoustics left much to be desired.

The production values, too, had lots of rough spots. The incessant parade of singers, with only a break from the Boyd Raeburn orch and the acrobatic pianistics of Enrique Villegas, got a bit wearisome. Prexy Lieberson sparked the in-betweens somewhat with lively palaver but it wasn't enough to keep the production moving at a smooth-flowing pace.

The addition of pros to the bill was unfair competition to the tyro diskers for whom Col had set the bash in the first place. The show got off on the wrong foot with Jackie Gleason (a hot Capitol Records artist) conducting the Raeburn orch and wound with Tony Bennett (fortunately, a Col artist) holding the stage through more than 10 numbers. It was a sock performance but Bennett needed no introduction to the aud and dissipated any impact made by the lesserknowns who preceded.

In Col's preem showcase lineup were Richard Wilson (of whom Walter Winchell shouted "I'll take him"), Eileen Rodgers, The Collins Kids, Johnny Mathis, Jerry Vale, Enrique Villegas, Wild Bill Davison, and Ginnie Powell thrushing with the Boyd Raeburn orch.

Among the show biz VIP's auditioning the talent were Winchell, Ray Bolger, George Wood, Harry & Nat Kalcheim, Howard Sinnott, Lester Gottlieb, Oscar Katz, Bob Leder, Max Gordon and Earl Wilson. The aud was given added sparkle when Rex Harrison (after the "My Fair Lady" curtain) took over a ringside table with British actress Kay Kendall.

Offbeat sidebar to the affair was the presence of a crew from "Monitor" to put some of the proceedings on tape. "Monitor" is an NBC show.

ROBT. Q. PUSHING SONGS FROM VINTAGE TUNEPIX

Robert Q. Lewis is digging into the filmusical morgue to give his new CBS Radio show a nostalgic fillip. Concentrating on the pre-1940 film music output, Lewis already has in his backlog: "I Don't Want Your Kisses If I Can't Have Your Love," from "So This Is College," first film made by Robert Montgomery; "We'll Make A Peach Of A Pair," from "Love In The Rough," another Montgomery starrer; and "I'm In The Market For You," from a Janet Gaynor pic tagged "High Society Blues."

Additionally, Lewis has set "Chant of the Jungle," from Joan Crawford's "Untamed," and De-Sylva, Brown & Henderson's "Broadway, The Heart of the World," from the Ed Wynn pic, "Follow The Leader." Lewis also plans to showcase two early Hollywood themes, one from "Trail of '98" and the other from "Woman Disputed." Tunes are tagged "I Found Gold When I Found You" and "Woman Disputed, I Love You."

Judy Johnson and Richard Hayes will deliver the vocals on this vintage pic backlog.

Vik, Groove Push Package Programs

Vik and Groove labels, both RCA Victor subsids, are kicking off an extensive album merchandise layouts to distributors this fall. The program is currently being mapped out to the distribs at a series of meetings being held coast-to-coast by Victor execs.

Vik is teeing off in October with eight albums, four in the jazz groove and four pops. In the latter category will be songstress Gisele MacKenzie's first album. In addition there will be sets by Richard Maltby, Marty Gold and Sid Bass. Jass lineup will spotlight such names as Coleman Hawkins, Joe Newman, Frank Wess, La Vergne Smith and Tony Almerico's dixieland band.

Groove is offering six packages, three LPs and three EPs. These sets will feature Ann Gilbert, and jazz piano and trumpet names. Both Vik and Groove will include a bonus merchandise plan in their sales pitch to dealers.

Bill Bullock, head of the Victor singles division, headed the exec contingent making the cross-country distrib trek.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Don't Be Cruel / Hound Dog / I Want You, I Need You
2	2	PLATTERS (Mercury)	My Prayer / It Isn't Right / Heaven On Earth
3	4	HUGO WINTERHALTER (Victor)	Canadian Sunset
4	6	BILL DOGGETT (King)	Honky Tonk
5	3	DORIS DAY (Columbia)	Whatever Will Be, Will Be
6	5	PATIENCE & PRUDENCE (Liberty)	Tonight You Belong To Me
7	8	JOHNNIE RAY (Columbia)	Just Walking In The Rain
8	7	PATTI PAGE (Mercury)	Allegheny Moon
9	10	EDDIE HEYWOOD (Mercury)	Soft, Summer Breeze
10	9	SANFORD CLARK (Dot)	The Fool

TUNES

(*ASCAP, †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†CANADIAN SUNSET	Meridian
2	3	†DON'T BE CRUEL	Shalimar-P
3	2	*WHATEVER WILL BE, WILL BE	Artists
4	4	*MY PRAYER	Shapiro-B
5	6	*TONIGHT YOU BELONG TO ME	BVC
6	7	†HOUND DOG	Presley-L
7	5	*ALLEGHENY MOON	Oxford
8	9	†HONKY TONK	Billace
9	8	†SOFT, SUMMER BREEZE	Regent
10	..	†JUST WALKING IN THE RAIN	Golden West

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point! Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Jackson Lowe—WUST—Washington	John Ademy—WAYE—Baltimore	Dave Maynard—WORL—Boston	Tal Hood—WFGM—Fitchburg	Jay Dunn—WKOX—Framingham	Herb Fontaine—WJDA—Quincy	Jack Eisner—WMAS—Springfield	Bob Wells—WEBR—Buffalo	Ed Meath—WHEC—Rochester	Danny Fusco—WRUN—Rome-Utica	Earle Pudney—WGY—Schenectady	Grady & Hurst—WPFH—Philadelphia	Bob Tracey—KDKA—Pittsburgh	Joe Hyder—WADK—Newport	SOUTH: Chuck Thompson—WALA—Mobile	Jim Carley—WFIN—St. Petersburg	Don Wallace—KTUL—Tulsa	Jack Gale—WTMA—Charleston	Dave Steere—WMAK—Nashville	Dave Walshak—KCTI—Gonzales	Chuck Blore—KTSA—San Antonio	MIDWEST: Jim Lounsbury—WGN—Chicago	Frosty Mitchell—KWWL—Waterloo	Carl Shook—WJIM—Lansing	Dan Anderson—WLOL—St. Paul-Mpls.	Chuck Norman—KSTL—St. Louis	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Lou Emm—WHO—Dayton	Gene Edwards—WEMT—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Bill Kelso—KOPO—Tucson	Bill Daniels—KFWB—Los Angeles	Bruce Vanderhoof—KYA—San Francisco	Bob Holmes—KSJO—San Jose	John Fairchild—KTMS—Santa Barbara	Ray Perkins—KIMN—Denver	Len Ross—KTOO—Las Vegas	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	9	Elvis Presley	Victor	†Don't Be Cruel	7	10	..	1	1	1	1	2	2	1	..	4	2	3	..	2	3	3	5	7	7	..	1	2	1	3	2	1	..	..	1	..	..	..	..	2	..	2	..	4	227
2	6	9	Andy Williams	Cadence	†Canadian Sunset	..	..	2	..	..	..	..	1	1	9	..	2	10	5	..	..	..	..	1	..	..	..	4	1	..	..	..	3	..	1	4	1	4	8	..	..	1	..	..	..	129
3	8	6	Bill Doggett	King	†Honky Tonk	..	9	..	2	5	4	3	..	3	..	..	..	..	..	..	9	..	4	..	1	..	..	3	..	3	4	..	4	1	2	..	..	..	..	..	9	..	..	..	2	119
4	2	9	Patience & Prudence	Liberty	*Tonight You Belong to Me	..	8	..	..	..	6	..	..	..	..	..	7	6	6	2	1	..	7	..	2	6	10	2	..	9	..	..	..	..	3	..	3	6	..	6	..	..	..	1	107
5	4	13	Hugo Winterhalter	Victor	†Canadian Sunset	..	6	..	..	..	3	..	..	..	9	5	..	..	..	1	3	1	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	1	1	1	1	7	8	100
6	3	14	Platters	Mercury	*My Prayer	1	..	7	..	..	2	4	..	2	9	..	..	..	..	7	2	8	9	..	..	..	..	7	4	..	..	..	10	..	3	..	..	3	5	..	..	9	..	..	95
7	11	4	Johnnie Ray	Columbia	†Walking in the Rain	..	..	6	4	..	4	..	5	..	..	..	..	10	..	..	..	..	..	..	4	5	8	..	..	2	1	..	6	..	..	5	..	..	..	4	..	3	..	..	87
8	5	14	Doris Day	Columbia	*Whatever Will Be, Will Be	..	2	..	..	..	..	..	5	4	4	10	5	..	..	..	10	5	..	..	..	..	..	..	5	..	..	9	..	..	..	..	2	2	..	..	..	7	..	..	73
9	18	17	Patti Page	Mercury	*Allegheny Moon	..	3	..	..	..	..	..	..	..	..	1	10	..	..	3	4	..	..	..	..	..	..	..	8	..	..	..	..	..	5	..	..	1	..	..	..	..	..	..	9	55
10	15	3	Pat Boone	Dot	*Friendly Persuasion	1	..	..	8	..	..	..	..	..	..	..	..	..	1	..	..	6	..	..	..	..	..	2	..	..	..	..	9	..	..	..	7	..	9	..	..	5	51
11	..	11	Joni James	MGM	*Give Us This Day	..	..	..	..	..	10	..	..	..	..	2	..	1	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	8	..	2	..	..	..	47
12	10	9	Mitch Miller	Columbia	*Song for a Summer Night	..	5	1	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9	..	..	..	8	..	..	..	..	..	..	..	4	4	..	..	46
13	22	10	Eileen Rodgers	Columbia	†Miracle of Love	..	..	..	..	..	2	5	..	..	..	6	..	..	..	7	..	..	..	..	..	..	5	..	..	..	2	..	..	..	..	..	..	..	..	5	..	..	..	45
14	16	5	Four Lads	Columbia	*Bus Stop Song	..	..	..	..	..	..	..	8	..	..	..	1	..	..	..	..	..	..	..	6	..	7	..	7	7	..	7	..	..	..	..	..	..	..	..	1	..	44
15A	..	2	Crosby & Kelly	Capitol	*True Love	..	..	3	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	8	..	..	..	4	..	5	..	8	4	..	..	..	..	..	..	..	..	..	41
15B	9	9	Elvis Presley	Victor	†Hound Dog	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	3	..	..	1	..	..	..	..	1	..	..	..	5	..	..	41
17	13	4	Gogi Grant	Era	†You're in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	6	..	3	..	4	7	..	7	..	..	..	38
18	24	3	Jane Powell	Verve	*True Love	3	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	3	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	37
19	30	3	Jim Lowe	Dot	†The Green Door	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	3	1	..	..	..	10	7	..	..	10	..	..	..	..	..	..	..	..	3	36
20	13	7	Al Hibbler	Decca	†After Lights Go Down	..	..	..	9	3	..	..	7	..	..	..	..	..	..	10	..	5	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	7	..	..	..	..	35
21A	21	13	Eddie Heywood	Mercury	†Soft, Summer Breeze	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	..	6	..	..	2	..	..	..	..	..	..	..	..	..	33
21B	35	3	McGuire Sisters	Coral	*Every Day of My Life	..	..	5	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	3	..	..	..	..	..	8	..	..	..	33
21C	7	10	Jerry Vale	Columbia	†You Don't Know Me	2	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	..	..	3	..	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	33
24	..	1	Four Aces	Decca	*Friendly Persuasion	..	..	..	..	..	..	..	..	..	..	..	6	7	1	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	9	..	..	..	..	..	..	..	30
25	19	5	Billy Vaughn	Dot	*White Lilacs Bloom Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	3	6	..	..	29
26	42	3	Florian Zabach	Mercury	*White Lilacs Bloom Again	..	..	4	..	..	..	10	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	28
27	17	5	Vaughn Monroe	Victor	*In Middle of the House	..	..	..	..	..	8	..	9	..	..	..	..	..	..	..	5	..	..	..	8	..	..	..	..	..	..	..	..	..	..	10	3	10	..	..	8	..	27
28	..	7	Sanford Clark	Dot	†The Fool	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	..	..	2	..	..	..	..	..	10	..	..	25
29A	33	7	Georgia Gibbs	Mercury	†Happiness Street	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4	..	..	..	6	10	17
29B	22	4	Four Lads	Columbia	*A House With Love in It.	10	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	4	..	17
29C	..	2	Tony Bennett	Columbia	*Candy Store on Corner	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32A	38	5	Helmut Zacharias	Decca	*White Lilacs Bloom Again	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	4	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32B	..	1	Kitty Kallen	Decca	*True Love	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34A	..	1	Don Rondo	Jubilee	*Two Different Worlds	6	..	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34B	38	5	G-Clefs	Pilgrim	†Ka Ding Dong	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34C	..	2	Rover Boys	ABC-Par	*School Ring, Wedding	..	..	5	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37A	..	1	Platters	Mercury	*You'll Never, Never Know	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	13
37B	..	1	Buddy Bregman	Victor	*Sadie's Shawl	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	13
39A	..	6	Frank Sinatra	Capitol	*You're Sensational	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	11
39B	..	1	Gallahads	Jubilee	†The Fool	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41	26	12	Artie Wayne	Liberty	*Angel	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	7	10
42	20	13	Nat (King) Cole	Capitol	†All There Is to That	..	..	..	..	..	..	..	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	..	9
43A	38	2	Chordettes	Cadence	†Lay Down Your Arms	..	..	6	..	..	..	..	..	9	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	1	Betty Madigan	MGM	†Where in the World	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9	..	..	..	..	..	8
45	..	1	Bob Sharples	London	*Sadie's Shawl	8	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	6

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DON BEECHER
WIL

ED BONNER
KXOK

GENE CHASE
WIL

BILL CRABLE
KXOK

HARRY FENDER
KMOX

DWIGHT GORDON
WEW

BRUCE HAYWARD
KXOK

GIL NEWSOME
KWK

CURT RAY
KMOX

ED WILSON
KWK

SKEETS YANEY
WEW

...they can help you sell *more* in the nation's 9th largest market!*

Advertisers with an eye for sales have an ear for music, too...especially the kind of music these popular deejays bring to more than a half-million radio homes in St. Louis!

Not only do they spin the latest discs but they deliver convincing product messages to consumers in all age brackets. If you're interested in lending a sweeter note to your sales story in this $2 billion retail market, these are the men who can help you!

*population rank in Sales Management "Survey of Buying Power", 1956.

RCA VICTOR spotlights hometown broadcasting

Rahs 'n' Raps At Rock 'n' Roll

Continued from page 1

down on them with their high-heeled shows, and a lot of furniture was also damaged when teenagers climbed over fire escapes into the auditorium.

E. N. Johnson, Morals Court magistrate and president of the Improvement Assn., announced that members had agreed that the damage done made it necessary to stop all shows.

Elvis Presley was to have been an attraction later in the season but he's out now too, and Erwin Feld, of Washington, D. C., who has booked most of the r'cr things into the Mosque, has been informed by telegram that the hall will no longer be available for that type of show.

Since there is no other auditorium here of comparable size, or even half the capacity of the Mosque, action of its directors writes finis to big rock 'n' rollers in the future. The notice that Haley & Comets wouldn't be allowed on the platform, coming as it did as one of the stipulations of the Oct. 22 rental, was the tipoff on the Improvement Assn.'s decision, which didn't come until a few days later.

For the Defense

Hollywood, Sept. 25.

Rock 'n' roll is getting bigger all the time, opines Bill Haley—who has sold better than 13,000,000 records thus far and expects to continue his present hot pace. The proof, he contends, is not merely in the sale of records but in the reaction to personal appearances in various parts of the country.

Haley wound up his second film for Sam Katzman over the weekend and trekked out for more p.a.'s which will, of course, help exploit the film which Katzman is rushing into release within the next six weeks. Feature originally was called "Rhythm and Blues," but the final title may be "Don't Knock the Rock," from a tune of that title by Robert E. Kent and Fred Karger which is prominently featured in the film.

Haley's first Katzman film was "Rock Around the Clock," built around the smash disking by Haley and his comets which is now at around the 4,000,000 mark worldwide. The picture got a fresh burst of publicity in England last week when, after being banned for causing riots, it was shown at the Palace at the special request of Queen Elizabeth. Meantime, Haley reported, sales of the "Clock" disk have hit the 750,000 mark in England—auguring a hefty response for his forthcoming series of personal appearances in Britain.

Haley also is considering an Australian trek late this year with appearances tied to the mushrooming interest in American entertainers, many of whom will be working Down Under during the Olympics.

He is managed by Jolly Joyce, who has built up a specialty clientele of rock 'n' roll artists.

Boston Post's Editorial

Boston, Sept. 25.

"Rock 'n' Roll music and bone-shaking singers like Elvis Presley may be getting the blame for many public disorders which are due to other causes," the Boston Post said editorially Thursday (20).

In the editorial, "Rock 'N' Roll Riots," the Post said: "Considered by itself the riot at the Newport naval base attributed to rock 'n' rollers in an enlisted men's club is only a problem in naval discipline and failure of proper supervision. But, as part of a pattern repeated in many communities and causing varying amounts of damage to property and injury to individuals it is cause for real alarm."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Canadian Sunset (Meridian)	2	2	2	2	2	2	2	2	1	3	1	3	108
2	1	*Whatever Will Be (Artists)	1	10	1	1	1	3	1	4	3	1	2	1	103
3	3	*Allegheny Moon (Oxford)	3	5	7	3	3	1	3	..	4	2	3	2	85
4	4	†Soft, Summer Breeze (Regent)	6	..	3	8	6	4	7	1	2	6	6	9	63
5	7	*Tonight You Belong to Me (BVC)	4	7	5	10	7	5	..	6	6	10	..	4	46
6	9	†Don't Be Cruel (Shalimar-P)	5	..	6	4	4	..	6	..	..	7	..	6	39
7	5	*My Prayer (Shapiro-B)	..	..	10	5	..	6	10	..	5	4	4	7	37
8A	8	*Song for Summer Night (April)	7	..	..	6	10	..	4	..	10	5	5	10	31
8B	6	†Wayward Wind (Warman)	..	1	..	7	..	..	9	..	8	8	8	5	31
10	12	†You Don't Know Me (H&R)	..	6	4	..	..	7	..	..	..	..	9	..	18
11	10	*Street Where You Live (Chappell)	..	..	8	9	..	8	8	..	..	..	7	..	15
12	11	*True Love (Buxton Hill)	8	8	..	..	..	10	..	7	..	..	..	..	11
13	13	*When White Lilacs Bloom (Harms)	9	..	9	..	..	..	5	..	..	..	..	..	10
14	..	*I Could Have Danced (Chappell)	..	3	..	..	..	..	..	..	..	..	10	..	9
15	13	†Hound Dog (Presley-L)	..	..	..	..	..	..	..	..	..	9	..	8	5

RKO's Lamas Music Adds Shulman, Pat to Forces; To Push 'Bundle of Joy'

Lamas Music, RKO-Unique Records' publishing subsid, is on an expansion kick. Moe Shulman has been brought in to assist professional manager Mickey Garlock in the eastern activities while Stan Pat will head up the Chicago operation.

Shulman joined Lamas after several years in the professional department of E. H. Morris Music. Pat had been a personal manager and disk jockey. In early November, Jimmy Krondis will be reassigned from his Unique disk promotion post to the Lamas operation. He'll also work in the east.

Firm's first big push will be on the Mack Gordon-Joe Myrow score for the pic, "Bundle of Joy." Although Eddie Fisher, who stars in the film, is publishing the score via his recently set up Ramrod Music firm, Lamas is in the publishing picture as selling agent.

Bechet's Scot Score

Glasgow, Sept. 18.

Sidney Bechet, American jazz saxist, played to his only Scot audience at the St. Andrew's Hall. He was accompanied by the Francis Andre and Reweleiotty Band, and scored in "Willow Weep for Me."

Veteran was cheered when, for finale, he brought the British Humphrey Lyttelton band onstage for a combined version of "When the Saints Go Marching In." The Lyttelton band occupied the stand themselves for an hour.

Riverside Waxery All-Out on Albums

Riverside Records has prepped a massive album push for the coming year. From this month to next August, the diskery will issue 100 12-inch LP albums, the heaviest release schedule in Riverside's three-year history.

The albums will include recordings in such categories as Jazz Archives; Contemporary (Modern Jazz and Dixieland); Folklore; World Folk-Music; Specialty; Samplers and Modern Voices. The Jazz Archives series will be spotlighted by "A History of Classic Jazz," consisting of five 12-inch LPs bound in a leatherette package with an essay by Charles Edward Smith on the backgrounds of jazz.

Diskery's modern jazz catalog will present Thad Jones, Kenny Dorham, Ernie Henry, Matthew Gee, Cecil Payne, Thelonius Monk, Randy Weston, Mundell Lowe and Don Elliott. The dixieland groove will be represented by Sidney Bechet, Albert Nicholas, Wild Bill Davidson and George Lewis.

The Folklore series will be augmented in the October-November release with "The English and Scottish Popular Ballads" sung by Ewan MacColl and A. L. Lloyd. The project is made up of four sets of two 12-inch LPs and a single LP supplement. The Folklore line will also include such artists as Jean Ritchie, Oscar Brand, Ed McCurdy and Bob Gibson.

Urania Extends Fall Promotion to Oct. 15

Urania Records is extending its fall promotion plan an additional month. The deal, which provides for an additional 10% delayed billing, has been prolonged from Sept. 15 until Oct. 15. Time extension stems from the hefty orders that have been coming in since reactivation of the label by American Sound Corp.

Label has also slotted a special 10,000 press run for its high-fidelity demonstration record. Disk, which contains five frequency test bands and musical excerpts to emphasize bass and treble response, will retail for $1.98. Dealer cost will be $1.50.

Liberty Goes Longhair

Hollywood, Sept. 25.

Liberty Records moves into the classical market this week, launching its new studios at the same time.

Coast label has signed the Paganini String Quartet to a year's contract and begins recording at once. Outfit will use the new studios atop Liberty's homeoffice building in Hollywood, studios which boast equipment imported from Germany.

Heretofore, Liberty has concentrated solely on pop material, particularly the disks of Julie London.

'JATP' $14,400 in Pitt 2

Pittsburgh, Sept. 25.

Norman Granz's "Jazz at the Philharmonic" drew nearly 6,000 persons and a net of $14,000 in two performances last Thursday (20) night at 4,000-seat Syria Mosque. It was the first time Granz has ever presented a brace of concerts locally and strangely enough, the late one drew about $500 better than the earlier show.

Although considerably under capacity, "JATP" went over last season's figures by more than $4,000 on the strength of the extra performance. In past, the attraction has always been a solid sellout but with only a single concert. Top was $4.75.

23G Busts Philly Mark

Philadelphia, Sept. 25.

"Jazz at the Philharmonic" set an all-time record with its pair of performances at the Academy of Music Saturday (22) evening. Both houses went clean and more than 500 were turned away. Jam around the Academy at the first show break, with 3,000 trying to get out of the concert hall and another 3,000 trying to get in, plus the would-be ticket purchasers hanging around, created a serious midtown traffic foul-up.

Impresario Norman Granz walked out of a tidy $23,000 gross for the one-nighter.

HI-FI EXPERT SETS 2D CARNEGIE HALL DEMO

C. A. Briggs, the British audio expert, is staging another high-fidelity demonstration at Carnegie Hall, N.Y., Oct. 3, at a $3.30 top. A similar hi-fi show at C. H. last year was a sellout.

Briggs will use a comparison of live and recorded performances of such artists as E. Power Biggs, Columbia Records' organist; Morton Gould, RCA Victor maestro who will conduct a percussion ensemble with tap dancers; and Ferrante & Teicher, Westminster Records' piano duo. Excerpts from a wide variety of disks will also be heard. Leonard Carduner, prexy of British Industries Corp., is presenting the show which will showcase British hi-fi equipment.

AFM Branch Office On Coast Set to Roll

Portland, Ore., Sept. 25.

Herman Kenin will open the first branch office of the American Federation of Musicians on the Coast in Los Angeles this week. Kenin resigned as prexy of musician's Local 99 here last week and is getting ready to take over his new appointment as set forth by Petrillo.

Eddy Flenner will take over the reins of the local organization. Kenin was a member of 99 since 1917 and boss since 1936. He is also veep of the national union and senior member of the international exec board. The new LA setup will serve over 100 western local musician's unions, including Local 47 in LA.

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THE 4 VOICES
THE TIES THAT BIND
COLUMBIA
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DECCA RECORDS
America's Fastest Selling Records!

'ZZ Jazz Jazz Jazz Jazz Jazz Ja'

MGM Records is now joining the jazz parade on wax. Label is hopping on the bandwagon later this month with the release of five special jazz albums. Packages will be issued on LPs only.

To hypo the push, MGM will distribute samplers of the five packages to the jazz deejays around the country and will supply retailers with racks and special merchandise material.

The kickoff sets were cut by Buddy DeFranco, the Cass Harrison Trio, the Stu Phillips Sextet, Preacher Rollo and the Saints, and a "Battle of Jazz" package pitting west coast all stars against east coast all stars. Series will be pushed under the overall banner of "ZZ Jazz Jazz Jazz Jazz Jazz Ja."

Inside Stuff—Music

French maestro Michel Legrand (surname may be freely translated into "the big") becomes "Big Mike" in a nom-de-rock 'n' roll, and then to further confuse it the byline has been pig-Latined a bit into "Mig Bike." That's his authorship credit on "Dis-Moi Qu'Tu M'Aimes Rock." That in turn only means "Tell Me That You Love Me, Rock," a Parisian-recorded rock 'n' roller. Legrand is also responsible for "Rock and Mops" and he and his Parisian Rockets also waxed "Hiccough Rock" (Rock-Hoquet). Both were disked in Paris, which is just about the last place for the r&b frontier, and of all people under suave maestro Legrand's baton. Just to further confuse the credits the featured vocalist on the latter is billed as Henry Cording, better known as Henri Salvador who, incidentally, makes his Yank debut at New York's Waldorf-Astoria this winter.

Songwriter Pat Ballard is readying a blast against cut-in-bandleaders for the next membership meeting of the American Society of Composers, Authors & Publishers to be held next month. Ballard indicated that we was planning to name names in exposing how one bandleader not only cut-in on songs that he wrote, but has even managed to cut Ballard out of the credits completely. He says that it's his word against the bandleader and that ASCAP, in making its distributions, has been giving the bandleader 100% credit on one oft-performed number that Ballard wrote. Ballard also plans to complain that he lost around $4,000 a year because he made a wrong choice in selecting a 10-year rather than five-year base for his sustained performance average.

Marshall Stearns, jazz authority and director of the Institute of Jazz Studies, is again presenting a series on jazz at the New School for Social Research in N.Y. Opening tomorrow (Thurs.), the course will cover such topics as the origination of jazz, its impact on our civilization, its influence of the classics, etc. Among the guest lecturers will be such cats as Louis Armstrong, Duke Ellington, Woody Herman and Count Basie. Field trips will also be made to various jive joints. As part of its "University" series, WATV in Newark has been presenting a three-part course in the art of popular songwriting on Tuesday nights. Rudolph Schramm, an arranger and former musical director of the U.S. Office of Education, has been conducting the course.

Budweiser Beer has caught the jingle bug. Brewery got its first taste of a jingle's commercial potential with "Where There's Life . . . There's Bud," which was adapted by George Cates into a pop instrumental under the title of "Where There's Life." Cates cut the tune for Coral Records and it is now getting a strong play on the jock and juke levels. The jingle, incidentally, was the first ever used by Budweiser, which now plans to give a big play to the jingle angle in its future ad campaigns.

"When Liberace Winks At Me," which Hermione Gingold did on Ed Sullivan's show a couple of years ago, has a new lease on life in England now that the Candelebra Kid is better known there and opens soon. Tune, penned by Johnny Wayne and Bobby Gimby of Toronto, has been recorded on Parlophone by Canadian comedienne Libby Morris, who intro'd and recorded it over here on Alvina label. Miss Morris has her own weekly show on BBC-TV now.

Metro and MGM Records are tieing in on a dual promotion for the film, "The Opposite Sex." Three Metro starlets will make the rounds of deejays and tv shows to plug the Art Mooney slicing of "Rock and Roll Tumbleweed" and The King's IV etching of "Now, Baby, Now!" Both tunes are in the pic. Mooney, who appears in the film, will also go on tour on behalf of the pic and his recording.

Death at 64, from a heart attack, of former U.S. assistant attorney (N.Y. federal district court) Abraham I. Menin recalls when, as a private attorney, his skill as a violinist stood him in good stead when defending an "Eill Eili" plagiarism case. He had been a professional violinist before graduating from N. Y. U. Law School.

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SET YANK JAZZMEN FOR DUTCH BASHES

Amsterdam, Sept. 18.

Following the success of Lionel Hampton this summer at the Amsterdam Concertgebouw, impresario Lou van Rees has set Count Basie for stints in The Hague and Amsterdam Sept. 22. Also booked are trombonist Kid Ory and pianist Eddie Heywood for an Amsterdam bash Oct. 6.

Autumnal series will wind up with the Modern Jazz Quartet, Lester Young and his group, plus trombone duo Jay Johnson & Kai Winding Nov. 3.

THE HIT OF THE WEEK
THE CLOVERLEAFS
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Step Right Up and Say Howdy
K 12337
M-G-M Records

Unique 'Missionaries' To Heal Distrib Beefs; More RKO Local Offices

Although the RKO-Unique label is still bogged down in it's plans to launch a record club operation the diskery is stepping out in other directions to build up its disk biz.

First move, which will be made by the first of the year, will be the launching of a "missionary man" setup. The "missionaries," who'll be attached to the label's sales division, will tour the diskery's distributor network to iron out any sales sore-spots. The "missionary" division will have three men in it.

Other angle in Unique's "Operation Buildup" is establishing a closer liaison between the disk company and its RKO picture company affiliate. Plan is to set up branch offices for Unique, and Lamas Music, its publishing subsid, within the RKO exchanges around the country. Unique-Lamas branches are already housed in RKO exchanges in Chicago, Cleveland and Los Angeles. Blueprints call for nine more branch offices to be tied up with the RKO exchanges by the first of the year.

The RKO exchange men will also work with the diskery on the promotion of tunes and albums that are tied in with RKO product. The first major effort will be on "The Girl Most Likely," pic starring Jane Powell and Kaye Ballard. Unique will issue a soundtrack set from the pic.

The diskery execs are still hot on the record club angle but as yet have not been able to come up with a workable plan. Biggest snag in building the new club program comes from the problems of working out a proper distributor-dealer participation program.

Syndicate Fair Draws Diskers

Pointing up the growing importance of syndicate store sales for the disk industry, the Non-Food Superama Show at the N. Y. Coliseum last week drew representation from five disk companies. Last year, only RCA Victor had an exhibit when the show was presented at the Hotel Commodore, N. Y. This year, besides Victor, there were Mercury Records, Remington, Waldorf and EP4, latter company being an indie that is plugging a different kind of disk composition in its product.

The Non-Food Superama is made up of various types of merchandise, other than edibles, which are sold in supermarkets, chain stores, etc. In the past few years, some 2,000 disk racks have been installed in such locations. While the take is still relatively small, estimated at less than $10,000,000 annually, all of the disk majors are exploring this market for its future potentials.

Band Review

ERROLL GARNER TRIO
London House, Chicago

In at London House for a five-weeker, the Erroll Garner Trio bows in this Michigan Ave. jazzery for the first time. Having played the Blue Note the last time in Chicago, the Garner group's appearance here emphasizes the importance of a warm, intimate room as a setting for a piano group.

Garner drew a full and receptive house opening night; they came to hear an acknowledged master in his field play an exciting combination of jazz standards a la Garner and some original compositions. And sometimes the standards sound like originals too. Garner's expressive touch and harmonic inventiveness spell creation regardless of the point of departure.

The well-balanced book includes "Just One of Those Things," "Someone To Watch Over Me," "The Nearness of You," "I'll Remember April." The house sopped it up like a dry sponge, with omnivorous receptivity. Backed well and unobtrusively by bass and drums, Garner drew big palms at the wrapup. And the London House looks a cinch for another long siege of boff biz. *Gabe.*

On The Upbeat

New York

The indie Zephyr label has tied up with Beek Concert Bureau in Holland for European representation . . . **Mel Torme**, currently appearing at Prince of Wales Theatre, London, will cut an on-the-spot album for Verve release . . . **Brad Lacey**, deejay at WMYR, Ft. Myers (Fla.), became the father of a son Sept. 10 . . . **Don Anthony** did his fourth crooning repeat of "Pray" on Joe Franklin's ABC "Memory Lane" show Friday (21) . . . **Mimi Warren** currently at Club One - Two, Toronto . . . China Lodge, Haverstraw, N. Y., sponsoring jazz fests on alternate Tuesday nights. Bash last night featured **Cozy Cole, Ike Quebec** and **Babs Gonzales.**

Organist **Spark Thurman** in for an indef engagement at Park Sheraton's Mermaid Room . . . **Four Voices** on a midwestern deejay tour plugging Columbia waxing of "The Ties That Bind" . . . **Roger Coleman** set for Horizon Room, Pittsburgh, for a week beginning Oct. 2 . . . Pressagent **Elliot Horne** has a hipster's takeoff on N. Y. Post columnist **Jimmy Cannon's** "Nobody Asked Me But" series in Oct. 3 Downbeat mag . . . Latest indie to hit the wax market is Futuramic with an EP cut by the **Tony Pastor** orch . . . **Dick Gersh** is handling publicity and promotion for the new label.

Abbey Albert orch set for an indefinite stand at Hotel Statler, Boston, beginning Oct. 1 . . . **Betty Madigan** rebooked on NBC's "Bandstand" show for two weeks starting Oct. 22 . . . **Ocie Smith** touring the eastern deejays for his MGM slicing of "Just Kiss Me" and "At Last My Baby's Comin' Home" . . . **Rosemary McGann**, record librarian at WJBK, Detroit, in town for an o.o. of the Tin Pan Alley scene . . . **Richard B. Hadlock** has taken over as editor-publisher of The Record Changer.

Mack Wolfson-Eddie White tune, "Happiness Street," set for the theme of the Roxy Theatre stage-show beginning Oct. 11 . . . **Irving Fields Trio** winds up at the Sherry Biltmore Hotel, Boston, Sept. 29 and moves to New York's St. Moritz Hotel for a longterm stand starting Oct. 2 . . . **Hal Graham** and **Emilio Reyes** orchs back at the Golden Slipper, Glen Cove, (L. I.), after a summer hiatus . . . Thrush **Ann Gilbert** hitting the Coast deejays this week to plug her debut Groove disk . . . **Joe Ricardel** will put his latest novelty, "The Campbell Kids Are Coming," into the groove.

Chicago

Andy Powell opening at Aragon ballroom tonight (Wed.) . . . **Tommy Reed** back to the Muehlebach Hotel, Kansas City, opening Oct. 5 after a summer layoff . . . **Paul Neighbors** into the Chase Hotel, St. Louis, Friday (28) . . . **Bobby Hackett** sextet plays a concert with the Indianapolis Symphony at Indianapolis Oct. 17 . . . **Matt Dennis** and **Phineas Newborn Jr.** opening at the Blue Note tonight (Wed.) . . . **Dave Brubeck** to do three weeks of concerts in the midwest starting Oct. 12; he sandwiches in a single frame at the Blue Note, Chi, bowing Oct. 24 . . . **Jimmy Palmer** plays the U. of Illinois at Champaign Oct. 27.

Hollywood

Leonard Rosenman conducts orch for scoring of RKO's "The Young Stranger" . . . **Teddy Buckner** has been added to lineup of the annual Dixieland Jubilee to be held Sept. 29 at the Shrine . . . Testimonial dinner honoring **David Rose** will be held Oct. 14 at the California Racquet Club . . . **Julie London**, under pact to Liberty Records, has been signed by 20th-Fox to essay herself in "Do Re Mi." Others set for pic include **The Treniers, Little Richard, Fats Domino** and **Eddie Fontaine**, vocalist under pact to Decca . . . **Ink Spots** signed to a recording pact by Norman Granz' Verve Records.

Pittsburgh

Red Prysock band comes back to Rock 'n' Roll Room for a week Oct. 8 . . . **Leon Sash**, accordionist, and his combo went into Lenny Litman's cocktail lounge in Pines Plaza for a week and **Chuck Leroy** foursome returns there for a run Oct. 1 . . . **Sarah McLawlor Trio** winds up run at Flamingo Hotel on Saturday (29) . . . **Maurice Spitalny's** band plays St. Joseph Hospital Auxiliary ball at Gateway for third straight year . . . **Hugo Nagliacco**, Duquesne U. music grad with the Knoxville (Tenn.) Symphony, has been appointed music instructor and director of the band at Knoxville College . . . **Ralph De Stephano**, longtime leader of the house orchs at Carousel and then Monte Carlo, both defunct, will head his own unit out of the Jack Purcell office . . . **Harry Zeiger** band played for annual production of Pittsburgh Furriers Assn. at Penn-Sheraton Hotel ballroom . . . **Samuel Trust**, local musician, now in the Navy and with the band on the carrier Yorktown . . . **DeCastro Sisters** set for Horizon Room Oct. 22 . . . **Walt Harper** band goes back into the Crawford Grill in two weeks for another run following a string of college one-nighters . . . **Dom Trimario Trio** into new Diamond Room for a run, replacing the **Nick Parillo** combo.

Scotland

Lonnie Donegan and his **Skiffle Group** into Empire Theatre, Glasgow . . . **Al Martino** headlined at Empire, Edinburgh . . . **Nat King Cole** likely for vaude week at Glasgow in May . . . **Lionel Hampton** orch set for dates at Glasgow and Edinburgh Nov. 7 and 8 . . . **David Hughes** skedded for Empire Glasgow . . . **Jimmy Shand** Scot orch played for Queen Elizabeth at Balmoral Castle . . . **Ted Heath** doing one-nighters at Edinburgh and Glasgow . . . **Jack Leon** took over as conductor of BBC's Scottish Variety orch.

New German Label

Berlin, Sept. 18.

Latest addition to the many West German diskeries is now Heliodor Records. It's a product of Nora-Radio, big German radio manufacturers, and the line has now 31 titles (45 and 78 rpm's) on the local market with LP's due to appear soon.

Heliodor, which has its headquarters in Hamburg, has a number of well-known names, such as Renee Franke, the Hazy Osterwald Sextet of Switzerland, Jimmy Makulas, a Greek singer, and Olive Moorefield, a U. S. Negro songstress.

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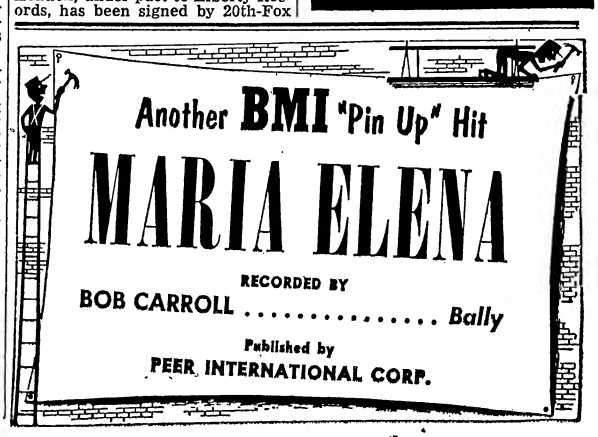

Boxoffice Impact of a Stadium

Minneapolis' Bond-Financed Park Draws 473,768 Customers in First Year

Minneapolis, Sept. 25.

In its first year the new $4,500,000 stadium here, built mainly for baseball and financed through the sale of bonds to individuals, proved an added entry for the entertainment dollar and time by providing many other attractions as well as the sport. During the five months it pulled 473,768 customers and undoubtedly was one more competitor for the showhouses and cut into film grosses, local exhibitors feel.

This large attendance was in the face of much unfavorable weather for outdoor amusements.

In recent years American Association baseball in its former poor park has drawn poorly, but this season the local New York Giants' owned club pulled 349,893 for its 70 openings. There were 14 rained out games and weather on many other days and nights when games were played was bad.

Five Minneapolis Symphony orchestra under the stars concerts drew 35,000 people; "Holiday on Ice," skating show, playing a week, 28,000; a rodeo, 21,000; a professional football exhibition game, 14,600; high school baseball, 7,000; "Grand Ole Opry," 6,000; a professional boxing card, 5,500; a wrestling card, 4,000, and a policemen's baseball game, 3,000.

The total number of cars parked was 161,400. The stadium received 50c. each parking fee from the cars.

There's still one rodeo left to go before the stadium closes down until spring. The management hopes to bring in more attractions next season.

N.Y. Vanguard Goes Jazz

Max Gordon will transform his Village Vanguard, N. Y., into a jazz spot starting Oct. 2. Helen Murrill has been signed for the first show.

Pete Kameron and Monte Kay will help slot the talent in that spot.

NAME SIMONDS PREXY OF L.V.'S NEW FRONTIER

Las Vegas, Sept. 25.

Bill Simonds has officially taken over as prexy of the New Frontier Corp. Stockholders' ratification last week of a board of directors' election installing Simonds and ousting Maurice Friedman ended a long bitter wrangle for control of the resort.

Clinching Simonds' election was the sale of voting stock by Sammy Lewis, hotel's entertainment director, to a group supporting Simonds. Lewis reportedly let his 3% in the New Frontier go for $60,000. He will remain as spa's talent booker and producer.

Meantime, suit against Friedman, filed when latter refused to acknowledge board's ouster, has been dropped. Understood Friedman now seeks to sell his interest in the hotel to vacate completely.

Rogosin Mulls Deal For His 'On Bowery'

London, Sept. 18.

Lionel Rogosin, whose production of "On the Bowery" (Skid Row) won the Grand Prix at the Venice Fest and received a certificate of merit from Edinburgh, is negotiating a British releasing deal. He hopes to conclude negotiations before returning next week to N.Y.

Since an excerpt of "Bowery" was screened by BBC-TV in a review of Edinburgh festival programs, both the film and its producer have been given extensive publicity coverage in Britain. Last night (Mon.), Rogosin was featured in the BBC-TV Panorama program and next Friday (21) he will guest on a commercial program. He also has two sound radio dates this week.

ARA NAMES GOVERNORS WHO'LL TAP OFFICERS

The Artists Representatives Assn. has nominated its slate for board of governors to be elected at its November meeting. Representing full members are Willard Alexander, Larry Barnett, Milton Berger, Roy Cooper, Carl Gavel, James J. Grady, Leonard Green, Howard L. Hausman Dick Henry, Miles Ingalls, Dave Jonas, Ben Kuckuk, Tom Martin, Leon Newman and Charlie Rapp.

Nominated to represent associate members are Eddie Elkort, Mark Leddy and Josh Meyer.

Officers will be named by the newly elected board of governors. Current president is Elkort, formerly of the Lew & Leslie Grade Agency who is now with General Artists Corp.

Bourbon Case Watered Down to 'Opposite Sex' Sans Special Permit

Hollywood, Sept. 25.

Trial of Rae Bourbon on a charge of impersonating without a license has been continued to Nov. 9 in Beverly Hills Municipal Court following denial of a defense motion to have the charge dropped on the grounds that the county ordinance under which it was brought is unconstitutional. Bourbon was arrested at the Melody Room on Sunset Strip July 30 after the first show following a purported "sex change" operation in Mexico.

Understood the question of the entertainer's present sex won't be made a major issue of the case. Instead (Miss) Bourbon's attorneys, Aden & Arden, will fight the case on the basis of the last four words in the charge that the entertainer "did impersonate a person of the opposite sex without a special permit."

Meanwhile the performer will open Thursday (27) night at the Ivar Theatre in a one-man/one-woman (check one) show yclept "She Lost it in Juarez."

ARMY OFF-LIMITS 5 'SEX' SPOTS IN MIAMI

Miami, Sept. 25.

Southern Armed Forces disciplinary control board this week declared five Miami night spots off-limits to military personnel. All are known haunts for sex perverts and B-girls and have previously been involved in similar crackdowns by the police and Florida Beverage Depts.

Of the five, only the Circus Bar is located in Miami Beach, which is currently engaged in a cleanup campaign of its own involving strip spots. The Miami bars are the Blue Bird, Googie's Inn, Luigi's Frolic and the Samba.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 25.

Murray Weiss (Boston) and Ned Shugrue (N. Y.), executives of the Variety Clubs-Will Rogers Hospital Fund, in for the usual inspection tour of the institution. Minor changes will be made on the third floor of the hospital, now restricted to cardiac and non-TB cases.

Sandra Capsis, wife of John Capsis, freelance radio-tv writer, who took 11 months to regain her health, left here for Gotham lauding this institution.

Frank (IATSE) Morsch in for a weekend bedside chat with his wife Ann, whose progress rated a go-home effective Oct. 1.

Thomas R. Walter, projectionist, who took two years to beat the rap, left to resume work at the Hi-Way Theatre, Jenkintown, Pa.

Ruth Cockrill, formerly with the Film & Supply Exchange, Charlotte, N. C., a two-timer here, left for Jacksonville where she will be connected with the Paramount Theatre staff.

Edith Gurba, cashier of Lane Theatre, Philly, in for a week's vacation to help celebrate her husband's win over surgery after a three-week ordeal. He is back in circulation.

James Stewart, manager of Clark Street Theatre, in from Chicago for a general checkup and rated 100%.

Muriel Sirgheny Danzi of the original Four Eddy Sisters, a feature of yesteryear's "A Study in Daintiness," hit the jackpot that got her an all-clear to go home and work.

Write to those who are ill.

Autobiographical With Winchell?

Since Walter Winchell has been intensively "casting" his first NBC-TV shows, preparatory to the Oct. 5 kickoff, his exposure to agents has been more than casual. As an ex-hoofer, the syndicated columnist is no stranger to the 10%ers but, despite the columnar rep and his long-standing prestige as the pioneer Broadway columnist, he has been disconcerted by some curious agenting experiences. His Monday (24) column included this segment having to do with:

Show Biz Talking Back to Agents: "Now about that one-nighter in Bangkok!" . . . "Who's moneymad? I just want a dime for a cuppacawfee!" . . . "How come you're getting fatter and we're getting thinner?" . . . "The Palace! The Palace! Who needs the Palace. I want Teevee!" . . . "Yes, they're real and you cant see my legs" . . . "I'll bet you even take 10 percent of your kid's allowlowance" . . . "Since when have sweaters replaced talent?" . . . "I know you're considerate. That's why you have a closet full of oars!" . . . "Whaddaya mean my material is old? You sold it to me!"

It's no secret that the $10,000, of the $40,000 package which constitutes his Old Gold and Toni Home Permanents cosponsored shows, which goes for the talent will be overpaid the first few shows out. Winchell is personally putting up the extras. Thus, the first show, with Perry Como, Lola Fisher (Julie Andrews' understudy in "Fair Lady"), a scene from a still unproduced play by Michael V. Gazzo and songsmith Mitchell Parrish ("Star Dust," et al. lyricist), will exceed 10G; even though Como's deal is a swap personal. However, Como has 10 extra musicians, a mixed choir of 16.

Second show comprises Martha Raye and Gwen Verdon; Sammy Davis Jr. and Roberta Sherwood on the third; Caterina Carmen Valente on the 4th. Miss Raye and Davis are reportedly $7,500 each; Miss Sherwood $3,000; Miss Valente, the German-Italian Decca (Polydor) disker who marks her U.S. debut at the Hotel Pierre's Cotillion Room (N.Y.) about the same time, is reportedly getting $5,000. Frank Sinatra and Jimmy Durante are due Nov. 30 and Dec. 7, both from L.A. Terms have yet to be worked out.

Singer Don Cherry and his bride of last week, Sharon Kay Ritchie (the 1956 "Miss America") are also on the second (Raye-Verdon) bill.

Desegregation in Show Biz

Continued from page 1

for "Birdland" including a stand in Washington, D. C.; Charleston, W. Va.; Winston-Salem, N. C.; Charlotte and Louisville. Included in the unit are Billy Eckstine, Sarah Vaughan, Count Basie and Jeri Sothern. Results of this trial unit may well determine the routing of all future jazz units.

Although show biz in general has been one vanguard in reducing racial discrimination, it's been found that the greatest impetus to the cause has been given by various unions in the field. The major battle has been fought by Actors Equity Assn., which has a clause forbidding discrimination either behind or in front of the footlights. The historic battle of the National Theatre, in the nation's capital, came as a direct result of Equity's stand on the matter and decided once and for all that discrimination will not be tolerated in the legit field.

D. C. Opens the Gates

In that battle, operators of the National Theatre refused to conduct the house along the lines made mandatory by Equity, and the theatre was subsequently put on the union's unfair list. After a period of darkness, the National went on a pic policy, but returned to housing legit shows after touring outfits went into a reconverted burlesque house in Washington. Today discrimination is no longer a problem in the legit field in Washington.

Racial prejudice has been a major issue in other unions. The American Guild of Musical Artists has a clause similar to that of Equity.

However, the American Guild of Variety Artists failed to adopt this plank after a stiff battle. At its Detroit convention some years ago, the union promulgated a regulation similar to that of Equity. Led by several members of the New York delegation including Red Buttons and Jack Gilford, a stiff fight was made for that regulation. However, the plea by southern delegates, that such a rule would cause many southern nitery owners to eliminate floorshows resulted in a watered-down resolution which merely "condemned discrimination before and behind the footlights."

The American Federation of Musicians has, as yet, no such clause. Although New York has no Negro locals, all eligible musicians are enrolled in Local 802. There are many cities around the country which still retain separate Negro and white locals.

The discrimination clause in the jazz field, however, is regarded as one of the strongest weapons to date. The field has been made prominent by musicians many of whom are Negroes, and some of the major attractions in jazz are colored. Sight of Negro and white tootlers working together in the same outfit is not uncommon.

As a matter of fact, discrimination behind the footlights is practically eliminated in most areas of show biz. Theatre, concert, vaude, cafes, etc., have Negroes and whites on the same bill. Problem now is to bring about the end of discrimination in front of the foots.

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Thanks DAVE BOSSIN and JOE POSTER

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STRIPPERS & SHOWERMANSHIP

3d Unit for 'Ice Capades' Dovetails With Fill-Gap Spots on Frappe Loop

The third company of "Ice Capades" has been organized and will go on the road around Christmas time at the new arena in Commock, N.Y. New show comes into fill the breach left by last season's shuttering of Arthur M. Wirtz's Hollywood Ice Revue." Spot in some cities are being taken up by the senior companies of "Ice Capades" and Shipstads & Johnson's "Ice Follies."

New edition will resume the name "Ice Cycles," formerly the title of the second company of "Ice Capades." With the opening of more time on the arena circuit, John H. Harris, show's producer, felt that a second troupe had to be built up to the strength of its major show. With addition of more time, the new company will fill in the auditoriums and arenas not now serviced by a major ice troupe.

Addition of the Harris-produced company indicates the increasingly wider potential of the touring shows. "Holiday on Ice" has several troupes in the U.S. and the "Ice Follies" is another topline outfit currently on tour.

It now takes one edition of "Ice Capades" three years to run out its tour. New 1957 edition is known as the 17th edition, and will play two additional seasons. Layout that opened last year is the 16th and will run for another season, and it's likely that "Cycles" will be disbanded after this year and a new top company formed next season.

Viva Vaudeo

Addition of the Walter Winchell show to the vaudeo spectrum and the return of Jackie Gleason to his former format of the one-hour variety show, has enlarged the market for theatre and cafe acts on the homescreens. Both these shows are expected to pay top money for acts.

Other tv'ers in the market for variety talent this season are Perry Como, "Circus," Ed Sullivan, Herb Shriner, Garry Moore and "Tonight."

Martha Raye's 1st Pitt Nitery Date—With 'If'

Pittsburgh, Sept. 25.

Martha Raye has just been signed for her first Pittsburgh nitery appearance, a seven-day stand at the Holiday House beginning Jan. 14. Contract, however, carries an "if" clause. Comedienne has the privilege of cancelling six weeks before the date should a Broadway show or a film turn up for her in the interim.

Miss Raye's last appearance here was back in the early '40s when she played the Stanley Theatre for a week with the Jan Savitt band. Her booking presages concentrated move on part of Holiday House management to seek names to pick up the expected winter slack. Big room is located on the highway, about 15 miles from downtown, on Route 22 near the Pittsburgh Interchange of the Pennsylvania Turnpike.

Versailles, N. Y., Books Dick Haymes for Nov.

Dick Haymes has been signed for the Versailles, N.Y., starting Nov. 28, succeeding Dorothy Lamour. It's Haymes' second nitery stint in New York since he resumed cafe dates. He worked the now defunct La Vie last season.

The Nick Prounis-Arnold Rossfield spot is on a name binge, having gone off the unit standard. Spot resumed last week on the single act kick with Edith Piaf.

4 COINS' GUSHER

Upped to 7 Days In Pitt As McGuire Sis Cancel

Pittsburgh, Sept. 25.

Twin Coaches got a tough break over the weekend when McGuire Sisters had to cancel out because of the illness, with a spleen ailment, of Dorothy McGuire. Girls had been booked in for just three nights, and big room was almost completely sold out for the engagement. In fact, reservations when McGuires were first announced some time ago swamped the spot. Trio previously had played a week at the Coaches and hung up a new record for Tony Calderone's room.

Four Coins were to have followed them in yesterday (Mon.) for four days but Calderone managed to get them in Friday after the McGuires conked out. Coins, as a result, will play there seven days instead of four.

Padre's 'Jazz An Art, Not A Cause for Delinquency'; Oldsters Really Dig Beat

By GUY LIVINGSTON

Boston, Sept. 25.

Father Norman D. O'Connor, Catholic chaplain at Boston U., platter spinner, lecturer and authority on jazz, says jazz is an art, not a cause for delinquency, and that the majority of jazz lovers are not highschoolers but those on the threshold of middle age or already there.

He said that tv writers are prone to have juvenile delinquents played as mad, wild-eyed jazz fans with screeching records blaring in the background, while the delinquent goes through all types of weird physical gyrations in accompaniment with the rhythm.

"Naturally, this leads the public to believe all delinquents are real jazz lovers. And yet it is only the writer's or director's casting," he said. "It certainly doesn't hold true in real life."

The Paulist father pointed out that "Much too often wrong impressions are gained by the use of colloquial expressions among our youth. The use of such words as 'cool' and 'go, man, go' by boys does not mean that they are jazz fans. It is simply the slang idioms they employ."

Fr. O'Connor said he conducted a personal probe to find out if slum youths in Boston and New York were influenced in their way of life by jazz. Outside of the fads in pop music such as rock 'n' roll, he said, the youth interviewed knew little or nothing about jazz.

"Jazz has emerged as an art, an original music, to be taken quite seriously by music lovers," he says, and it's the near middle-agers and middle-agers that really dig it.

"These people are the ones who listened and danced to Benny

(Continued on page 52)

MARCEL MARCEAU RETURNS

Due In States In '57—But May Hit TV This Fall

Marcel Marceau, French mime who won critical raves and drew good boxoffice, first at the Phoenix Theatre and then uptown, will come to the States in the fall of 1957 as a part of a global tour, according to Ronald Wilford, his American manager.

Marceau recently reopened in Paris and will play there until mid-November, when he goes to Germany, followed by dates in Austria, Switzerland, Holland, Scandinavia, British Isles, Italy, etc. This safari will be briefly interrupted for a quick jump to New York for a television one-shotter now in negotiation, after which the mime returns to Europe to continue his tour.

Following engagements in Israel next August, Marceau comes here for either an extended Broadway run, or a limited engagement, followed by a tour of some 40 dates. Agent Wilford is not certain of the pattern, but anticipates no difficulty getting dates in view of the Gallic clown's boffo reception last time here. Following U. S. dates, Australia and the Orient are plotted, completing the world circuit.

TURNING BISTROS INTO BATHHOUSES

By LEONARD TRAUBE

A few name chirps who've long since made the grade as is are making another kind of name for themselves in the cafe—as singers in the rain. There's been a small but possibly growing avalanche of "high class" stripteusing mixed with showerhouse chores along some highspots on bistro row, notably and especially Lisa Kirk, the longtime popstress (out of "Kiss Me Kate") and Marguerite Piazza, the operatic trill-kid (out of tv's late "Show of Shows" and late also of New York's Metopera).

In essaying the right-before-your-very-eyes ablutions routine the Kirks and the Piazzas are asking the likes of the no-holds-barred Lili St. Cyrs and the winebath girls to move over while they make with the shower curtains.

It's an updated and perhaps more than just once-around-the-circuit phase of nightlife entertainment that works hard for its shekels and especially so since the biz than which there is nothing quite like looks for new gimmicks to maintain leadership and rate upped coin in this era of astronomical salaries. It's considered par for the course when ambitious femmes out of Nowhere USA bid for prominence via adopting unusual customs and costumes (and this doesn't exclude from the reckoning such transvestiture tricks as

(Continued on page 52)

Gov't Padlocks L'Aiglon, Copa In Miami Tax Rap

Miami Beach, Sept. 25.

Internal Revenue agents this week padlocked the plush L'Aiglon and Copa City with liens filed totaling $24,442 in overdue taxes. Both clubs are owned by groups headed by Lou Chesler, Canadian investment tycoon.

Chesler has been active in the motion pic field in recent months, having been involved in buy of RKO films for tv and in attempt to purchase Warner Bros. Internal Revenue officials refused to reveal any further details on the joint padlocking.

Dade County records show liens in amounts of $11,868, $8,400 and $4,174 filed against those associated with L'Aiglon and Copa City. Latter plushery, recently an auction gallery, had rap filed against it and Louis Chesler and Murray Weinger as principals, for cabaret taxes through first quarter of 1955. The sum realized through a L'Aiglon forced sale could thus

(Continued o page 52)

Customers Don't Get Enough Ogles, So Esther Williams Can't 'See' Tour

Weather Wallops ESE; Disk Artists Top Lure

W. Springfield, Mass., Sept. 25.

Eastern States Exposition, one of the biggest fairs in the east, ended a nine-day run Sunday (23) plagued by rain and inclement weather from opening day. Shooting for a 500,000 record, the expo wound up slightly under last year's 413,552 total.

Biggest single day was Saturday (22) when 75,000 were clocked into the event which featured disk singers for the first time. In were Dorothy Collins, Pat Boone, Russell Arms and Denise Lor. For the first time since the fair's beginning, thrill events were cancelled in favor of music personalities. Dorothy Lamour and the Royal Canadian Mounted Police Cavalry were the big attractions.

The fair got hit by rain on opening day, ran into extreme cold weather, with temperatures in the 40s during the week, anl wound up to intermittent showers and cold.

Miami B'ch Solons Give Strip Spots Time to Simmer

Miami Beach, Sept. 25.

City Council action to deny liquor licenses to group of night clubs featuring strip shows was stayed until Oct. 3 this week, pending pleading of their cases through that date.

The threatened council move stemmed from summer-long series of incidents which included a fatal shooting; fines levelled on unveilers for "indecent exposure" and other violations of the city's code; attempted and one actual suicide, and other episodes including "overcharge" complaints by male customers and brawls.

Attorney for the clubs insisted that Council had not specified charges against the niteries and asked for clear-cut delineation so that clients might file answer to any future action. The spots were granted permission to operate three days after current licenses expire on Sept. 30. Operations involved are Club Echo, Five O'Clock, Little, Harem, Benni, Life and Night & Day. Already refused new permits on orders of city manager Claude Renshaw were Club Benni, Harem, Life and Night & Day.

Lee Mason, AGVA member, speaking for the performers working in the clubs, told Council that owners would be liable for all salaries due under contracts with entertainers running after the Oct. 3 deadline. Final action by Council will be taken after a full report is submitted by Police Chief Romeo J. Shepard.

Esther Williams, the filmstar-swimstar, finds that arena tours are not for pic players of major magnitude because they fail to display enough of the topliner to satisfy the public. Miss Williams, who recently cancelled a string of arena dates in the U.S., following a stand at Wembley Stadium, London, explained that in the gigantic arenas, the only spots in which she could tour her aquaspec, the headliner is almost a speck and it's very unsatisfactory to the audience, unless a show of the Danny Kaye or Judy Garland stripe is done. She explained that these performers are onstage all the time, and thus the audience can get a large degree of satisfaction from such appearances.

Miss Williams pointed out that in each of her swimpix, she did a total of nine minutes in the deep, but in those nine minutes, "the art of the closeup put the audience in the pool with me. It was an experience we all shared and found satisfactory. However, that can't be duplicated in the big arenas where I appear to be only that big" (making a motion with her index finger).

"That's why I think that television will be more satisfactory because it is so like pictures. With closeups I can duplicate the feeling that was obtained in the films."

Miss Williams said that for that reason and others, including her desire to be with her family, the difficulties and expense of touring such a large show as she had in England, and desire to make a career for herself on dry land, made it mandatory that she cancel the tour lined up for the aquaspec in the U.S.

She'll do her teleshow next Saturday (29) over NBC-TV which supplied the coin for the show that was put together in England during the summer. She said the grosses were satisfactory and more than covered the nut. NBC deal stipulated that the network would underwrite the first six weeks of the U.S. tour, provided all expenses were met in the London stand at Wembley Stadium.

The only way she would work an aquaspec in the U.S., she said, was if she could get a comparatively long stand in one spot such as the Texas State Fair at Dallas where there are large captive audiences and there are no expenses of moving the show. The profits could be "fabulous," she added.

Miss Williams and her business manager-husband Ben Gage pointed out that the NBC investment could still pay off considerably even outside of the telespecs. She said that she had already discussed possibilities of filming a water spec show with a whodunit plot in England where many of the props are already built and could be used in the film.

'I Remember' Vox Pop

The Gotham tradition of turn-of-the-century nostalgia associated with Diamond Jim Brady, Rector's, Churchill's, Reisenwebers', Bustanoby's, Lillian Russell and the like has given way apparently to an updated cycle of memories, as may be judged from the N.Y. Daily News' Inquiring Fotographer (Jimmy Jemail).

To the question, "What are the old nostalgic entertainment spots you remember around town?" The answers included the Palace, "where I saw Sophie Tucker, Eddie Cantor, Eddie Foy, Ben Bernie and many other greats"; Billy Rose's Diamond Horseshoe; Texas Guinan's (this was N.Y. Harwyn Club Ed Wynne's choice); the Greenwich Village spots (The Pirates' Den, Romany Marie, Pig & Whistle, Greenwich Village Inn, Pepper Pot, Open Door and "the most wonderful one of them all is still there, now the oldest night club in N.Y., El Chico"; "the place that made Paul Whiteman famous, the Palais Royal, now the wonderful Latin Quarter"; the Silver Slipper, Jimmy Yoeng's on Broadway, "the first Chinese restaurant to glamorize Chinese food"; Leon & Eddie's on 52d St., "a must for every out-of-towner with the incomparable Eddie Davis the top entertainer. What happened to these two fine guys?" interviewee Jack McCoy, Hasbrouck Heights (N.J.) salesman wants to know. (Leon Enken is in Miami Beach, sporadically running boites, Eddie Davis retired to Fort Lauderdale, Fla. The 33 W. 52 site only recently was sold for another office building in the constantly expanding fringe-Rockefeller Center orbit. —Ed.)

Rosemary Clooney to Join Autry at K.C. Royal Shows

Kansas City, Sept. 25.

Rosemary Clooney will appear at the annual American Royal Coronation Ball in the Municipal Auditorium Oct. 19. Arrangements were made through Foremost-Tastemark Dairies Inc., San Francisco, sponsors of her tv show. P. Reid Oliver, v.p. of the dairy company, is a former Kansas Citian.

Miss Clooney is the second name lined up for the Royal events here. Gene Autry and his troupe have been signed to appear at the livestock and horse show held the following week.

The ball, involving the selection of a queen of the American Royal, is the crowning social event of the fall season, and also offers a program of entertainment to be headed by the femme singer.

Vaude, Cafe Dates

New York

Super Attractions, subsidiary of the Feld Bros. of Washington, D.C., is producing the new rock 'n' roller which is being booked by the Gale Agency out of New York . . . **Henny Youngman** who switched to General Artists Corp., has been booked for the Chanticleer, Baltimore, for a week starting tomorrow (Thurs.) and is set for the New Frontier, Las Vegas, Nov. 19 . . . **Johnny Puleo** to the new Americana, Miami Beach, Jan. 9 . . . **Guy Mitchell** goes to the Stage Coach Inn, So. Hackensack, N.J., Oct. 12 . . . **Joan Weber** to Chubby's, Collingswood, N.J., Oct. 15 and thence to the Fontainebleau, Miami Beach, Oct. 23 and the Sans Souci, Havana, Oct. 31 . . . **Pat Paterno,** son of former society singer **Beverly Paterno,** making his bow at Le Vouvray, N.Y.

Al Bernie to the Beverly Hills Country Club, Covington, Ky., Feb. 15 . . . **Georgie Tapps,** currently touring Europe, delayed his Nov. 22 stand at the Latin Quarter, N. Y. . . . **Red Buttons** working at the Stage Coach Inn, So. Hackensack, N. J., Oct. 5 . . . **Carl Brisson** going to the Statler, Washington, Nov. 5 . . . **Edith Piaf** pacted for the Adolphus, Dallas, Nov. 30 following her current Versailles, N. Y., stay.

Lilo set for the Ritz Carlton, Montreal, Oct. 31 . . . **Betty Reilly** goes into the Elegante, Brooklyn, Sept. 26 . . . **Terry Haven** set for the Kings Club, Dallas, for a two-weeker starting Nov. 19 . . . **Dick Shawn** hitting the Latin Casino, Philadelphia, Nov. 12 . . . **Lenny Kent** going to the Fontainebleau, Miami Beach, Jan. 8.

Hollywood

Lillian Roth plays the Chi Chi Club, Palm Springs, Nov. 9 . . . **Marguerite Piazza** opens a three-week engagement at Cocoanut Grove Oct. 3 . . . **George Shearing Quintet** set for a week's stand at Casino Royal, Washington, D. C., starting Oct. 8 . . . **The Vogues** and pianist **Sidney Stafford** headline initial show at Keyboard Supper Club which was recently taken over by Jan Rubini . . . **The Coronados,** vocal trio, opened a limited stand at the Wagon Wheels, Lake Tahoe, Monday (24).

Chicago

Nelle Castel & Chamaco set for the Chase Hotel, St. Louis, Oct. 26-Nov. 22 . . . **Stan & Peddie** into the Town House, Indianapolis, Nov. 12 for a single frame; then to the Sioux Falls, S. D., Auto Show Nov. 20 . . . **Eddie Barnes** currently at the Club Alabam, Chicago . . . **Pompoff, Thedy & Family** set for the Statler Hotel, Detroit, Feb. 11 for two frames . . . **The Tune-Tatlers** into the Crescendo, Houston, next Wednesday (3) for a pair of stanzas . . . **Lucille & Eddie Roberts** pacted for the Statelr Hotel, Cleveland, Oct. 22-Nov. 4.

San Francisco

Ella Mae Morse opened at Fack's II . . . Max Weiss' Tin Angel will stay open seven nights a week, has hired **Bay City Jazz Band** to spell **Turk Murphy's** . . . **Ames Bros.** opened at the Village last night Tues. . . . **Red Nichols** orch scheduled into the Palace Corner next month following **Anson Weeks** . . . **Bee & Ray Goman's** Gay '90s moving out of International Settlement next month . . . **Ted Lewis** revue booked into the Village for late October . . . **Happy Jesters** opened at Bimbo's 365 Club.

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Gov't Padlocks

Continued from page 51

be applied to the Copa lien, what with Chesler principal in ownerships of both locations.

Chesler is owner of the buildings in which the clubs are located, as well as reportedly a partner in the operational ends. L'Aiglon officers named besides Chesler were: Felix Young (long out of the setup and currently building his own poshery), Al Schwartz, Seymour Gelber and Saul Radler.

Copa City has been up for lease for some time, with first Lou Walters, then Alan Gale, and currently lessees of the Nautilus Hotel's Driftwood Room reported interested in reopening the place. However, AGVA and the musicians' unions also have filed claims against the club. Jane Powell and Nat King Cole are two performers mentioned as being owed large sums in unpaid salary—Miss Powell has a court action pending for the sum of $10,000. It was understood that the Nautilus group had come up with some $55,000 to take over the debts and to pay for the lease. The new padlock move, however, may have stalled that deal.

Gleason Divvy

Continued from page 22

In terms of participations on specific shows, it currently shares in "I Love Lucy," "December Bride," "What's My Line," "Winky Dink & You," "Brave Eagle," and "Navy Log" (see separate box for details).

Stan'on also revealed that the network has profit-sharing arrangements with promoters of special sporting events, though in practice such arrangements rarely yield a profit. For example, the web gets 50% of whatever program profits accrue from the sale of the Orange Bowl telecasts. There's a sliding scale arrangement on the 'Gator Bowl, ranging from 25% to 50%. Web got all the profits (if any) on the Special Mile run with John Landy staged by the U. of Southern Cal. And it had program profit arrangements with the following racing groups: Maryland Jockey Club (Preakness, etc.). 50%; Churchill Downs, 16%; Westchester Racing Assn., 50%; Saratoga Assn., 50%; Gulfstream Park Racing Assn., 100%; Greater N.Y. Assn., 50%; Metropolitan Jockey Club, 50%; Queens County Jockey Club, 50%; and Atlantic City Racing Assn., 50%.

Stanton explained that in these sporting events, the profit participation applied to any profit made by CBS-TV on the sale of the program itself. CBS usually paid a sum to the promoters for rights, and if any profit remained after deducting the cost of these rights and production costs, the network would share with the promoters. In many cases, particularly the races, the programs were carried as sustainers.

McConnaughey

Continued from page 24

nical developments which would permit additional V's?

These other groups—the Committee for Competitive Television (primarily UHF) and the Joint Council on Educational TV—want to see the program run by Dr. W. R. G. Baker, who heads the fifth group, the Radio-Electronics-TV Manufacturers Assn. The Commission has suggested that Baker be the chairman of TARC.

The question now is whether Baker will head TARC and have a free hand in directing the program. The RETMA prexy, it's recalled, was chairman of the National Television Systems Committee which developed the present compatible color tv standards. He would like to approach the allocations problem with a similar all industry cooperative approach.

The temporary group will meet again next Tuesday (2) in an effort to agree on a plan of organization.

AFTRA

Continued from page 21

the networks. His proviso to acceptance of the radio-first request was that the contracts on transcribed radio programs and local tv staff announcers in the four cities be discussed simultaneously. The industry accepted the cross-proposal, making these three issues the first on the docket Monday (8). Video network proposals will follow.

AFTRA is considering a special strike assessment of members of ½ of 1% of current dues in the event of a walkout.

Attending the joint briefing sesh yesterday were Charles Collingwood, N. Y. local AFTRA prexy; Clayton (Bud) Collyer, national first veep, and Conaway. New contract is to begin Nov. 16 and conclude on Nov. 15, 1958.

'Tonight'

Continued from page 21

east and midwest, will get an hour's ride.

The sales pattern, however, will be somewhat different from "Today." All the commercials carried during the first half-hour (before the midwest signs on) will get a repeat during the last 30 minutes (after the east has checked off). The middle segment carried by both zones has always been the easy-sell on "Tonight" and NBC now feels it can do a much more effective and concentrated job of selling under the new pattern.

Britain's 'Intimate' Burlesque

London, Sept. 25.

A private club theatre presenting non-stop burlesque along lines of the Windmill Theatre Revue opens in the West End Oct. 8 in London's smallest theatre, the Irving, which seats only 100.

Len Mitelle, who was closely associated with the founder-owner of the Windmill, Vivian Van Damm, for 10 years and then entered into business on his own, has devised and directed the revue which has strictly male appeal and will run on a five-a-day pattern.

The three-vocal and comedy turns including a chorus of nine and four nudes were recruited from provincial sources.

With a fortnight still to go before opening date, subscriptions at $1.40 for a year's membership have sold 8,000. If the show succeeds, Dhurjati Chaudhuri, owner of the Irving, and Mitelle will send 12-piece package shows to India, Singapore and Hong Kong.

BRIGHT TO COAST ON AGVA ICER PACTS

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, has gone out to the Coast to start conferences with producers of two major ice shows. Bright will confer with heads of the Shipstads & Johnson's "Ice Follies," current at the Pan Pacific Auditorium, Los Angeles, and will see John H. Harris, head of "Ice Capades," the following day.

Both shows have minimum basic agreements with the union. However, contracts are up for renewal.

Showermanship

Continued from page 51

those pulled by Christine Jorgensen and Rae-Ray Bourbon, the boy-to-girl lightning change acts). But when a Kirk or a Piazza go in for the cozy showers in the boites, complete with quick-change portably dressingrooms and the other appurtenances slanting in the sex motif, the trend seems more than a fad today and a flop tomorrow.

These bathing stunts are being showcased under w.k. auspices not particularly known for latching on to gimmickitis. Miss Kirk is on her steenth return stint in the Persian Room of N. Y.'s Hotel Plaza and Miss Piazza is doing her daily showers at Blinstrub's in South Boston. Latter teed off the season last week with the headliner in a protem switch from riding with recording names, to which it's return after the "opera with Niagara" closes out a week's stand. And the posh Persian Room has never gone in for the trick acts. Miss Piazza goes her pop opposite number a number better by rigging her bathing beaut stuff to a striptease that she tried out in modified form on television some time back. It's done discreetly, goes the report out of the Hub, and involves such trappings as a shadow bath, the more to intrigue the silhouette-oglers, and with opera, jazz and hoofing as the centerpiece.

When such majorleaguers as these go gimmick, it's figured that "Operation Imitation" by other wellknowns is not far off. Wait'll Sophie Tucker hears about all this.

Jazz an Art

Continued from page 51

Goodman, Tommy and Jimmy Dorsey and the other great bands in the middle or late '30s," he contends. "These are the ones who were brought up in the big band era and consequently their musical tastes have been developed to such a point that now they understand and appreciate jazz for the sake of jazz."

Fr. O'Connor says musicians, especially jazz musicians, are portrayed as "characters" in fiction. However, he points out, he has found for every so-called "character" there are hundreds of tooters who live normal, everyday family lives and who take their work seriously.

For the past three seasons, Fr. O'Connor has been a speaker at Newport Jazz Festival and the Boston Arts Festival on jazz night. He lectures on jazz at the School of Fine and Applied Arts, Boston U., and appears frequently on radio and tv programs.

'Bill of Fairs' For Conclave

General Artists Corp. is trying a new plan of attack in the convention date field. At a confab of the National Assn. of Retail Druggists, held last week in Cincinnati, GAC slotted one of its aggie fair shows with names added. They felt that the profusion of sight acts, a large line of 20 femmes which didn't have to be specially produced for this show, plus the addition of standard talent, would do well in the large auditoriums where conventions usually housed.

GAC exec says the plan worked out excellently and more submissions will be made on that basis. Plan to use the fair show at more confabs will tend to extend the life of fair units into the fall and winter.

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House Reviews

L'Olympia, Paris

Paris, Sept. 25.

Eddie Constantine (with Jeff Davis); Anne-Marie Carriere, Michele Arnaud, Schaller Bros. (2), Mac Ronay, Morlidor Trio, Andre Aubert, Olympia Ballet (21), Chiesas (3), Monique Tanguy; $1.50 *top.*

Eddie Constantine is the American singer who made good here via toughguy roles in films and subsequently became one of the leading singing and disk personalities. He is now topping a musichall bill after a two-year absence turning out pix. Layoff has led to an uneven choice of a songalog, but the relaxed quality is there, plus an insouciant charm that pervades his Gallic songs. However, Anglo numbers in the standard field throw off the tenor of his act, as does a too insistant attempt at introing rock & roll.

This will probably be straightened out as Constantine gets a younger crowd who will respond more wholeheartedly to his attempts at r&r than the more staid show biz first-nighters. Choice of songs also is somewhat too slanted towards the cute to contrast with his more bombastic, overstated sophistication.

Constantine is now entering his trouper status with sureness and good showmanship, but such items as "Ol' Man River" and "Sonny Boy" should be reserved for encores instead of a working part of the act. Teamup with accompanist Jeff Dayis segues into the more relaxed portions of the number. In short, he has the talent drive and voice, but needs the songs which will allow him a complete individual identification. Though too busy for Stateside hops, he looks ready for a club or tv date in the U.S. where his style, delivery and the boy-who-made-good-in-Paris tag should be a neat selling peg. He is a top star here and has the polish for that international consecration as soon as his talent and numbers blend.

Rest of the bill is diverse enough to make this one heavy b.o. here. Michele Arnaud is a svelte, smooth singer who puts material before technique. Anne-Marie Carriere is a malicious patter comedienne who gives out with neat notations on woman's place with an underlying pert sophistication that gets yocks for her chansonnier turn.

Andre Aubert gives imitations during a lesson on the art and hits home at times with savvy material as well as interpretive mimicking, but chooses too many big ones which make him too often an aper rather than a true comic observer. However, he is a new name who should be able to work this into an acceptable filler.

Schaller Bros. (2) do a comic trampoline bit paired with excellent bounding acrobatics on the taut canvas. It is firstrate showmanship with ability cutting across the slapstick.

More movement comes with the fast-paced juggling turn of the Chiesas (3) in which two boys and a girl carry on acceptable manipulation of clubs, balls, etc., to a pace that gives this eye appeal and makes it a good opener on any bill.

Morlidor Trio have two brawny blondes twisting around a doll-like figure in a fine contorto number. Extreme malleability of the human dummy and the visual appeal of the duo rate mitts.

Mac Ronay is a sad-faced comic dressed in lugubrious concert attire who essays a takeoff on a magico act. Though all is obvious and repetitive Ronay's excellent comic sense brings this to high parody moments, and his timing in repeating of bits, plus the topper in actually performing a trick, turns this into a neat number that has its place in any vaude setup.

Olympia Ballet (21), choreographed and directed by Paul Steffens, has become a regular house envelope for the shows. They get some movement and depth into the proceedings in three numbers. Monique Tanguy, as the femcee, is a parody of the sexy, smartie introducer, but is acceptable in this atmosphere.

Olympia looks to be off to a good season with savvy programming.

Mosk.

Empire, Glasgow

Glasgow, Sept. 19.

David Whitfield (with Reg Warburton), Janet Brown, Harry Bailey, Evy & Everto, Richman & Jackson, Eddie Rose & Marion, Ken & Anna Alexis, Bobby Dowds Orch.

David Whitfield registers strongly as singing headliner, and has the younger customers giving out with warm hand-to-hand music. Blond warbler has good set of pipes. Opens with "Lady of Madrid," then into "My Love Is An Unfinished Symphony," and segues with "Conchita." Garners more good palming for "When You Lose The One You Love," and strikes a nautical note with "The Rudder and the Rock."

Singer also gives out with "My September Love," encores with his newest disk hit, "My—Son John," and winds with his "Cara Mia."

Stocky-built singer still has a problem in his rocking navy-days' walk and stance, but is fighting to overcome this. His fine vocal powers overcome this faulting somewhat. Reg Warburton batons the orch during his act.

Janet Brown is a cheerful chirper and impressionist. Her tunes range from "Sittin' on Top of the World" to "You Made Me Love You," and she clicks with travesties of Eartha Kitt and Judy Holliday in "Try Another Cherry Tree."

Harry Bailey, lively Irist comedian, wins yocks with the blarney, plays a clever violin, and brings palming for his quickfire gabbing of similar-ending words in the same lengthy sentences. More comedy from mixed twosome of Richman & Jackson, distaffer being a black-coiffured femme with shapely gams, red scanties and provocative personality while male sings, does impressions and tap-dances. This act is stronger now than on last time around.

Ken & Anna Alexis are stylish terping openers, although their second-half spot is stronger than first. Evy & Everto are boy-and-girl unicycling act, a surefire click as male manipulates wheel atop small tables, rides an unusual L-shaped cycle, and bounces over ascending ramp. Gal is a looker, brightly garbed. Eddie Rose & Marion score with juggling (New Acts). Showbacking from the Bobby Dowds orch.

Gord.

Apollo, N. Y.

Young Jesse, Dolly Cooper, Arnold Dover, The Blockbusters (5), Bill Bailey, The Platters (5), Earl Warren Band (12); "The Spoilers" (UI).

After an uneven start with the first three acts, the Apollo's new show builds to a solid rock 'n' roll pitch with the Blockbusters and the Platters, spotted fourth and sixth respectively. In between, hoofer Bill Bailey offers a big assist to give the final half of the bill a professional, entertaining zing.

Only two of the acts depart from the rhythm & blues format, Bailey and comic Arnold Dover, coming out in the trey spot handling the intros from there on in. Dover, no newcomer at the Harlem house, shows potentialities in his dry, wry humor, but spends too much of it in mimicry of w.k. show biz personalities, with diminishing returns. Lessening the number of impressions and discarding the weak ones would help his turn.

Vocalists Young Jesse and Dolly Cooper, coming on in the first two slots, are reviewed under New Acts. The Blockbusters, the only ofay group in the lineup, are a wild quintet, doing acrobatics while playing their instruments. They've got their gyrations and cues down pat, kicking up quite a rock 'n' roll ruckus with "Hound Dog" and "Blow Your Horn." Music and vocalizing aside, they've got a showmanly stunt which nearly could stand on its own with the way they handle the horns and piano.

The Platters are a highly polished quintet varying the tempo of their numbers to good effect. With one femme in the group, they play to her occasionally for comic values, for good results.

Bill Bailey has tapping feet reminiscent of Bojangles Robinson. If he could discipline his body to be as graceful and adroit as his talking feet, he would up his class another big niche.

Earl Warren and his band lend a loud assist to the proceedings.

Horo.

Jessel Cancels N. Y. 'LQ

George Jessel has cancelled out of his date at the Latin Quarter, N. Y., Nov. 5. Jessel has had to stop protracted engagements for the time being on his medico's orders. However, he will continue with occasional one-nights and dates on the banquet circuit.

No replacement for Jessel is set as yet for L. Q.

Scot Vauder's B'wayized Slant (Sophie, Etc.); Even 'Variety' Gets Into Acts

Song, dance and local comedy are lavishly blended in this solid layout, no coin being spared on settings, garb or talent. It's commendable light entertainment fodder by the Howard & Wyndham firm.

A "Broadway Melody" motif as wind to first segment gives scope for comedian Jack Radcliffe in "Brother, Can You Spare a Dime?" Shapely soubret Joanna Rigby gives out with Cole Porter's "Always True to You In My Fashion,"

Alhambra, Glasgow

Glasgow, Sept. 20.

Jack Radcliffe, Jimmy Logan, Kenneth Sandford, Joy Saxon, Joanna Rigby, Katherine Feather, Lionel Blair, Lionel Blair Dancers (10), Geraldo Orch under Owen Walters, with Bobby Pagan at organ; guest, Harry Gordon.

while Jimmy Logan, younger comedian of the show, scores in "Get Out and Get Under," teamed with chorine Barbara Turner in an early automobile scene. Helen Norman, who is femme foil to Radcliffe, does an entertaining Sophie Tucker impression in "Some of These Days," and the Lionel Blair dancers and company complete the nine-item offering in "Broadway Rhythm." Tuneful flashback is linked by actor Billy Dick in role of an old memory-harping stage-doorkeeper gabbing as he skims over a copy of VARIETY.

As guest act, Harry Gordon, senior Scot comedian who has been resting for 10 months following a heart attack, makes a brief appearance in family sketch, complete in street kilt, and wins top palming from local stubholders on his comeback. His entry is apt, being in a rock 'n' roll sketch to interrupt younger types giving out in an apartment with too much noise.

Jack Radcliffe teams with Jimmy Logan for finale spot showing how various show biz types, including Johnnie Ray, would warble the local folk tune, "Wee Chookie Birdie." This gets solid reaction. Kenneth Sandword and Joy Saxon hold down the vocal slotting in a "Carousel" scene. Joanna Rigby and Katherine Feather lead the younger set, Lionel Blair appears throughout as male dancing lead, and the chorine lineup is both well trained and glamor-packed. Owen Walters wields the baton, with Bobby Pagan aiding at organ. Michael Mills produces the layout.

Gord.

Unit Review

Romeo's Revue

(WATERLOO, NEB.)

Waterloo, Neb., Sept. 19.

Don Romeo production starring The Ink Spots (4), with Deek Watson; Norman Narzar, Great Basha, Vernon, Bumpy & Co. (6), Dick Smith, Gordon's Wonder Dogs, Ddrling Debutantes (8), Sam Frazer Trio. At Douglas County Fair, Sept. 11-15; 75c admission.

Don Romeo's second annual revue, framed especially for the Douglar County Fair, proves a zippy presentation that goes over big with the agriculture customers as well as the cityish folk streaming in from nearby Omaha. A record turnout despite drought conditions is a tribute to the troupe.

The Ink Spots are toplined and, although they're a far cry from the original gang, sell well enough to keep the farm folk happy. Deek Watson now is the only original left and converts matters into practically a one-man show. Boys use plenty of r&b, mixing in such items as "My Prayer" and "Maybe" for a change of pace.

The socko act is Vernon, Bumpy & Co., an acro presentation featuring kiddies that is excellent for any medium and especially boffo for the family trade. First papa Vernon brings on his four sons, who range from 8 to 15, for standard stuff. Then Susan, 6, comes on to practically stop the show. And finally Sandra Sue, 2, stumbles out to accomplish the feat. Incidentally, she displays as much poise as any of the clan.

Second only to this act is Dick Smith, comic, who has bigtime material and selling ability. His gags, tv takeoffs of Barry Fitzgerald, Churchill, Durante, a Russian, Truman and Eleanor Roosevelt, plus a finale of playing "Margie" on two cornets at the same time send him away a heavy winner.

Gordon & His Wonder Dogs, four pooches of assorted sizes and styles, are a routine opener and Norman Narzar a fairish emcee and comic dancer. Great Basha works a high pole and affords plenty of chills.

Darling Debutanes are an attractive eight-gal line that clicks in three numbers and Sam Fraser's Trio does an okay job of showbacking. An onstage sign telling what store Fraser's Hammond came from gave matters an amateurish twist, though.

Trump.

New Acts

MAE WILLIAMS

Songs
25 Mins.
Dunes, Lav Vegas

Mae Williams has earned a good following among Southern California tv audiences, and those who are in town will no doubt immediately be lured to her initial Vegas nitery try. She has a big voice which she ought to use more often with w.k. ballads and pops, always surefire in the theatre-like cafes of this belt. Her act is good, and if realigned to include stronger, swifter tunes could score well in the bigger rooms of this circuit. As it stands, however, she waxes bright in her brisk opener, "Lover Come Back to Me," but then mellows the mood to a far too intimate tete-a-tete with patrons here.

As a stylist, she is extremely expressive and knows how to evoke the best reception out of a song. Typical of the stuff she should do more of is her poignant intonation of "Don't Take Your Love From Me." Her nostalgic impreshes of past fave stars, during which she belts Sophie Tucker's "Some of These Days" like a youthful red hot mama, is okay until she cloyingly overdoes it in an obvious effort to strike a compassionate communication with her audience. Her "Let's Put a Woman in the White H[illegible]e" is droll and evokes chuckles.

Overall, act could easily be rerouted to add a lacking zip to her pace.

Alan.

DOLLY COOPER

Songs
5 Mins.
Apollo, N.Y.

A good looker, this shapely sepia vocalist needs more coaching in handling a song. Despite her limitations in the high ranges, she continually pitches her voice where it shouldn't be.

She has enough color and range in her voice to avoid that pitfall with most numbers. She projects a good deal of feeling generally.

Horo.

YOUNG JESSE

Songs
7 Mins.
Apollo, N.Y.

As a beginner, Young Jesse leans heavily in imitating the delivery style of Sammy Davis Jr., catching the latter's zest, but missing out by a long shot in the voice department. He would be wise to develop his own vocalizing style, and to choose numbers which can showcase his zing.

The Negro vocalist did well with the rock 'n' roll folk ballad, "Don't Happen No More," but was weak in his other two numbers "Hit Git and Split" and "It's Love Baby."

Horo.

TED SHOVON & SELINA

Dance
8 Mins.
Calypso Room, N.Y.

Twice during the stanza at the Calypso Room, Ted Shovon and Selina appear. They look as though they were exposed to someone like Martha Graham, but for too short a time. Coppery femme is pert and wriggles provacatively, particularly in her voodoo dance.

Shovon, a wiry Negro, makes with the mumbo-jumbo, but he hasn't learned to discipline his feet. Selina is a little further along.

Art.

GLORIA LAMBERT

Songs
15 Mins.
Chaudiere, Ottawa

With some experience on Broadway in musicals and as a single in niteries, femme chirper Gloria Lambert shapes up physically and musically as a good bet for both media. She's small, black-haired, bright and equipped with socko pipes and arrangements that suit them, as well as with impact-collecting stacking equipment.

Staging is good but could stand insertion of a gimmick or two or even more effervescence. Routing features showtunes chiefly, including "I Could Have Danced All Night," "It's All Right With Me," others. Besides stage and floor, Miss Lambert looks good for television and radio, possibly films.

Gorm.

BARBARA DANE

Songs
30 Mins.
Tin Angel, San Francisco

Barbara Dane is a big, good-looking ash-blonde who sings folk music accompanying herself on the guitar and also knocks out Dixieland lyrics with the backing of Turk Murphy's band.

She has a husky, powerful voice and uses it well on such band numbers as "Sent for You Yesterday," "Careless Love" and "On My Way." She's still a little rough in some of the Dixieland phrasing and hasn't learned to control her hands, but she seems to have the basic stuff. She also happens to be a stickler for tradition—instead of singing "Oh Daddy" in "Oh Daddy Blues" she sings "Oh Poppa" because "that's the way Ma Rainey used to do it."

She seems a bit more at home in folk songs, and treats with tender affection everything from "Little Maggie" to "Beautiful, Beautiful Brown Eyes" and "One of the Rakish Kind."

Singer's voice is close to that of Claire Austin, who used to work with Murphy's band, though she isn't yet as polished as Miss Austin.

Stef.

MIGHTY LLOYD THOMAS

Songs
12 Mins.
Calpyso Room, N.Y.

This light Negro boy builds his engaging turn around a repertoire of chuckle-full calpyso tunes. He has one gimmick—a guitar which he strums, more for effect than accompaniment (the Pearl Gonzales Group backstops)—but his light, rhythmical delivery and a wise choice of sex-tinged songs place him in good stead with the nitery audience.

The authenticity of his style, which should satisfy all aficianados and many of the general audience and keep him around the new Club 59 room indefinitely. He's high on personality and talent.

Art.

PATRICIA MATHEWS

Songs
14 Mins.
Calypso Room, N.Y.

Blond Patricia Mathews, who seems already to have built herself a modest rep though never New-Acted according to the VARIETY files, isn't calypso calibre yet she's trying to make that her forte. Mighty Lloyd Thomas, who preceded the ofay femme on the new Calypso Room card, sets the pace, and, unfortunately she is unable to follow.

With Thomas it is a childish admixture of sex and naivete that slides right into the groove. Miss Mathews has a lot of sex—a New York type sex—but nobody can accuse her of being naive. Her not-unpleasant chords would appear to lend themselves better to a broader class of showtuning.

Art.

GRIFF KENDALL

Ventriloquism
11 Mins.
Empire, Edinburgh

Young ventro offers amusing act, shows genuine talent in voice-casting, but will require to find some offbeat gimmick as alternate to present format. He utilizes the "no response from human" twist so well-ploughed by other vents, and this, while capably done, doesn't result in startling originality.

His dummy is an old man with wide rolling eyes and beard. Patter routine centers round standard contrasting of old with the new, and dummy is allowed to gab throughout while Kendall stands by motionless, his face deadpan. Breaks up the talk by giving the wood-partner songs to sing, such as "In The Beginning" (with which he kicks-off) and "Down in the Glen." Vocalizing via the dummy is well handled.

Okay for general run of vauderies, but act would benefit from new twist and some sharpening.

Gord.

PRINCESS ORELIA

Songs
10 Mins.
Calypso Room, N.Y.

Barbados-born Orelia, who prefaces her monicker with a regal "Princess" displays her talents evenly but lacks the spark of a calypso minstrel.

The hefty Negress' mixes some slow and suggestive hip-shaking with her three vocals. "Don't Touch Me Tomato" is the first and least special. "Vim, Vigor and Vitality" and "Forbidden Fruit" have more on the ball, but she never manages to engender real excitement. Words are there, but the rhythm is overlooked.

Art.

Copacabana, N. Y.

Joe E. Lewis (Austin Mack at piano), 4 Freshmen, Marion Colby; June Allyn, Tony Reynolds, Jackie Metcalf, Nora Bristow; Michael Durso and Frank Marti bands; staged by Douglas Coudy; songs, Durso, Mel Mitchell & Marvin Kahn; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard; $5 minimum.

An American nitery—and also racetrack and gambling casino—institution, the inestimable Monsieur Joe Everglades Lewis is back at the Copa for the 17th time and the joker sure was wild preem night. He could do no wrong although admittedly having hoisted a couple or three too many.

But even his actual or studious memory lapses didn't pale any of the impact. Like Art Cohn's biog title, "The Joker Is Wild," tells it, he ambled and rambled his way from mike to table to old to new stuff and had the firstnighters yelling for more.

Lewis is an unique cafe-floor institution. There probably has been none like him. The yesteryear brand of so-called "nut" comedians, viz, Jack Rose with his strawhat-mayhem, Bert Fitzgibbon with his doggerels, Ted Healy with his stooges (later Howard, Fine & Howard, who went on their own) were tomboys compared to Lewis' shenanigans.

For one thing, in the more restrained confines of the vaude houses with their "family" policy limitations their nonsense was visual and physical. Lewis is a master of the riposte, and most of it more Decameron than Dickens in its authorship (credit Eli Basse).

Working in an adult atmosphere his stuff is racy but, thanks to a guileful pixie personality, he is easily "the only comic who could get away with it" in America. Some of the special material is single entendre but so suave is its development, and so shrewdly is the showmanship concept of interlarding it into an overall pattern of "the grown-up bad boy leering at his own pecadillos," that it is always acceptable, and almost wellnigh harmless.

The ad libs are born of savvy human relations. The throwaway lines are almost out of current events. The tongue-in-cheek approach to his own zaniyisms only add to the stature of great personal affection of a calibre which few saloon entertainers enjoy. In the best tradition of the nitery favorites he knows 75% of the clientele and makes sure that the room is "cased" before every show so that personal pals, VIPs, show biz personalities, byliners, et al. are not slighted in passing. What's more, he skillfully integrates such audience identifications in reaction to his own routine, personal career, past imperfect or future indefinite autobiographical footnotes.

Thus, in talking-up the Par picturization of "Joker Is Wild" (Sinatra plays Joe E.), he tongue-in-checks his personal lapses with cracks to longtime pianist-accompanist Austin Mack ("the Yul Brynner of the Steinway"), "You're lucky I showed up." On his Vegas losings (said to have been staggering recently, and something with which Dan Arnstein, one of the stanchest and most loyal friends of the comedian took exception) Lewis cracks, "I don't know, somehow the Las Vegas casinos never seem to get tired of my money." On tracing his celluloid career for the Par pic script, "I happen to be an osteopath; all my life I've been working in the joints." On his youth, he "was the first kid to discover milk on the rocks" and the "the picture starts with me at the age of 8, showing how I used to chin myself up to the $2 window." He waxes sentimental about Chateau-Thierry (to appropriate martial music) but confesses that "the Chateau-Thierry was a nite club in Chicago."

His zanyisms match the long oft-mentioned pixie personality that makes Lewis unique and extraordinary. His parodies are of the moment, such as "Laying in the Corner" ("Standing on the Corner"), "Pimlico" (to the tune of "Dry Bones"), and his plea to "Mr. John Ringling North, Please Bring Back the Circus" isn't exactly for the cornpop kiddie trade.

When Joe E. Lewis is the headliner at this Jules Podell flagship the rest of the show is hors d'ouvres but Doug Coudy has fashioned a new revue; the slick Sal Anthony-designed costumes have the "Fair Lady" sartorial influence although it must be recorded that the gals aren't up to the usual parity of the Copabeauts. Marion Colby, now of lighter coiff tint, is still a good song-belter who somehow would do better if she weren't so studied in her posturing and who would travel further with a better song script. The 4 Freshmen, also subbilled, are a cacophonous versatile combo of musical clowns, somehow not in sufficient contrast to the general proceedings. June Allyn, Tony Reynolds, Jackie Metcalf and Nora Bristow are the song-and-dance production-number leaders. A feeling is now asserting itself that while it may be a case of "rewriting a hit" formula, the patterns of the Copa proceedings are a little too stylized. The Copa customers are a hip set of spenders and if stager Coudy could vary the theme a bit—a not easy assignment—it would be a welcome change of pace. *Abel.*

Eden Roc, Miami Beach

Miami Beach, Sept. 23.

Roberta Linn, Bob Hamilton Trio, Mal Malkin Orch; $3.50-$4.50 minimum.

Roberta Linn easily meets the high qualitative level of the Cafe Pompeii. Her vocal and physical equipment, plussed by a shrewdly staged act, sets her off and winging from walkon — something that hasn't happened to femme thrushes playing here in recent weeks.

The stint runs 30 minutes with rundown of compositions utilized containing standard, special and pop ingredients lined to all ages in attendance. She's handsomely gowned and twists are added via gown changes in audience. Zinger is doffing of skirt to reveal eye-filling gams to add to visual impact that heightens continued tabler reaction. Progression of tunes stems from themed "Let Me Sing A Happy Song" through currents that feature the musts of late for cafe singers: "I Could Have Danced All Night" and "Mr. Wonderful." Change of pace in foregoing brace allows for display of vocability to handle upbeat and ballad in full range application.

Big item in Miss Linn's book is medley of tunes dedicated to the late Al Dubin, which serves as winder to the special arrangement that builds to skirt-doff. Reprise on opening theme gets her off to sustained palm payoff.

Bob Hamilton and his duo of distaff dancers are playing a return date here and come back with a more strongly projected set of patterns than shown in first outing. The gab has been cut down, with Hamilton setting the "story" ideas for his concepts briefly and effectively. Breezy opener leads to display of modern-interp ideas: a Dragnet gambit with the dumb cop and two molls; drunk routine culled from Hamilton's tv library; spoof on rock 'n' rollers. Aud reaction this time out was in the "we'd like more" vein. Mal Malkin and his crew, per usual, handle the backings in well-versed manner. *Lary.*

Statler Hotel, L. A.

Los Angeles, Sept. 21.

Joanne Gilbert, Dandees (2), Eddie Bergman Orch; $2-$2.50 cover..

The Terrace Room is breaking up the dining and dancing for the next three weeks with a pleasant 40-minute song and instrumental interlude emphasizing youth. While it's a good show, that doesn't necessarily mean bonanza covers, but those that do sit in will find the entertainment beguiling enough.

Joanne Gilbert, much improved but still keeping her special material titles a secret from the audiences, exhibits plenty of poise and style for her 25-minute stint. The tall, slim gal still goes in for pants, but this time it is a shiny black, overall one-piece outfit which she makes look like three by various accessories donned and doffed during the performance. That big posterior bow and sash used for the start of her turn should go, though.

Miss Gilbert comes on with "Keep Me From You," swings into "That's a-Plenty," "Poor Butterfly" (very good), "Sweet Georgia Brown" and "Tea for Two" before taking an encore hand with three special material pieces. The material is good, so is her delivery.

The Dandees, privately known as Benny Danson and Tommy Deering, are an enthusiastic pair of young instrumentalists. They had the opening show crowd with them on such tunes as "Summertime," "Lover," "A Trip to Paris" and "Pete Kelly's Blues." Both squeeze accordions, with Deering alternating on a very hot trumpet.

The way Eddie Bergman and his 12 sidemen hit a dance beat keeps the floor packed between shows. Outfit also provides excellent backing for the acts, which is more than can be said for the mike system in this room. *Brog.*

Waldorf-Astoria, N. Y.

Harry Belafonte, Nat Brandwynne and Mischa Borr Orchs; $3 cover.

Harry Belafonte, who has been pulling stratospheric concert and nitery grosses for the past several months, has now returned to the New York nitery scene from whence he was originally launched; but instead of playing one of the small eastside or Greenwich Village spots, he's now ensconced in the Waldorf-Astoria's plush Empire Room where the ropes will undoubtedly be up for the run of Belafonte's stand.

While he may be playing better spots, Belafonte is not now a better performer. On the contrary, Belafonte's current act in this hotel room is way below expectations. There's no possibility, moreover, that it could have been a case of an off night for a performer. The defects lie in the nature of Belafonte's material and his routining.

In place of Belafonte's previous tense, exciting qualities there is now an air of slackness and smugness. Few performers can effectively carry off the attitude of "owning the joint," Belafonte tries it and does not at all succeed.

While Belafonte always gave a theatrical quality to his vocals, he's now hamming it up to an extreme. Virtually every number gets a big production and more often than not, the song gets lost in an over-arrangement or an over-dramatic emphasis. The quality of simplicity has gone and so has the sincerity.

Belafonte has now also come up with some comedy business, like some Jerry Lewis mugging, some Yiddishisms, and some gags. These are strictly hokey and do not at all jibe with Belafonte's intrinsic style. But apparently the style has become so overladen with mannerisms, including an affected, annoying giggle, that Belafonte is not clear what the boundaries of his talent are. If he is trying to be the Sammy Davis Jr. of the highbrow set, he is only destroying what he can do superbly.

This he demonstrates on a couple of tunes, such as the "Jamaica Farewell" calypso and the ballad, "Once Was," both of which are handled straight and most effectively. Belafonte tries some comedy elaborations on "When The Saints Go Marching In" and then tries it New Orleans style. But he lacks the power to handle this dixieland standard. The old American folktune, "John Henry," is in his groove but he dresses it up too elaborately and the point gets lost.

His opener, "Hello, Everybody," is a bright rhythm number, but he stays with it too long. His second number, "Woman Is Smarter," likewise runs overboard. Belafonte, however, makes a good bit out of a community sing with the customers on "Matilda" and encores with a rousing version of "Hold 'em Joe," in which the waiters, gathered in ensemble at one corner of the room, join in. It gets him off strongly after a 55-minute performance.

There's no question that the crowd comes to like Belafonte and he gets a big audience reaction. But the lasting impact of a solid performance is not contained in his current routine.

Belafonte gets excellent backing from his guitar accompanists, Millard Thomas and Frantz Cassens, and the capable Nat Brandwynne orch. Latter alternates on the bandstand with the Mischa Borr combo for a wide variety of customer dansapation rhythms. *Herm.*

Fontainebleau, M. B'ch

Miami Beach, Sept. 21.

Betty Reilly, Gene Baylos, Conn & Mann, Del Breece, Sacasas Orch; $3.50-$4.50 minimum.

This is first appearance in the La Ronde for Betty Reilly and she rates a return on her resounding impact. Miss Reilly serves to point up the difference in a polished cafe performer with a solid act and that of the current crop of platter and tv click thrushes who have been playing this area in recent months.

Miss Reilly's act is a completely revised one, with close attention paid to current trends. Application of her linguistic versatility is kept in, to add variety to her zesty approach. A plus factor is inject of comedy and lampoons for balance and variety. Smartly gowned and shrewdly lighted, her compote runs the gamut from ballads to rock 'n' roll. Big items: a version of "Shake, Rattle 'n' Roll" in which she takes off on Bette Davis, Eartha Kitt, others; straight and effective Latino and French arrangements, with and without guitar, and the rouser, a special on Elvis Presley that is a far cut above the rash of impreshes on the subject in its comedy-lyric invent to buttress the physical aspects of the carboning. It winds her into a wrapup.

Gene Baylos is back with the same act, from opening line to closing bit. At this time of year, the La Ronde auds aren't of the garment centre-Broadway genre Baylos' material is aimed for. Withal, there are enough of the locals on hand in this spot to spark laugh reaction that, overall, generates a warm reception. It's the same waggery Baylos has used in his frequent appearances in these parts for past 10 years. Obviously, some new stuff is called for, especially with warning signs up via tabler reaction that he's reaching the point of low yock returns.

Conn & Mann are a slick pair of precision tapsters with equally slick staging that utilizes clever lighting to heighten opening routine. Ivy-League types from crewcut to the three-button getup, they work the challenge route, merge heel-and-toe standards into a modern look which garners them plusses in the palm payoffs. *Lary.*

Blinstrub's, Boston

Boston, Sept. 18.

Marguerite Piazza (John Smolko, John Lesco, Willie Kaplan), Bruxellos (2), Augie & Margo, Dalton & Bailey, Moro-Landis Line (10), Michael Gaylord Orch (10), Lou Weir; $2.50 minimum.

Marguerite Piazza breaks in her new act, a boff 40-minute stint embracing everything from opera to jazz plus terping, a muted striptease and shadow bath sequence behind curtains, for boniface Stanley Blinstrub's official opening of his newly refurbished 1,700-seater —all this plus intro of line of 10 tall-gammed lookers from Las Vegas for first time.

The $35,000 worth of tricky electronic lighting sunk into the ceilings of the massive boite could not be unveiled for the diva's opening because of parts delays and steel shortages, but Blinstrub expects to turn the switch next frame. With the Moro-Landis line of lovelies terping down the electronically lighted pastel colored glass and steel stage stairways, the host brings something of the big Manhattan-Hollywood-Las Vegas club atmosphere to South Boston. It's the biggest, most lavishly produced and most expensive nitery show in Hub in recent years, with Miss Piazza, in for the week, showcased.

Miss Piazza, an offbeat booking in the citadel of hot disk chirps, is a production with sets, bearded John Smolko as dance partner, John Lesco conducting and Willie Kaplan on the 88. From "La Danza," chirped while bathing against a transparency, to "Hard Hearted Hannah" in rowdy New Orleans style, she's a combo of talents, chirping, terping, clowning with slick patter and tremendous showmanship. She comes on to a waltz opening with Smolko in Grand Duke uniform dancing with lighted candelabra for nostalgic Vienna sequence; hands out glasses of champagne to ringsiders, gets big round of hand to hand music, segues to "Zigeuner" and "Shall We Dance" clinching with "Wein Bacarolle" to plaudits. She's back with a completely engaging new discreet stripteaseroo in song, "After the Ball" and "DuBarry's Feet Hurt Now,," and patter about getting comfortable. First it's the shoes, then necklace, gloves and ball gown revealing lacy pantaloons.

Smolko brings on a portable bathtub, places it behind screen of set and Miss Piazza performs bath ablutions to a stirring "La Danza" complete with behind-screen toweling. Emerging in a pair of too large blue men's pajamas, she observes they're her husband's and "he's all mine," then goes into first pop, "Let's Put Out the Lights and Go to Sleep."

A "Nineties Vignette" is smash finish of the Piazza stint and off come the pajamas for chorine costume of that era with the diva doing a razzle-dazzle "Good Man is Hard to Find" and "Hard Hearted Hannah" in the best hot jiggety tradition. She takes the mike for a torrid "See What the Boys in the Back Room Will Have" and wraps it up in front of four pieces from the band to "When the Saints Come Marching In." Test tube performance caught opening night panicked the house.

Bruxellos open the show with amazing acro work using filled glasses. Clincher is somersault from shoulders in which leaper holds tray with 10 filled glasses, completing the arc without spilling a drop. Dalton & Bailey, dance team, score with fancy flamenco work. Femme, in skintight black satin, is an eyeful. Pair segue to modernistic interpretations and take a boogie beat for torrid frenzied impresh to heavy mitting. *Guy.*

Versailles, N. Y.

Edith Piaf & Co. (7), Salvatore Gioe and Panchito orchs; $5 minimum.

Edith Piaf is back at the Versailles on her annual stand. And back for eight weeks she augurs some more resounding business for this Nick (Prounis) & Arnold (Rossfield) operation which, when lacking names, has gone into alternate sessions of floorshows staged by George White, Jack Yellen, et al. The Versailles even essayed a frankly "commercial" fashion show type of nitery revue which, while a spring-summer stopgap, didn't par the traditions of this long-established East 50th St. cabaret-restaurant.

Miss Piaf is perhaps at her professional peak as she unfolded last Wednesday (19) preem night. A little more relaxed, the intensive diseuse always imparts beaucoup histrionic meaning to her Paris pot-pourri. Ever a song delineator par excellence she enhances all lyric values with a fine sense of dramatic interpretation. Per usual in her plain black dress, the now somewhat pleasantly plump songstress, with her auburn coif a shade lighter, lends values to all her song shadings which make even the now overly familiar Franco-American Hit Paraders take on new worth. This refers to her own trademarked "La Vie En Rose" and to "Paris Canaille" and "La Goualante du Pauvre Jean," better known as "Poor People of Paris" on this side.

Per usual Miss Piaf has her own pianist-conductor (Robert Chauviguy), accordionist, guitarist and mixed vocal quartet augmenting the slick Salvatore Gioe orchestra which does the backstopping along with the main dansapation. Panchito's Rhumbas goes with the lease and is equally pro on the Latunes.

Miss Piaf is solid most of the way. There are a couple of dubious entries which slow it down, notably "Crazy John." There are also a couple of new socko numbers, one of which she fluffed on the English lyric but which was accepted graciously. Titled "Les Amis d'Un Jour" (Lovers For A Day), it's a descriptive ballad of unrequited, romantically illicit young love, a typically solid Piaf ballad. Incidentally, the chanteuse points up anew how more solid and imaginative are some of the Gallic lyric values, whether it's "Heureuse" (Happiness), "C'est A Hambourg" (This Is Hamburg), "Bravo Pour le Clown," "Les Grenadieres Fantomes" (about the ghosts of Napoleon's soldiers).

Miss Piaf's accent is almost 100% English, which is wise for any type of American trade, mass or class. She only deviates into her native tongue with the familiar signoff "La Vie" and earlier with "L'Homme a la Moto," which is "Black Denim Trousers and Motorcycle Boots," announced as a Tin Pan Alley item she brought back to France and which has proved one of her biggest hits abroad. (This is quite a familiar pattern—French versions of American pops which invariably click on the native heath.)

The turnaway turnout opening night and the advance reservations augur a socko eight-week semester for the Versailles' rejuvenated policy with the advent of Miss Piaf. *Abel.*

Dunes, Las Vegas

Las Vegas, Sept. 20.

Mae Williams, The Continentals (4), Torris Brand Orch (12); $2 minimum.

Only moderate biz is on tap for the Arabian Room during the interim week that Mae Williams, unfortunately not w.k. among this circuit's nitery devotees, holds forth (see New Acts). Marqueewise, Miss Williams gets minute support from the Continentals, who move into the supper room from an appearance a year ago in a cocktail lounge downstrip.

Continentals are technically okay as synthesists of vocal harmony and comedy. But they lack the spark so necessary to drive home a punchline that is the success or failure of a lyric or gag in a big room. Musically, their best efforts are with "Donkey Serenade," "Standing On the Corner" and a medley of "Rain" tunes employing some notable choreography and sound effects. Comedics are best noted in their parody of "I Love Paris," during which they move the locale to Texas.

Torris Brand has a good orch that has been around this area for several years. He solidly backs up Miss Williams and Continentals during their sorties, and alternates with Latino beats of Darryl Harper during 7 p.m. to 3 a.m. dance sets. *Alan.*

Latin Quarter, N. Y.

Lou Walters presentation of "Folies des Femmes," with Mills Bros. (4), Dave Barry, Helen Wood, Gautier's Steeplechase, Syncopated Waters, Jo Lombardi Orch, Line, Buddy Harlowe Trio; $6 minimum.

The longterm Lou Walters show, "Folles des Femmes," is a smooth running operation with the latest set of principals firming up the proceedings considerably. The most notable item in the new batch of show toppers is the return of the Mills Bros. to the New York cafe scene after a decade. Addition of Dave Barry, also long missing from New York, and Helen Wood likewise has the effect of brightening the proceedings.

The Mills Bros. at show caught have dwindled to three singers and a guitarist, latter presumably recruited from outside the family. The father, who enacts the role of the fourth brother, is out of this show, but is expected to resume his chores soon.

These lads represent a lot of musical history. In their two decades or so of quartetting, they've been associated with a lot of hits, have frequently been on the best-seller lists and have become standard in international music centres. The Mills Bros. continue out of the top drawer. They deliver with skill and charm to furnish a lot of entertainment with the music. In their songaglog, they reprise a formidable list which includes "Paper Doll," "Lazy River," "Glow Worm," "You Always Hurt the One You Love" and others that have been associated with them. They get appreciative response.

Another face made almost new by long absence is David Barry, who comes in with a genial line of comedics. Barry's discussion period takes in such subjects as femme drivers, impressions of Liberace, Arthur Godfrey and Winston Churchill, for good returns.

Other major song spot is by Betty George, a decorative item who makes a lot out of "I Wanna Get Married." A good novelty note continues with Gautier's Steeplechase, a group of tidy ponies who go over handily.

An exceedingly good dance turn is by Helen Wood who weaves in and out of the production and does well in the tour-jete dept. A looker with form, Miss Wood can stand longer spots on her own, providing entertainment and class to the proceedings.

Another good novelty is "Syncopated Waters," a vestpocket edition of Dancing Waters and which provides a restful and eyefilling interlude. The fountain display is a well balanced splash of color, music and lights that, with skilled manipulation, can hold its own on most bills. *Jose.*

New Frontier, Las Vegas

Las Vegas, Sept. 18.

Spike Jones & His City Slickers (10), with Helen Grayco, Venus Room Starlets (14), Garwood Van Orch (13); $2 minimum.

Musically, trends may change, but if they do Spike Jones essentially isn't aware or too concerned about such progression. And that's okay by his fans who, during the current month, will find the maniacal maestro creating cornball, but nevertheless winning, mayhem in the Venus Room.

All the elements of the Jones layout remains unaltered from his last tour here. He springboards his musical buffoonery by retracing the history of sharps and flats, tossing in his typical zingers, to blackout on a note about his own entrance into the music biz—an advent, as Jones himself illustrates, that pitched music back to the era of the cave dweller.

From here, Jones & His City Slickers—anchored by Freddie Morgan's banjo plunking and pantomimics, George Rock's youthful song squeals, diminutive Billy Barty's nonsensical impreshes, Mousey Garner's chuckle-evoking crossovers and newcomer Gil Barnal's jazz sax bashes—literally unleash a barrage at the patrons. And when the smoke from the cannon and washboard-punctured hoke clears, the laughs are spilling over.

The click sequence is "Lucky Spike and His Half-Wit Parade," a takeoff on the tv'er which Jones unveiled here last year. There are a few moments, however, when all is not ribaldry. For the first time in his 10 trips here, Jones appears to have mellowed somewhat as he gets extremely serious during a percussion treatise of the theme from "Man With the Golden Arm." Jones' own music savvy, aided by slick staging and lighting, scores a sock windup to the hour-long fracas.

Contrasting the Jones barbarities is the fervent thrushing of Helen Grayco. Titian-tressed looker has retailored her songology and style to evolve into a very fine songstress and certainly a very important facet of the Janes package. She effectively slips into the mood called for by each song—spright during "I Love the Looks of You," torchy during "Bewitched, Bothered and Bewildered," registering vocal gusto with "Year Around Love." Additionally, Miss Grayco now contours her lyrics for more definite phrasing, Begoff is a carefree "Just One of Those Things."

Venus Room Starlets have their work cut out for them with three routines in this opus, in addition to cavorting about within the Jones showcase. *Alan.*

Le Ruban Bleu, N. Y.

Josh White, Phil Leeds, Bibi Osterwald, Dick Harris, Norman Paris Trio; $5 minimum.

Le Ruban Bleu, one of the standards on the intime circuit, enters a new phase if its career with its first change of ownership since its founding. The Mele dynasty has now apparently retired from the nitery scene, and have gone straight with concentration of its eatery in Centerport, L.I. A couple of experienced hands in the cabaret field have taken over. Both Phil Simon and Al Segal have operated on the eastside previously at various sites, this latest seemingly their most prestige-laden venture.

For their first bill, thcy've come up with a set of acts that seems foolproof. All have registered heavily at cafes throughout town, and have achieved a following. Bill comprises Josh White, Bibi Osterwald and Phil Leeds, with emceeing and interlude pianistics by Dick Harris, who also triples by opening the bill with a pleasant songfest.

With Miss Osterwald and Leeds on the bill, there's no lack of chichi and yet commercial comedy that goes over excellently in this room. Leeds, with this date, scores his strongest impact for the uptown trade. Doubling from "The Matchmaker," Leeds gets the customers cackling quickly and caps his capers with a canto of a Castillian romance. He draws the crowd in with his underplaying and at his close he gets a rewarding mitt.

Miss Osterwald, ever the pro, socks several comedy chants across. Her subject matter is varied, interesting and entertaining and also gets a handsome palm at her exit. Her "Got the Theatre in Me," a takeoff on a southern belle and her nostalgic glimpse of Old New York are top items in her catalog.

White, with his own guitar accompaniment, is one of the pioneers in the ballad field in the cafes. He alternates between concerts and cabarets with potent effect in each. White purveys such standards as "Foggy Dew," "Evil Hearted," "Frankie & Johnny" and others that have become associated with him. Good for a pair of encores at show caught.

The Norman Paris Trio, helmed from the piano, enriches the musical calibre of the acts considerably, and Aldo now presides at the tape. *Jose.*

Chaudiere, Ottawa

Ottawa, Sept. 18.

Terry Gibbs Quartet, Gloria Lambert, Wells & 4 Fays, Billy Fellows, Harry Pozy Orch (8); $1 admission.

A definite policy switch for the Chaudiere Club is turning the last half of its 60-minute twice-a-nighter into a jazz session and it's one of the greatest things this room has done. Terry Gibbs on vibes; Terry Pollard, femme 88er; Herman Wright on bass fiddle and Jerry Segal drumming produce a boffo music session that gets even the coldest mob into heavy mitting. Group uses only one or two staging gimmicks and those are mild ones, depending almost solely on top quality jazz throughout and making solid impact with every beat. Stanza has a slickness that means both plenty training and socko musicianship plus evident pleasure by all four people in doing what they're doing.

Gloria Lambert (New Acts) works a pleasant item of mostly showtunes exhibiting socko pipes, staging and ability. Wells & 4 Fays is a trim, big and fast session of acro with enough new angles to keep the stint hauling in the mitts. Act is dressed in bright pink, two males in clown costumes, femmes in brief tights. Routining is so speedy the customers get little opportunity to palm-slap for fear of missing an item.

Billy Fellows emcees, plus solo stint entirely panto to taped chant and music, including keyboard solo impressions of Johnnie Ray, Presley, others. Routine would benefit from acknowledgement by Fellows that the sound is taped; he goes to considerable trouble to hide the gimmick, even to having the house band in action during the recorded items. *Gorm.*

Chez Paree, Chi

Chicago, Sept. 21.

Sophie Tucker (with Ted Shapiro), Tony Bennett, Danii & Genii, Ted Fio Rito Orch; $1.50 cover., $3.75 minimum.

Opening at this top Windy City showcase Friday (21), Sophie Tucker packed the patrons in for the preem and should keep the registers humming for the duration of this two-weeker.

Miss Tucker proves again that the Chez can only do business with the big entertainment names, and preferably those who have been away for a couple of years or so. In her first Chi appearance in over three years, she proves as authoritative as ever.

Relying heavily on special material, Miss Tucker alternates between what are almost dramatic readings, more musical selections, and some of her trademark songs. To cap it off and demonstrate she's a hip chick, Miss Tucker even does a rock 'n' roll number. And throughout, the across-the-footlights showmanship that's been her forte for a goodly span of years, shines through. She opens with a declaration of intentions in "I'm Starting All Over Again," and closes by throwing her famous kerchief into the ring in "Sophie Tucker for President." In between, she says "You Can't Deep Freeze a Red Hot Mama."

Ted Shapiro does a solid job of backing up the star he has worked with so long that one connotes the other. Miss Tucker, the reigning grande dame of the cafe circuit, is tendered that rare mark of real audience appreciation, a standing ovation at the windup.

The talent that can hold an audience for a full 50 minutes, while it's anxiously waiting for one of the top alltime headliners, is rare, and Tony Bennett has it. Attempting to do 15 songs under these conditions would be foolhardy in most cases, but Bennett carries it off exceptionally well. And it's done by giving every last bit of himself to the audience, by singing as if it were his farewell performance. Soon after he's on he has the house wrapped in a neat package and before he's through, the place is really jumping; a tremendous buildup for what is to follow and a virtuouso performance in its own right.

Bennett sings, among others, "Rags to Riches," "Can You Find It in Your Heart," "My Baby Just Cares for Me" and "Because of You." All are well received and his disclicks get special attention. It's almost a begoff and would have been for the audience hunger for Miss Tucker.

This display is introed by a dance team of exceptional quality, Danii & Genii. Boy-girl sombo presents some fresh, graceful hoofing of the interpretive variety. Their dances tell a story well. Employing pantomime as well as footwork, they also add the flavor of humor to their work. Mixing styles, they spoof the East ndian dance teams by doing this kind of terping to jazz. Team gets hefty mitting.

The Ted Fio Rito orch does a workmanlike job of backing this layout. *Gabe.*

Club 59, N. Y.

Patricia Mathews, Mighty Lloyd Thomas, Princess Orelia, Pearl Gonzales Group (3), Ted Shovon & Selina, Sol Singer, Harry Brooks; $3 minimum.

Three-a-night calypso bill brought into the Club 59 by Jason Phillips, telefilm producer (Quentin Reynolds series) and ex-gag-writer, marks new policy of the intimery located three or four giant steps east of Third Ave. on the street whose name it bears. Brief stanza has its moments, but won't hold up under the $3 minimum unless some changes are made.

The 100-seater, simple but pleasing in decor and until recently housing all types of talent, begins its new policy with a new name. So there's no mistake about what it has got to offer, the monicker is the Calypso Room.

Princess Orelia pitches her own batch of calypsongs. Hefty Negress is authentic, but her ditties, sometimes bordering on the funny, aren't accompanied by that peculiar brand of calypso rhythm that helps make Thomas the best-in-show.

Pearl Gonzales' trio (herself on piano; bass and bongo) supply exceptional backing for the show. But most important, their soft, very danceable Latin rhythms seem popular with the ballroomers. Harry Brooks, co-cleffer (with Fats Waller) of "Ain't Misbehavin'," spells the acts with a quiet piano interlude. Sol Singer, club host, doubles as emcee, limiting himself to some short and sweet intros. *Art.*

VARIETY BILLS

WEEK OF SEPTEMBER 26

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stolt; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 27
Rockettes
Corps de Ballet
Roger Ray
Bobby Domenick
Don Butterfield
Norman Beatty
Jack Rothman

Palace (P) 26
Judy Garland
Kovach & Rabovsky
Alan King
Pompoff, Thedy & Family
Wazzan Troupe

AUSTRALIA

SYDNEY
Tivoli (T) 17
Katherine Dunham Co.

NEWTOWN (SYDNEY)
Elizabethan (T) 17
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

BRITAIN

ASTON
Hippodrome (I) 24
Frank Castle
Billy Rhodes

BLACKPOOL
Palace (I) 24
Albert Modley
Dona Savage
M & B Winters
F Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hilton
Matt Leamore
Arthur Sumner
Vitor Garden (I) 24
Dave King
Shani Wallis
Jones & Arnold
Devine & Sparks
Sonny Roy
Margaret West
12 Daydreams
4 King Tones

Opera House (I) 24
G & B Bernard
Eve Boswell
Freddie Frinton
Melody Makers
Dona Savage Models
Patricia Dahl
Lane Bros.
Norman & Ladd
Ghezzi Bros.

BIRMINGHAM
Hippodrome (M) 24
Tony Crombie
Maxine Daniels
Jon Pertwee
Billie Wyner
Ross & Howitt
Andy Stewart
Johnny Dallas
N & P Landon

BRIXTON
Empress (I) 24
Anne Shelton
4 Ramblers
Baker & Douglas
Kelroys
B & B Adams
Joan & Ernest
J & K Ross

CHELSEA
Palace (I) 24
Gladys Morgan Co.
White & Doyle
Hatten & Peggy
Billy O'Sullivan
Levanda
Kish & Valaire
Patsy Silva
Martin & Gaye

DERBY
Hippodrome (M) 24
Golden Gate 4
Scott Sanders
Fran Dowie
Candy Kane Co.
Zodias
Bruce Grayson
Franklin & Earl
Pauline & Eddie
L & J Dell

EDINBURGH
Empire (M) 24
Al Martino
Lane 2
Janet Brown
3 Warrens
Harry Bailey
Joan Kayne
Tattersall & Jerry

FINSBURY PARK
Empire (M) 24
Lita Roza
Manetti 2
4 Jones Boys
Harry Hoobsen
Gladys Morgan
Johnny Silver
Nelson
Nelson Bros.
Ballet Montmartre

GLASGOW
Empire (M) 24
Lonnie Donegan
Marie De Vere
Stan Stennett
3 Curzons
Mike McKenzie
The Yolandos
Griff Kendall
Des O'Connor

LEEDS
Empire (M) 24
Issy Bonn
Ray & Kimberley
Tanner Sisters
Bela & Mary
Saveen
Golding & Stuart
Medlock & Marlowe

LIVERPOOL
Empire (M) 24
Ronnie Hilton
Tumbling Tomboys
George Lacy
Gold & Cordell
Billy Dainty
White & Ann
Burt 2
Shan

LONDON
Metropolitan (I) 24
Hedley Ward 3
Eddie Arnold
Fredye Marshall
Tarzan & Pongo
Kirby & Medlin
Tom Mennard
Cynthia & Gladys Emerson & Jayne

MANCHESTER
Hippodrome (M) 24
Kenny Baker
Janie Marden
3 Deuces
Arthur Worsley
Don Ronnie
Joan Rhodes
4 Furres
Bobby Dennis
5 Spartacs

Palace (M) 24
Smith Bros.
Murray & Maidie
Billie Anthony
Jimmy Paige Co.
Buster Fiddess
Betty Fox Co.
Evy & Evereto
Mickey Austin
Al Adams
Josette

NEWCASTLE
Empire (M) 24
Deep River Boys
Hill & Billie
Keppel & Betty
Royal Command Co.
Winters & Fielding
Billy Baxter
Valento & Dorothy

NORTHAMPTON
New (M) 24
Cardew Robinson
Simone Silva
Richard Foat
Sheila Roy
John Richards
Tracy Vernon
Gwendolyn Watts
David Rose
Derek Royle
Tom Conroy

NORWICH
Hippodrome (I) 24
James Crossini
Elroy
Campbell & Rogerson
Checker Wheel
Ladd West
Johnny Silas
Sherry Leigh

NOTTINGHAM
Empire (M) 24
David Hughes
Delleada
Tommy Fields
Jack Fancois
Joe Henderson
Lorraine 2
Marie Benson
Nat Gonella

PORTSMOUTH
Royal (M) 24
Max Miller
Clarkson & Leslie
Penny Nicholls
Les Galantas
Roger Carne
Frieda Hall
B & M Harris

PRINCE OF WALES (M) 24
David Whitfield
Joan Regan
Terry-Thomas
Nitwits
Arthur Haynes
Bobby Lamb
Darmora Dancers
Eleanor Gunter
3 Rayros

SHEFFIELD
Empire (M) 24
Ricky Renee
David Green
Roland Green
Paul Elson
Teddy Green
Dennis Egan
George Giles
Keefe Bros. & Annette

SOUTHAMPTON
Grand (I) 24
Sonny Jenks
Jill Manners
8 Zio Angels
Rene Dymott
Freddie Fox

SUNDERLAND
Empire (M) 24
Dorothy Squires
McAndrews & Mills
Earle & Vaughan
Pharos & Marina
Courtneys
Peter Quinton
Toledos
Ossie Morris

SWANSEA
Empire (M) 24
Johnny Stewart
Francois & Zandra
Audrey Jeans
Tommy Locky
Frank Holder
Dolores Ventura
Bob Andrews
Alan & Steve
Wareham & Barbara

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Portia Nelson
Jorie Remus
Jimmie Daniels
Three Flames
Warren Vaughan

Blue Angel
T C Jones
Peggy Connolly
Joey Carter
Mae Barnes
Jimmy Lyons 3

Chardas
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta

Chateau Madrid
Trio Anahuac
De Ronde & Jose
Carlos Valadez

Copacabana
Joe E. Lewis
Marion Colby
Four Freshmen
June Allyn
Tony Reynolds
Jackie Metcalf
Nora Bristow
Michael Durso Orc
Frank Marti Orc

No. 1 Fifth Ave
Cedrone & Mitchell
Liz Williams
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintero Rhumbas

Hotel Biltmore
Russ Morgan Orc
Emery Deutsch Orc

Hotel Henry Hudson
Joan Bishop

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Connie Moore
Milt Shaw Orc
Ray Bari Orc

Hotel Statler
T & J Dorsey Orc

Latin Quarter
Mills Bros.
Dave Barry
Helen Wood
Steeplechase
Dorothy Vernon
Jo Lombardi Orc
B Harlowe Orc

Hotel Plaza
Lisa Kirk
Ted Straeter
Mark Monte

Le Ruban Bleu
Bibi Osterwald
Norman Paris 3
Josh White
Phil Leeds

Park Sheraton
Jose Melis
Spark Thurman

Town & Country
Ritz Bros.
7 Ashtons
Burnell Dancers
Ned Harvey Orc
Pupi Campo Orc

Two Guitars
Kostya Polansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay

Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc

Vieux Carre Lantern
Margarita Sierra
Sirat
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Matthews
Sammy Walsh
Jack Wallace
Betty Ann Steele
Danny Davis Orc
Larry McMahon
Flute Pete
Irving Harris

Village Vanguard
Enid Mosier
Steel Band
Johnny Mathes
C Williams Trio

Waldorf-Astoria
Harry Belafonte
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Black Orchid
Sylvia Syms
Yonely
Bob Anderson

Blue Angel
"Calypso Fiesta"
Antonio Perrusquia
Gloria Ruiz
Johnny Barracuda
Carlisse Norvo
Al D'Lacy Orc

Blue Note
Matt Dennis
Phineas Newborn Jr.

Chez Paree
Sophie Tucker
Tony Bennett
Ted Fio Rito Orc

Cloister Inn
Lurlean Hunter
Pat Moran 4
Dick Marx
Johnny Frigo

Conrad Hilton
"Comics-On-Ice"
D. Arnold & Marji
The Boyers
Lilian Renee
Paul Duke
George Simpson
Paul Gibbon
J. Melendez & D. Maxfield
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

Drake Hotel
Fernando Montel
Jimmy Blade Orc

London House
Erroll Garner 3

Mister Kelly's
Beverly Kenney
Audrey Morris
Connie Milano 3

Palmer House
Evelyn Knight
Larry Daniels
Les Charlivels
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Nat (King) Cole
Rowan & Martin
F. Martin Orc

Bar of Music
Joaquin Garay
Felix De Cola
Jerry Lindsey Orc

Billy Gray's Band Box
Billy Gray
Leo Diamond
Bert Gordon
Eddie LeRoy
Short Twins
Carol Shannon
Dodie Drake
Bob Barley Trio

Biltmore Hotel
Jack Durant
Skylarks
Landre & Verna
Hal Derwin Orc

Ciro-ette Room
Abbey Lincoln
Ricky Layne
Felix Martinique
Geri Gallan Orc

Crescendo
Mary Kaye Trio
Ray Toland Orc

Macumba
Eileen Barton
Carl Carelli Trio
Paul Hebert Orc

Moulin Rouge
DeCastro Sis.
Ffolliott Charlton
Eddie O'Neal Orc

Statler Hotel
Joanne Gilbert
Dancees (2)
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jan Peerce
The Szonys
Somethin' Smith Redheads
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Mae Williams
The Continentals
Torris Brand Orc

El Cortez
Mary Beth Hughes
Bobby Pinkus
Taffy O'Neill
Cirquettes
Sterling Young Orc

El Rancho Vegas
Eartha Kitt
Myron Cohen
El Rancho Orc
Renee Molnar Dncrs

Flamingo
Pearl Bailey
Hal LeRoy
Mazzone-Abbot Dncr
Don Kirk
Mary Maxwelles
Flamingoettes
Lou Basil Orc

Fremont Hotel
Ish Kabible
4 Gems
Mike Sarge & His Sargents

Golden Nugget
Guadalajara Boys
Daryl Horpa Rev
Poly Possum
Joe Wolverton
Eddie Gomez

New Frontier
Spike Jones
Helen Grayco
City Slickers
Garwood Van Orc

Riviera
Latin Qtr Revue
Zsa Zsa Gabor
Joey Adams
Riviera Dancers
Ray Sinatra Orc

Sahara
Edgar Bergen
Mindy Carson
Saharem Dncrs
Cee Davidson Orc

Sands
Frank Sinatra
Joey Bishop
Jack Entratter
Antonio Morelli Orc

Showboat
Kalantan
Sonny Richards
Gary Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Candy Barr
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanagh Slipperettes
G. Redman Orc
"Heller Girl"

Thunderbird
Norman Brooks
Charles Chaney
Anita del Rio
Chuck Mitchell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Eden Roc
Roberta Linn
Hamilton Dancers
Mal Malloy Orc
Chuey Reyes Orc

Fontainebleau
Robert Clary
Eddie Carson
Alfred & Lenore
Al Navarro Orc
Sacasas Orc

Leon & Eddie's
Can-Can Girls
Toni Rave
Terry Rich
Denise
Atoma

Malayan
Rivero Quintet
Bimini Mama
Pierre Duval
Lad Richards Band

Murray Franklin's
Richie Bros.
Peggy Lloyd
Murray Franklin
Cookie Norwood

Nautilus
Jackie Clark
Luke Salem
Gil Marr
Antone & Ina
Syd Stanley Orc

San Souci Hotel
Charlie Carlisle
Sandra Kiraly
Sammy Walsh
Freddy Calo Orc

Seville
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Lennie Maxwell

(Continued on page 61)

Shows Out of Town

Auntie Mame

Robert Fryer & Lawrence Carr presentation of comedy in two acts, adapted by Jerome Lawrence and Robert E. Lee from the Patrick Dennis bestseller of the same title. Stars Rosalind Russell; features Polly Rowles, Marian Winters, Dorothy Blackburn, Walter Klavun, Robert Smith, James Monks, John O'Hare, Joyce Lear, Susan Steele, Peggy Cass. Staged by Morton DaCosta; sets, Oliver Smith; lighting, Peggy Clark; costumes, Noel Taylor; Miss Taylor's costumes, Travis Banton; Miss Russell's hats, Lilly Daché; hair styles, Ronald DeMann; production manager, Robert Linden. At Playhouse, Wilmington, Sept. 24, '56; $4.80 top.

Nora Muldoon ..... Beulah Garrick
Patrick Dennis, as a boy ... Jan Handzlik
Ito ..... Yuki Shimoda
Benchley Character ..... Frank Roberts
Woollcott Character ..... Duane Camo
Duncan Character ..... Cris Alexander
Vera Charles ..... Polly Rowles
Ralph Devine ..... Grant Sullivan
Bishop Eleftharosees ..... William Martel
M. Lindsay Woolsey ..... John O'Hare
Auntie Mame ..... Rosalind Russell
Paperhanger ..... Geoffrey Bryant
Mr. Babcock ..... Robert Allen
Officer Feeney ..... Cris Alexander
Stage Manager ..... Wally Mohr
Maid ..... Helene Ambrose
Butler ..... Paul Lilly
Leading Man ..... William Martel
Floozy ..... Kip McArdle
Sugar Daddy ..... Geoffrey Bryant
Model ..... Joyce Lear
Beauregard Jackson Piskett Burnside ... Robert Smith
Floor Walker ..... Cris Alexander
Cousin Jeff ..... William Martel
Cousin Fan ..... Helene Ambrose
Sally Cato Mac Dougal ..... Marian Winters
Emory MacDougal ..... Barry Blake
Mother Burnside ..... Susan Steell
Groom ..... Wally Mohr
Another Groom ..... Paul Lilly
Huntsman ..... Cris Alexander
Dr. Shurr ..... Geoffrey Bryant
Patrick Dennis ..... Robert Higgins
Agnes Gooch ..... Peggy Cass
Brian O'Bannlon ..... James Monks
Gloria Upson ..... Dorothy Blackburn
Claude Upson ..... Walter Klavun
Peggon Ryan ..... Patricia Jenkins
Mr. Bernstein ..... Paul Lilly
Mrs. Bernstein ..... Kip McArdle
Michael Dennis ..... Jan Handzlik

With Rosalind Russell in the title role, "Auntie Mame" is a can-hardly-miss click. As the adorable madcap whose zest for life is infectiously undimmed over a quarter-century, the star frolics and flounces contagiously to carry this Jerome Lawrence-Robert E. Lee adaptation of the Patrick Dennis novel to smash success in the local breakin of its pre-Broadway tryout tour.

According to reports, the preview audience at the Playhouse last Saturday night (22) were convulsed by the show. Tonight's premiere audience was apparently even more enthusiastic, practically having hysterics at the stage version of the hilarious Dennis bestseller.

There are, inevitably, flaws in the show, and it'll take skillful doctoring to fix them during the tune-up trek. But the show is there, and it's already funny and touching.

The Dennis story, involving 26 scene changes which roll along without a hitch, takes the mercurial Auntie Mame through the roaring 20's, the crash, depression and era of indomitable gayety. Like a modern Pied Piper, the ageless heroine casts her spell unto the second and third generations.

It's a terrific part and Miss Russell comes through with a spectacular and utterly captivating performance. Slick supporting performances are given by Jan Handzlik as young Patrick, doubling as his own son, and by Polly Rowles, Robert Smith, Beulah Garrick, Yuki Shimoda, Marian Winters, Susan Steell and Robert Higgins.

Lawrence and Lee have turned in an admirable adaptation job and Morton DaCosta's staging is masterful, even at this preliminary phase of the proceedings. If everyone involved resists a tendency to relax with a virtual sureshot hit, "Auntie Mame" can be turned into one of the biggest straight-play smashes in years.

Too Late the Phalarope

Boston, Sept. 20.

Mary K. Frank production of drama in three acts (14 scenes), by Robert Yale Libott, based on Alan Paton's novel of the same title. Stars Barry Sullivan; features Finlay Currie. Staged by John Stix; settings and lighting, George Jenkins; costumes, Dorothy Jeakins; music composed and supervised by Josef Marais. At Colonial, Boston, Sept. 20, '56; $4.40 top.

Lt. Pieter Van Vlaanderen ... Barry Sullivan
Stephanie ..... Ellen Holly
Dick Vorster ..... Geoffrey Bryant
Jakob Van Vlaanderen ..... Finlay Currie
Nella Van Vlaanderen ..... Laurinda Barrett
Frikkie Van Vlaanderen ..... Patrick Dewar
Tante Sophie ..... Ann Dere
Isak ..... Cherokee Thornton
Sgt. Steyn ..... George Tyne
Esther ..... Estelle Hemsley
Herman Geyer ..... Byron Russell
Japie Grobler ..... Paul Mann
Anna Van Aardt ..... Rebecca Darke
Veronica Massingham ..... Janine Manatis
Dominee Stander ..... Grant Code
Capt. Massingham ..... Alan Napier
Matthew Kaplan ..... Joseph Boley
Johannes Maartens ..... Kurt Cerf
Capt. Jooste ..... Ralph Sumpter
Others: Wesley Lau, Eli Rill, Roy Barba, Rudolph Adler, Joe Rivione, Lindsay Bergen, Bruce Peyton, Marvin Goodis, Robert Henson, Beresford Thompson, Adelaide Boatner, Bill Glover, Joseph Boatner.

The dramatization of Alan Paton's novel of stark tragedy in South Africa has smash hit potential, but needs drastic doctoring. As played opening night, it emphasizes the usual drawback of literary adaptations, a tendency to be confusing to those unfamiliar with the original work. In this case, although the play follows the novel closely, the motivation for self destruction of the central character through involvement with the native girl is not clearly projected.

There is a surprise gasp from the uninitiated playgoers when the hero suddenly embraces and passionately kisses the native girl. From then on, the story of the young police lieutenant's relentless pursuit of his own destruction is a somber study against a series of unusual sets and lighting techniques.

Most of the troubles of this play are in the first act, where more exposition is needed. First-night jitters apparently affected the cast, too, and playing was keyed too low. John Stix's direction seems on the right road, but needs sharpening and pacing. Slow stretches in the second and third acts indicate needed tightening and cutting.

"Phalarope" is a drama of good and evil at war in the soul of the lieutenant. The title refers to a shy South African waterbird, the male of which assumes the responsibility of the incubating period. The hero saves a young friend from punishment under the iron law that no white man may touch a black woman, and in so doing is drawn to the native. He is torn by forces he cannot control or understand and thwarted by a frigid wife and a stern, uncompromising father.

Despite his anguish at his predicament and knowledge that he risks family shame and a sentence for life in the Transvaal with its fiercely proud Afrikaners, he is powerless to resist the allure of the native girl. Even when his wife becomes ardent and his father becomes friendly and they go together to look for the phalarope, it is too late. The lieutenant is betrayed by a jealous Sergeant and trapped.

Barry Sullivan plays the Lieutenant tight lipped and tense, with fine dramatic impact. Finlay Currie portrays the domineering father with imposing mien. It is a difficult role, requiring an Afrikaans accent that is sometimes difficult to untangle.

Ann Dere turns in a memorable bit as the aunt who feels for the Lieutenant and stands by him. She is especially effective in a scene portraying the breach between the Lieutenant and his father over a stamp collection. Ellen Holly, as the black girl who proves the Lieutenant's undoing, skillfully expresses the moments of rebellion, calculation, blackmail and sex.

Alan Napier is a click in the subordinate role of the Lieutenant's kindly superior. Paul Mann, as a practical joker who works for Social Welfare, provides the only comedy relief in the entire piece, turning in a neat performance in which he sings and does a drunk bit. Laurinda Barrett is properly cold and stiff as the hero's wife.

Josef Marais' music is suitably sombre and rhythmically pulsing, and the chanting offstage is effective. *Guy.*

Reluctant Debutante

New Haven, Sept. 20.

Gilbert Miller in association with Lucas, Inc., by arrangement with E. P. Clift, production of comedy in two acts (four scenes), by William Douglas Home. Stars Adrianne Allen, Wilfrid Hyde White; features Anna Massey, John Merivale, Brenda Forbes. Directed by Cyril Richard; setting, Raymond Sovey; costumes, Kathryn B. Miller. At Shubert, New Haven, Sept. 20, '56; $4.50 top.

Jimmy Broadbent ... Wilfrid Hyde White
Sheila Broadbent ... Adrianne Allen
Jane ..... Anna Massey
Mabel Crosswaithe ..... Brenda Forbes
Clarissa ..... Christiana Gillespie
David Bulloch ..... David Cole
David Hoylake-Johnston ... John Merivale
Mrs. Edgar ..... Renee Gadd

"Reluctant Debutante" is a happy refutation of the standard phrase, "The play's the thing." This bit of theatrical wisp has a mentally featherweight feminine lead and an overall story content to match, but it comes across as merry playgoing, a combination of bright dialog, polished acting and skilled staging.

The current tryout tour is being used for the "Americanizing" the play, the original edition of which is a 10-month-old hit in London. Revisions are with the idea of suiting the play to U. S. audiences, and the yarn remains a slice of life among the British upper middle class, with particular emphasis on the husband-hunting period of a debutante's coming out. Script catches boredom of certain facets of British society and suitor-trapping by ambitious mothers.

The sensitive cast enhances the humor of the lines and situations, Adrianne Allen, in the mother role from which Edna Best withdrew for health reasons, is authentically flighty. Wilfrid Hyde White, a repeater from the London cast, is suavity itself as a comfortably fixed English gentleman.

Anna Massey, daughter of Raymond Massey and Miss Allen, was imported from the London troupe when Sarah Marshall accompanied her mother (Miss Best) in withdrawing. She scores in a mixture of freshness, charm and spirit that bespeaks future promise.

John Merivale, also from the original London company, makes a personable suitor and Brenda Forbes gives a sharp portrait of a society gossip. David Cole and Christina Gillespie are amusingly vacuous as British teenagers.

Gilbert Miller, in partnership with Loew's, Inc., provided a quality production, apparently with redesigned scenery and costumes. Cyril Ritchard's staging leaves only minor gaps in the play's progression. *Bone.*

Sixth Finger in a Five Finger Glove

Boston, Sept. 19.

Gertrude Caplin & Thelma Fingar presentation of comedy in two acts, by Scott Michel. Features Jimmie Komack. Staged by Harald Bromley; setting and lighting, Paul Morrison; original music, Charles Strouse. At Plymouth Theatre, Boston, Sept. 19, '56; $3.85 top.

Danny ..... Stuart Richard
Matt Holly ..... Jimmy Komack
Grandfather Holly ..... Wyrley Birch
Samuel Holly ..... Mike Keene
Andy Barrett ..... Bill Zuckert
Ena Kuloc ..... Gladys Holland
Henry Holly ..... Walt Fisher
Frank Castellano ..... Frank Campanella
Stu Norton ..... Charles Mendick
Edgar Pinnell Jr. ..... Samuey Gray
Vincent Vanyard ..... Leopold Badia
Herb Ingersoll ..... Charles Campbell
Miss Ferguson ..... Salome Jens
Mayor Seller ..... Bruce Evans
Dr. Peter Hoenig ..... Conrad Bain
Dr. John Evans ..... Paul Huber

"Sixth Finger in a Five Finger Glove," the first tryout of the local season, is a light entry apparently offering more potential for a film or tv series than as a legiter. The ponderously titled comedy, played on one ingenious cutaway setting representing a swapshop, living quarters, mayor's office, has the familiar theme of the dimwit who outsmarts everyone. The actors shout and strain, but the show refuses to ignite.

The yarn involves a happy village do-gooder swapshop proprietor and repair man who confabs with portraits of his father, his uncle and his grandfather, who answer back in voices from mikes. The shop is full of trick wiring, sound systems and bells, and voices come in through an old phono speaker and a swivel wall mike. A mechanically operated daybed which jackknifes up by itself, and panels of switches add to the general confusion.

When the town banker seeks to buy the building and begins using pressure after refusals, it develops that because of an illegal real estate deal by one of his ancestors, the lad owns the town. Matters thereafter become more complicated, if that's possible.

Jimmy Komack, as the lovable, whacky swapshop owner is quiet and restrained, almost too much so. Gladys Holland, a looker, plays the town madam with verve and bounce. Bill Zuckert is expert as a high-pressure promoter. Bruce Evans does the pompous little mayor in slick style, and Conrad Bain and Paul Huber are right as psychiatrists.

The original music by Charles Strouse is catchy, and Paul Morrison has done a standout job with the single set. Direction was off-key opening night with high pitched shoutings, too much noise and rush. *Guy.*

Agatha Christie's 'Web' Folds Nov. 3 in London

London, Sept. 25.

"Spider's Web," Agatha Christie's whodunit which has been running at the Savoy Theatre since December, 1954, is to fold on Nov. 3. By the time it closes, the Peter Saunders production will have grossed upwards of $700,000 and paid over $110,000 in admission duties.

Last week Elizabeth Bird took over the femme lead from Anne Crawford. The latter, who is ill, replaced Margaret Lockwood earlier in the year.

Miss Christie's "Mousetrap," which has been running since Nov. 25, 1952, is continuing indefinitely at the Ambassadors Theatre, under Saunders' management.

Toledo Showtrain

Toledo, Sept. 25.

The season's first showtrain to New York is scheduled for Oct. 21-27, under the sponsorship of the Toledo Repertoire Theatre. Dorman Richardson, in charge of the junket, expects 150 to go along.

The group sponsored two similar excursions last season.

Broadway Boxoffice Personnel

Treasurer assignments at New York theatres for the 1956-57 season are as follows:

Alvin: Gordon Cramer, Luis Valle, Jerry Sheehan.
Ambassador: Nellie Beamish, Helen Glenmore.
Anta: Rod McMahon, Robert Carr, George Beatty.
Barrymore: Betty Barker, Paul Ruppert.
Beck: Dora Chamberlain, Ethel Archer.
Belasco: Margaret Hildreth, Kathryn Walsh.
Booth: Jack Perl, Alfred Dugen.
Broadhurst: William Rinaldo, Mary Ackley.
Broadway: Cora Gibbs, Richard Surace, Arthur Meyers.
City Center: Angelo Casalini, Wm. Wiegand, Geo. Baldwin.
Coronet Clifford Whiteman, Marvin Roth.
Cort: Genevieve Stewart, Anna Yurdin.
46th St.: Chas. Bowman, Paul Meyers, Geo. Handy, Henry Bonis.
Golden: Lep Solomon, Anna Hirsh.
Hayes: Herman Lewin, Thomas Burke.
Hellinger: Chas. Walters, Julius Stone, Al Kiefer, Dick Hickey.
Imperial: Irving Morrison, Helen Monroe, Lewis Harris.
Longacre: Jack Melnick, Harry Steinberg.
Lyceum: Lillian Peabody, Mildred Anker.
Majestic: Abe Baranoff, Mitchell Kanter, Ben Chasin.
Miller: Frank Frayer, John Bowman.
Morosco: Michael Onorato, Pearl Keyser, Dan Callahan.
Music Box: Walter O'Connor, Ray Metz.
National: Aaron Helwitz, Herman Fallik.
Playhouse: Thomas Brotherton, George Ollendorf.
Plymouth: Constance Coble, Philip Kenney, Irene Bolte.
Royale: Charles Thomas, Fred Gasida.
St. James Max Sager, Arthur Feine.
Shubert: Murray Helwitz, Josephine O'Brien, William Stuis.
Winter Garden: William Goldhardt, Gerard Connell.

Legit Bits

Les Martinec is business manager for "Double in Hearts."

The Fred Miller Theatre, Milwaukee, begins its third stock season Oct. 15 with **Chester Morris** in "Detective Story."

Danny Johnson and **Frederick Rider** will be set and lighting designer, respectively, for "I Am a Camera" at the Actors Playhouse, N. Y.

Lee Paton has withdrawn as director of the upcoming off-Broadway revival of "Arms and the Man," tv writer - director **Jack Balch,** former drama critic of the St. Louis Post-Dispatch, replacing.

The Westbury (L. I.) Music Fair winds up its initial season next Saturday (29).

Winners of the 1956-57 American Theatre Wing scholarships in drama, dance and music are as follows: drama: **Lee Graham, Frances Foster, Patricia Ann Buttram, Donald Gonzales, James Earle Jones, Sarah Hardy, Ben Tatar, Bobby Carraway, Robert Prosky;** music: **Elaine Baker, Mary McMurray, Larry Scott, Anita Darien, Sandy Anselmo** and **Richard Edwards;** dance: **John L. Waller** and **Jeanette Hodge.**

The title of **Richard Ney's** comedy with music, which he plans to bring to Broadway as his initial production venture, has been changed from "Too Little Time for Love" to "Not For Marriage." **Kathryn Grayson** has been announced to star in the vehicle, slated to go into rehearsal in December.

Howard Bay will design the scenery for "Night of the Auk."

Peter Zeisler is production stage manager for "Candide," with **Jack Merigold** and **Joseph Bernard** assisting.

George Ortman and **Lester Hackett** are doing the scenery, respectively, for "Escurial" and "The Lesson," the upcoming double-bill entry at the Tempo Playhouse, N. Y.

Nikos C. Psacharopoulos, executive director of the Williams town, Mass., Theatre Foundation, has joined the Yale U. faculty as instructor of play directing and director of the Yale Dramatic Assn. He replaces **Leo S. Lavandero,** who resigned last July to return to his native Puerto Rico.

Venture Productions, newly-formed off-Broadway group, has leased the Actor's Playhouse, N.Y.

Jay Russell has joined the New Dramatics Committee staff in the capacity of pressagent and general public relations consultant.

Gertrude Berg will star this season in a hinterland tour of "Arsenic and Old Lace," being sent out by **Sam Handelsman** by arrangement with **Howard Lindsay** and **Russel Crouse,** who first produced the **Joseph Kesselring** play on Broadway in 1941.

William Talbot, editor for the Samuel French play licensing firm, has been appointed lecturer in advanced playwriting in the School of Dramatic Arts at Columbia, U., N.Y.

Allyn McLerie is tutoring **Barbara Bel Geddes** on the latter's dance steps for her American chorus girl role in "Sleeping Prince." **Thayer David,** who was scheduled to appear in the production, has been released from the assignment to enable him to remain with the Phoenix Theatre, N.Y., production of "Saint Joan."

Robert Lavin and **Hope Abelson** have dropped their option on **Meade Roberts'** "Palm Tree in a Rose Garden."

Jack Landau, the first American director to land an assignment at Toronto's Crest Theatre, will double as stager-designer on "Three Sisters" at the spot in October.

Harry Sherek and **Gilbert Miller** will co-sponsor a Broadway production of **Dylan Thomas'** "Under Milk Wood" next season. They are presenting the current London production of the verse play.

Bob Fosse will do the choreography and **Rouben Ter-Arutunian** will design the scenery for the musical version of "Anna Christie," slated for a May 8 Broadway bow.

King Page, business manager of the Hinsdale summer theatre, taking on the same assignment this winter at the Fred Miller Theatre in Milwaukee.

Eugenie Leontovich will direct "A Month in the Country," one of the five productions planned for the initial season of Chicago's Studebaker Theatre Co., opening next Tuesday (2) with "Androcles and the Lion."

Theatre Guild's five-play series in Frisco picked up 814 subscribers, bringing total to over 8,000, according to **Bill Zwissig,** manager of the Curran and Geary, S.F.

Paul Trebitsch returned from the Greek Theatre, Hollywood, to his winter job as house manager of the Alcazar, Frisco.

Shirley Booth in "Desk Set," is booked into the Curran, Frisco, Nov. 19, to be followed by **Alfred** and **Lynn Fontanne** in Great Sebastians" Jan. 7.

Skip Reiss and **Andy Stern** are drumbeating for the off-Broadway Greenwich Mews Theatre.

John Lloyd and **Edward N. Horn** have scheduled a Jan. 16 Broadway opening for their production of **Jack Dunphy's** "Light a Penny Candle," targeted for November rehearsal under **George Keatley's** direction, with **Maureen Stapleton** as star.

"Take a Giant Step," which opened last night (Tues.) at the Jan Hus, N. Y., has a reported advance sale of around $1,500, considered large for an off-Broadway production.

George Bassman and **Benny Davis** have written an Italian-type song, "Once You Are Married," for "Best House in Naples."

Remarque's 'Last Stand' In Smash Preem, Berlin

West Berlin, Sept. 25.

The recent local preem of Erich Maria Remarque's first play, "The Last Station," drew near-unanimous raves from the Berlin critics, the anti-war play about the fall of Berlin was a personal triumph for the author, who left Germany when the Nazis took over. The opening night audience gave a 20-minute ovation.

The play marked the first cosmopolitan-like world preem for this city in some years. It had all the flavor and trimmings of prewar Berlin, with the streets near the theatre jammed with cars bearing foreign license plates. The house was filled with an international audience from both the east and west.

Paul Verhoeven directed, with Heldemarie Hatheyer and Kurt Meisal starring.

Cincy Strawhat Grossed $140,000; Pitt's White Barn Had Best Season

Cincinnati, Sept. 25.

Richard L. Rosenfeld's Cincinnati Summer Playhouse ended its second under-canvas season with the gross of over $140,000 for 14 shows. That represented at $50,000 increase over the previous summer's take of $90,000 on 12 entries.

Each of the presentations ran for one week, with Caesar Romero in coin-getter. The show nabbed over $17,000 at the 1,200-seat theatre-in-the-round. Romero, who was in on a percentage deal, got around $6,000. The second highest take $13,000, was registered during the closing stanza by the Gus Schirmer Jr. package of "Plain and Fancy."

Grossing around $12,000 each were "Sticks and Stones," the Hermione Gingold revue; "Blithe Spirit," starring Eva Gabor, and "Tender Trap," costarring Keefe Brasselle and Betsy von Furstenberg. "Black Chiffon," starring Judith Anderson, and "Time of the Cuckoo," starring Joan Blondell, nabbed about $10,000 each.

Getting by at approximately $6,500 each were "Young and Beautiful," starring Lois Smith; "Roomful of Roses," starring Marsha Hunt, and "Born Yesterday," with Robert Middleton. Losing entries, grossing about $5,000 each, were the Carleton Carpenter package of "Where's Charley," "An Evening of Tennessee Williams," costarring Jules Munshin and Maureen Stapleton; "Anastasia," starring Signe Hasso, and "Champagne Complex," starring Jeffrey Lynn.

The operation, for which Douglas Cramer was managing director, started the season with a resi-

(Continued on page 58)

Click 'Victoria' Opens Legit Season in Zurich; (Maugham's 'Husbands')

Zurich, Sept. 18.

The local legit season has opened promisingly with the production at the smalleater Theatre am Central of an old Somerset Maugham comedy, "Victoria," translated into German by Mimi Zoff and adapted for the stage by Karin Jacobson. It looks good for a run of four to five weeks.

The play involves a woman whose first husband, believed dead, returns from the tropics, forcing her to choose between him and her second spouse. Instead, she runs out on both and goes off with a third suitor.

This thin plot is stretched over three acts, but is animated by the slick staging of Wilfred Scheitlin and the amusing performances. Notable are pert-looking Sylvia Luedi in the title role, German guest actor Joachim Rake and Rainer Litten as the competing husbands and character man Eugen Jensen in a third act hit.

Other productions scheduled this fall and winter at Theatre am Central include L. Bush-Fekete's "Jean," St. John Ervine's "First Mrs. Selby" and Oscar Wilde's "Woman ofNoImportance," all with guest players from Germany and Austria, including Hans Jaray, Gustav Froelich, Lil Dagover and Albrecht Schoenhals.

(There is no Maugham play titled "Victoria." However, the above comedy is presumably an adaptation of the author's "Too Many Husbands," which had a somewhat similar triangle plot, with a femme lead named Victoria. "Husbands" was produced on Broadway in 1919 by the late A. H. Woods, with Estelle Winwood as lead.—Ed.)

JOHN GOLDEN ASSOCIATES

Former Staffers Hope To Exploit Old Properties

John Golden Associates, comprising four staff members of the late Broadway producer, to present plays, possibly using adaptations of properties controlled by the Golden estate. The latter include such hit titles as "Turn to the Right," "Lightnin'," "Three Wise Fools," "First Year," etc.

Members of John Golden Associates are Max Siegel, John Effrat, Zilla Lippmann and Clarence Van Sappe.

Alias for 'Murder'

Montreal, Sept. 25.

"Un Coup de Fil Pour Te Perdre," by Frederick Knott, will be presented, in a translation by Eloi de Grandmont, at Monument Nationale Theatre here beginning Nov. 9. Producer will be Jean Coutu, who was an actor this summer with the Stratford, Ont., Festival Co. in "Henry V."

Play is better known as "Dial M for Murder."

Hal March Balk On Legit Deal Costs $20,000

Alexander H. Cohen & Ralph Alswang received $20,000 in settlement of their breach of contract claim against Hal March and Revlon. Although March reportedly put up $15,000 of the coin and Revlon the balance, the arrangement is understood to have cost the television m.c. nothing, due to his tax status and the terms of his deal with Revlon. Besides being m.c. of Revlon's $64,000 Question" tv series, March is starting a new video show for the same company, both productions presented by a corporation set up for that purpose.

Cohen & Alswang had signed March to star in their proposed Broadway production of "The Brass Section," a comedy by Max Wilk. They claimed he reneged on the agreement, causing them to lose the option on the script. They brought an arbitration action against March and a damage suit against Revlon, claiming the latter induced the star to violate the contract.

"Brass" has since been acquired by Wendell Corey, who is to star in it and co-produce with Richard Charlton.

'NAPLES' BACKGROUND TRES INTERNATIONAL

Even for polyglot Broadway, there's an unusually strong international flavor to "Best House in Naples." The Nick Mayo production has been adapted by Austrian-born, Hungarian-raised, U. S.-naturalized F. Hugh Herbert, from the Italian play by Eduardo de Filippo.

The stager is French actor-director Claude Dauphin, and the cast includes Mexican film-legit actress Katy Jurado, Italian-extraction Reno Negri and Italian-born Esther and Silvio Minciotti. The play's locale is, but natch, the Italian city, Naples.

Opens Nov. 18 at Lyceum.

Lincoln-Douglas Show Set for H'wood Preem

Hollywood, Sept. 25.

"Tonight: Lincoln versus Douglas," Norman Corwin's central-staging edition of the pre-Civil War debates, is scheduled for presentation in mid-October at the Circle Theatre here, with Jeff Morrow, Mala Powers and Michael Granger in leading roles. George Boruff is producing.

Another version of the Lincoln-Douglas debates, adapted by Ramon Romero, is being readied by Demetrios Vilan and Les Thomas, respective producer and manager of the Huntington Hartford Theatre here, for a tour of college and concert dates.

James Daly for B'way

James Daly, a w.k. television and film actor, is set for a leading role in "Maiden Voyage." It will be his Broadway debut.

The Paul Osborn play is being produced by Kermit Bloomgarden, with Joseph Anthony directing.

'Sabrina,' 'Petrified' Set For Swiss Premieres

Berne, Sept. 18.

Two American plays, Samuel Taylor's "Sabrina Fair" and R. E. Sherwood's "Petrified Forest," and a French comedy, "The Paradise," by Andre Birabeau, are set for initial Swiss production this fall and winter at the Atelier Theatre, a local smalleater devoted to light comedies and experimental plays. Frances Goodrich and Albert Hackett's adaptation of the prize-winning "Diary of Anne Frank" is also skedded. "Diary," incidentally, will be staged at almost every German-language Swiss theatre this season.

Other items of Atelier Theatre's 1956-57 repertory include Jean Anouilh's "The Lark," Christopher Fry's "Sleep of Prisoners," Ferenc Molnar's "The Swan," Marcel Pagnol's "Well Digger's Daughter" and W. Douglas Home's "Gentleman for Jenny." In more serious vein, Ibsen's "Wild Duck" and Strindberg's "The Father" will be staged, as well as Klabund's 1924-preemed Chinese fable, "The Chalk Circle," a former Elisabeth Bergner starrer.

Season was off to a good start late last month with a revival of Curt Goetz's comedy "Dr. med. Hiob Praetorius," filmed some years ago by 20th-Fox as "People Will Talk."

Donnelly Critic Pro Tem for W-T

Tom Donnelly, who's been serving as drama critic of the N. Y. World-Telegram & Sun since the recent resignation of William Hawkins, apparently has the assignment on trial. Meanwhile, his regular job as critic for the Washington News, also a Scripps-Howard paper, is being covered on a single-assignment basis. James O'Neill Jr., drama editor, covered the opening of "L'l Abner" in the capital, but staffer Milt Berliner is understood in line to review other shows.

According to Donnelly, he was given a month's assignment to cover the New York openings and do columns for the World-Telly. "As far as I'm concerned," he adds, "that's it." He would, presumably, be agreeable to continue the stint permanently.

Regarded as a tough critic when he was with the Washington News, Donnelly has been moderately severe in his two reviewing assignments ("Saint Joan" and "Pictures in the Hallway") thus far in New York. Those familiar with his customary style say his writing for the World-Telly has tended to be a trifle restrained, however.

Swiss-German 'Old Lady' New Season Hit, Vienna

Vienna, Sept. 18.

"Der Besuch der Alten Dame" ("The Visit of the Old Lady"), which opened at the Volkstheatre here Sept. 13, looks like the hit of the new season here. The German-language comedy-drama by Swiss author Friedrich Duerrenmatt aroused controversy when it was originally produced last February in Zurich. It stacks up as a possibility for pie adaptation.

The local production stars Dorothes Neff and Otto Woegerer, with Oskar Pouche, Egon V. Jordan, Hans Frank, Joseph Hendricks, Viktor Gschmeidler, Ludwig Blaha, Oskar Wegrosteck and Hugo Speiser featured. Production and direction are by Leon Epp. Other production credits include sets, Gustav Manker; costumes, Maxi Tschunko; masks, Hans Kres; lighting, Robert Vareska, and music, Robert Leukauf.

(The original Zurich production was reviewed in VARIETY, Feb. 29, '56.—Ed.).

Erlanger Theatre Goes; Buffalo Lost to Legit

Buffalo, Sept. 25.

The Erlanger Theatre, sole local legit house, will be converted into an office building. That eliminates Buffalo as a touring spot.

The theatre was purchased from Isaac Gordon, of Rochester, by John J. Boland Jr., a shipping executive, and Edward H. Kavinoky, an attorney.

Coast Surge and Chi's Recession Highlight Changing Road Conditions

By HOBE MORRISON

A whole new situation for New York managements of touring legit shows has been created by the recent upsurge of the Coast and the decline of Chicago as a summer stand. Other changing conditions in the last couple of years have included the emergence of Washington for hot weather engagements, the improvement of Boston and Philadelphia as regular season bookings and the growth of Dallas for legit.

Although the altered overall touring picture is evident on a year-around basis, it is most striking in summer. The spectacular development is the steady growth of Los Angeles and San Francisco as powerful grossers. Primarily due to Edwin Lester's Civil Light Opera setup, with its huge subscription audiences, these two engagements have become just about the best in the country.

The CLO in LA and Frisco present musicals exclusively. However, the effect seems to have been to make the public conscious of legit as a whole, so even straight plays tend to do better business in the two cities than formerly. That is particularly true in Frisco, which has had record-breaking runs of the touring "Teahouse of the August Moon" and "Seven Year Itch," and a locally-produced edition of "Anniversary Waltz."

Lester's policy for his Civic subscribers involves his productions of musical revivals and a few new

(Continued on page 58)

Royal Censor

Washington, Sept. 25.

A manuscript of Beaumarchais' "Le Mariage de Figaro," reported to be the stage copy used at the first public performance of the play April 27, 1784, in Paris, has been presented to the Library of Congress.

Play was banned by Louis XVI from 1777 until 1784. Mozart later composed the opera version.

Award Golden $10,000 Damages Against Hartford

Ray Golden has been awarded approximately $10,000 in payment of his breach-of-contract claim against Huntington Hartford. The award included $9,000 damages, plus about $1,000 in royalties as producer-director of "Joy Ride," an intimate revue which he prepared and Hartford presented at the Huntington Hartford Theatre, Hollywood, and later briefly in Chicago.

According to Golden's claim, he assembled the show, largely from material previously used by him in revues on Broadway and elsewhere, and was to have had complete creative authority over its presentation on the Coast. He was summarily dismissed, however, and Hartford's production aide, Demetrios Vilon, took over producer-director control. The venture ultimately lost about $400,000.

The arbitration panel on the case included film-legit-tv star Boris Karloff, actor Myron McCormick and attorney Mortimer Becker.

SUNDAY IS BIG NIGHT FOR 'MIDDLE' OF DITTO

"Middle of the Night" got in some hefty tv promotion last Sunday (23) night. The action began with members of the Broadway cast, including star Edward G. Robinson, presenting a 12-minute scene from the play on CBS' 'Ed Sullivan Show." Joshua Logan, who produced and directed the Paddy Chayefsky drama, also made a brief appearance on the program.

Robinson was back on CBS later in the evening to compete with actor Vincent Price on "The $64,000 Challenge." Their category was art, and they tied at the $4,000 mark. Logan also got back into the video act as one of the celebs interviewed on WRCA's late evening entry "Hy Gardner Calling."

State Hits Resort Silo For Building Violation

Albany, Sept. 25.

Failure of the Bellaire Playhouse at Highmount, Ulster County, N.Y., to obtain a certificate of compliance on structural and safety requirements resulted in the State Police taking action recently against producer-manager, Lincoln Adair, it has been learned. Adair reportedly has filed an appeal with the State Labor Dept.'s Board of Standards & Appeals, which held a hearing in Albany.

The Board ordered removal of old fashioned doors, which moved on a track in the converted barn. It refused to permit them to be kept open, with a padlock, on the chance that on a cold night someone might pull off the lock and close the doors.

Due to the lateness of the season, the Board of Standards & Appeals decided against a directive of other changes, but emphasized that they must be made if the Playhouse is to be operated next summer. Adair promised to be in "full compliance" for 1957, according to state officials.

The barn, located on a former estate in the Catskill Mountains resort area, was converted into a summer theatre seating approximately 250.

Convicts Play 'Roberts' In Mass. State Prison; Sole Femme a Ringer

Walpole, Mass., Sept. 25.

Inmates of the new Massachusetts Correctional Institution gave their own production of "Mister Roberts" in the penitentiary here last Friday and Saturday nights (21-22). It was the first public theatrical performance ever given in a Massachusetts prison.

The Footlights, local little theatre group, supplied the guidance, with John Ryan directing and Richard Gilbert handling the se's. Jack Stein, of the WBZ-TV technical staff, took care of makeup. Heading the cast were three convicts who were on Page One recently in the Cherry Hill hostage incident in the old Charlestown Prison.

Joseph A. Flaherty, serving a 45-year sentence, played the title role. Walter Balben, Alan Locke, Joseph Dermady and Fritz Swenson, as stage manager, were the principals. Flaherty, Balben and Swenson were involved in the incident at Cherry Hill.

Assistant Deputy Principal Officers George Dinan and Albert Thompson made special arrangements to help the men put on the show. Institutional rules were relaxed a bit, and the convicts were permitted to invest certain of their sleeping time into learning theatre. Combined sentences of the 84 men in the company totaled more than 2,000 years. The only femme role was played by a "guest actress," Mrs. Ann Williams, of the Footlighters.

The production was given for inmates Friday night and a general public audience Saturday night (22). Visitors had to be cleared through eight heavy doors and gates. Admission was by invitation only.

JOHN YORKE REP OF SHUBERTS IN HUB

John Yorke, a company and general manager for various Broadway shows in recent years, has been appointed general manager for the Shuberts in Boston. The assignment is apparently not officially permanent, but Yorke will continue in the job indefinitely.

Leonard Sang, who had been handling the g.m. duties for he Shuberts in Boston since the recent resignation of Michael J. Kavanagh, has resumed his regular duties as house manager of the Shubert-operated Royale Theatre, N. Y.

Road 'Chalk' a Fast Payoff

Co-Producer Edward Choate Rebuts Reviewer's No-B.O. Crack; Cites B'way and London

New York.

Editor, VARIETY:

You have jumped to conclusions in respect to the business prospects of the road tour of "The Chalk Garden." Your usually astute Los Angeles correspondent's review of the opening of the Judith Anderson-Gladys Cooper company of Enid Bagnold's play flattered the intentions without appreciating the high voltage of the play and the performance. I suggest he drop in a second time and listen again to the laughter and applause.

His scepticism about the boxoffice appeal of the production has already been rebutted. The first four performances at the 600-seat Lobero Theatre, Santa Barbara, netted $1,587 profit. The snowballing business at the Hartford Theatre, Hollywood, assures a speedy payoff (two weeks at most) of the cost of putting out the road company. With the whole rest of the country ahead of us, the commercial outlook is very, very rosy.

Regarding the New York production, which never had a losing week, it would be running still and making money but for a lamentable booking situation which closed it out long before its time at a $24,000 gross during Holy Week. The play is currently breaking all boxoffice records at the Haymarket Theatre in London, and Paramount will produce a picture.

Edward Choate.

(The review of *Kap* (Mike Kaplan) mentioned the "imposing" cast, but commented, "unfortunately, this play of manners seems at best a moderate entry for road consumption" and noted that it "represented a production loss on Broadway, and an almost similar fate seems in store for it on the road."

(As co-producer Choate states, "Chalk" grossed over $24,000 for its final week on Broadway, following the contra-traditional trend of most shows in taking a Holy Week spurt. However, it had previously ebbed as low as $13,500 and had apparently just about run its course.

(Although there was a severe theatre shortage at the time, "Chalk Garden" could not have been forced out of the Ethel Barrymore Theatre if its gross had not fallen below the stop-limit, and the Shuberts (who own the house) presumably would not have evicted it if they had regarded it as promising as "Affair of Honor," which they booked into the Barrymore to follow it.

(Choate's disclosure that the touring venture will recoup its investment so rapidly is good news not only to the backers, but to everyone concerned with legit and especially the road. Everyone, obviously, will be pleased if "Chalk" continues to be a boxoffice draw on tour.—Ed.).

Robert O'Hearn, who's doing the sets for "Apple Cart," will ditto on "Child of Fortune."

Mark Marvin Here To Sign Up 'Boy and Egg'

London, Sept. 25.

Mark Marvin headed for New York last weekend to close a deal, in association with Broadway producer Roger L. Stevens, for the right's to "The Boy and the Egg," by Stanley Mann and Roger MacDougall, which he plans to present in the West End in the fall.

Marvin, a former Broadway producer now active in London, will be spending a month in New York. He has also acquired "Hamlet of Stepney Green," by Bernard Kops, for fall presentation here.

Keith-Prowse (London) $2,800,000 Sales in '55

London, Sept. 25.

Keith-Prowse, leading British ticket agency, set a new record last year, with over $2,800,000 in sales of seats for theatres and other entertainments. That represents an increase of 4.1% over the previous year and 14.2% over 1953-4.

K-P chairman Peter E. Cadbury, in his report to stockholders, also announced record disk sales for the year, totalling $560,000. The company's trading profit was over $82,000.

Touring Shows

(Sept. 24-Oct. 7)

Apple Cart (tryout) (Maurice Evans)—Shubert, New Haven (26-29); Plymouth, Boston (1-6).

Auntie Mame (tryout) (Rosalind Russell)—Playhouse, Wilmington (24-29); Forrest, Philly (2-6).

Bee House in Naples (tryout) (Katy Jurado)—Walnut, Philly (3-6).

Boy Friend—Blackstone, Chi (24-6).

Chalk Garden (Judith Anderson, Gladys Cooper)—Hartford, L.A. (24-6).

Damn Yankees (2d Co.) (Bobby Clark)—Curran, S.F. (24-29); State Fair Aud., Dallas (5-6).

Double in Hearts (tryout)—McCarter, Princeton (28-29); National, Washington (1-6).

Happiest Millionaire (tryout) (Walter Pidgeon)—Shubert, Philly (27-6).

Harbor Lights (tryout) (Linda Darnell, Robert Alda)—Wilbur, Boston (1-6) (Reviewed in VARIETY, Sept. 19, '56).

Inherit the Wind (Melvyn Douglas)—Kiel Aud., St. Louis (24-29); Shubert, Cincy (1-6).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Aud., Rochester (27-29); Hanna, Cleve. (1-6).

Lark (Julie Harris)—Geary, S. F. (24-29); Biltmore, L.A. (1-6).

Li'l Abner (tryout)—National, Wash. (24-29); Shubert, Boston (1-6) (Reviewed in VARIETY, Sept. 19, '56).

Loud Red Patrick (tryout) (Arthur Kennedy, David Wayne)—Walnut, Philly (24-29) (Reviewed in VARIETY, Sept. 19, '56).

No Time for Sergeants (2d Co.)—Erlanger, Chi (24-6).

Old Vic—Royal Alexandra, Toronto (24-6).

Pajama Game (2d Co) (Larry Douglas, Buster West, Betty O'Neill)—Ford's Balto. (24-6).

Reluctant Debutante (tryout) (Adrianne Allen, Wilfrid Hyde White)—Locust, Philly (24-6).

Separate Tables (tryout) (Eric Portman, Margaret Leighton)—McCarter, Princeton (4-6).

Sixth Finger in a Five Finger Glove (tryout)—Plymouth, Boston (24-29).

Teahouse of the August Moon (Larry Parks)—Aud., Pasadena (24-25); Aud., Long Beach (26-27); Aud., San Diego (28-29, closes).

Too Late the Phalarope (tryout) (Barry Sullivan)—Colonial, Boston (24-6).

Witness for the Prosecution—Selwyn, Chi (24-6).

Cincy Strawhat

Continued from page 56

dent company, but dropped the permanent troupe after about eight weeks in favor of package bookings.

Pitt's White Barn Drew 60G

Pittsburg, Sept. 25.

White Barn Theatre here closed the most successful season in its nine-year history recently, hitting nearly $60,000 with 15 shows. Strawhat is and has been since the beginning operated by a couple of actors, Clay Flagg and Carl Low, who started the operation in 1948 after spending a couple of years at another rustic spot, the Mountain Playhouse, Jennerstown, Pa.

Finale was "Bus Stop" and could have been held over and would have been had not Low been signed for a role in the Sylvia Sidney-Luther Adler "Very Special Baby" by Robert Alan Aurthur. Low had a featured part in the William Inge comedy-drama and couldn't be replaced in time for the extra stanza. Record-holder at White Barn was its opener, "Anniversary Waltz," and runner-up trade was done by same play Labor Day Week.

Flagg was forced to decline a part in the road company of "No Time for Sergeants" because it opened in Chicago last Thursday and he has to stick around for at least a few weeks tying down his and Low's strawhat for the winter.

Play Abroad

Under Milk Wood

London, Sept. 21.

Henry Sherek presentation of comedy-drama in two acts, by Dylan Thomas. Stars Donald Houston. Staged by Douglas Cleverdon and Edward Burnham; decor, Michael Trangmar; lighting, Joe Davis; songs, Daniel Jones. At New Theatre, London, Sept. 20; 2.50 top.

Narrator ..... Donald Houston
Capt. Cat ..... William Squire
Rosie Probert ..... Catherine Dolan
Mr. Waldo ..... Gareth Jones
Rev. Eli Jenkins ..... T. H. Evans
Gossamer Beynon ..... Patricia Mort
Willy Nilly ..... Cliff Gordon
Mae Rose Cottage ..... Margo Jenkins
Mr. Pugh ..... Raymond Llewellyn
Polly Garter ..... Diana Maddox
Evans the Death ..... Richard Curnock

In a capital city which has accepted the obstruseness of T. S. Eliot and the symbolism of "Waiting for Godot," there must surely be a warm and responsive audience to acclaim Dylan Thomas' poetry. But this laudable and ingenious production of "Under Milk Wood" carries a substantial operating nut, with a cast of 30 filling the 68 speaking parts. It must, therefore, be a questionable prospect to pay off.

Originally written for radio, the work has been translated into visual entertainment with considerable skill and imagination. The ingenuity of the decor is of immense help, but the main credit goes to Douglas Cleverdon and Edward Burnham for the fluent way in which they maintain control of the large cast, particularly those filling minor parts. A production of comparable merit and sincerity would be a worthwhile undertaking on Broadway.

In place of the conventional plot, "Milk Wood" is a profile of a Welsh village, richly etched with a series of descriptive and penetrating cameos, and sharpened by the poetic language which the late Welsh author used so naturally. Donald Houston, in the outsize role of narrator who is on stage continuously, is the connecting link in this portrayal of village life.

He introduces such odd characters as the blind Captain Cat who watches the passing scene, the loose-living Polly Garter ("she was martyred again last night"), the poetic-minded minister, the postman whose wife unseals all letters before delivery, the schoolmaster with murderous intentions towards his wife, and many others in similar vein, as well as a group of kids who delight in a kissing game to words and music.

Although there's some unevenness in the standard of acting, the cast leaves an overall impression of quality. Led by Houston, whose performance shines with sincerity and competence, they capture the spirit and the atmosphere created by the author. Among the long list of players, Diana Maddox and William Squire stand out. *Myro.*

Inside Stuff—Legit

The figure of 200 theatre parties, said to have been booked for the incoming "Auntie Mame," appears to have been misleading. A display ad in the New York dailies Monday (24) listed 79 party dates, including 14 matinees. Presumably the 79 figure covers all full-house party bookings. There's no indication how many partial houses have been sold, or even the minimum number of tickets qualifying as a "party." On that basis, the management's statement in a letter to the show's backers, that "Mame" has a $500,000 advance sale may have been optimistic, or at least premature.

The display ad in Monday's papers is understood to have been required to clarify the situation resulting from a recent mail order ad in the Sunday editions. The latter splurge mentioned no theatre party dates. As a result, there was reportedly confusion when many mail orders were received specifying dates previously sold for benefit parties.

Changing Road Conditions

Continued from page 57

shows, some of which are subsequently sent to Broadway and then on national tour. They have included "Song of Norway," 'Kismet," "Peter Pan" and the unsuccessful "Magdelena." Lester also originates and gives initial bookings to road editions of Broadway hits, such as "Kiss Me, Kate," "Guys and Dolls" and his scheduled second version of "My Fair Lady."

In addition, Civic provides lush bookings for regular touring musicals, such as "South Pacific," "King and I," "Pajama Game," "Silk Stockings," "Boy Friend" and the current "Damn Yankees." The overall effect has been to develop a new and profitable field for legit, especially in the normally lean summer period.

Chicago Gone Fishing

That has tended to balance the progressive slump of Chicago as a hot weather booking. The fact that Chi has had extended periods without a single show during both of the last two summers is not merely coincidence, but appears to be symptomatic of a general decline of the town over a period of about a decade.

Broadway managements, looking wistfully for a return of the b.o. tide in Chi, especially to expand the available hot weather route, hope that the start of a local stock company at the Studebaker Theatre may spark a general revival. But that's only a hope at the moment.

The rise of Washington as a legit stand has been a bright development of recent years, stemming from the change of management at the National Theatre there and the reversal of the old racial-discrimination policy on admissions. Thanks also to modern air-conditioning, the National is now a desirable summer booking, but is also a sought-after date for touring shows at all seasons.

The improved conditions in Boston and Philly, particularly for musicals in the latter town, has been moderate and without clear cause. Same appears to apply to New Haven. A factor may be the boom state of the national economy, which has presumably been a basic element in the hefty grosses on Broadway in the last couple of seasons.

Can Baltimore Come Back?

With a boost from its new guaranteed-subscription plan, Baltimore stacks up as a more promising road booking this season. However, the loss of the Erlanger Theatre eliminates Buffalo as a split-week mate for Rochester. Another disappointer in recent seasons has been Pittsburgh, possibly because of the interminable traction strike there, and possibly to some extent as a result of the shift of legit from the old Nixon Theatre to the same-named present house.

St. Louis also seems to have suffered from a change of theatres. According to New York managers familiar with situation, the present American Theatre is not as well located as the same-named former house in the downtown section.

Detroit, theoretically geared to the relative state of the motor industry, has been surprisingly steady in recent seasons. Cleveland is regarded as about holding its own. Kansas City remains okay as a road spot, as does Minneapolis (the latter occasionally sharing engagements with St. Paul), but a painful need continues to be some adequate in-between stand for shows traveling to and from the Coast.

The south has generally tapered off as touring territory, but Louisville is organizing a local subscription with the intention of attracting shows and the local theatre management in New Orleans has been trying to spark New York producers to book the town.

Dallas has become an increasingly profitable exception in the south, principally on the strength of its bonanza business during the State Fair and the summer musical season.

Stock Review

A House in the Country

Stroudsburg, Pa., Sept. 15.

Rowena Stevens production of melodrama in two acts (six scenes), by Sheridan Gibney. Staged by John O'Shaughnessy; setting, Ballou; lighting, Edward Scheff. Features Douglass Montgomery, Mary Fickett, Edmon Ryan. At Pocono Playhouse, Mountainhome, Pa., Sept. 10, '56.

Inspector Daniels ..... Ben Yaffee
Sheriff ..... Roland Wood
Marsha Lawrence ..... Mary Fickett
Armina ..... Catherine Gabrielson
Donald Corey ..... Edmon Ryan
Andrew Lawrence ..Douglass Montgomery

"A House in the Country, by screenwriter Sheridan Gibney, is a mystery meller about a paranoiac murderer who tries to drive his wife daffy. The real mystery is why she stays with him.

What could be a key comment on the yarn is offered by the maid, who observes at one point, "They're both nuts." The play involves a successful New York architect who buys a country house where he keeps his wife incommunicado. She sneaks out a letter to a former admirer who arrives, pretending he was just passing by.

He realizes that the husband is dangerous, but then he also goes bats and, far from saving the heroine, seems to complicate her predicament. As it happens, the behavior of practically everyone seems irrational, although at least some of the audience appeared to enjoy the show.

Douglass Montgomery, too good an actor for this sort of thing, does all he can for it. Mary Fickett seems nervous (not without reason) as the beset heroine, and lapses into a combination of raspy intonation and old fashioned histrionics. Edmon Ryan contributes a nice scene as the old flame, but then he too succumbs to the weirdies.

John O'Shaughnessy's staging is uneven. But then, it would take master cutting, rewriting, rehearsing and probably divine intervention to make "A House in the Country" fit for habitation.

Leco.

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L.A. List Tapering Off; 'Hut' $13,500, 'Garden' $23,800, 'Teahouse' $23,300

Los Angeles, Sept. 25.

Legit has dipped to a two-house level this week and will continue at that pace for some time. Business is good, but not door-busting.

"The Lark," which opens at the Biltmore next Monday (1) is the only actual legit entry due for some time. Huntington Hartford has Dunninger and Carmen Amaya booked in to follow the current "Chalk Garden," with no legit vehicles in sight until the holiday period.

Estimates for Last Week

Chalk Garden, Huntington Hartford (CD) (2d wk) ($4.95; 1,024; $31,000) (Judith Anderson, Gladys Cooper). Up to over $23,500; previous week, $20,200; continues through Oct. 13, then resumes tour.

Little Hut, Carthay Circle (C) (3d wk) ($3.85; 1,518; $31,000). Another $13,500 session; previous week, $13,000; (figures include tax); folds next Saturday (29).

Teahouse of the August Moon, Biltmore (C) (2d wk) ($4.40; 1,613; $36,000) (Larry Parks). Up to moderate $23,300 for the second and final frame of the return stand; previous week, $19,000; house is dark this week, with "The Lark" opening next Monday (1).

'ABNER' LUSTY $45,300 BREAKIN WEEK IN D.C.

Washington, Sept. 25.

Washingtonians virtually begged the National Theatre boxoffice to take their money last week. House, scaled to a $5.50 top, grossed nearly $45,300 for the opening week of "Li'l Abner" in its first break-in week. Except for a weak Wednesday matinee, the musical was virtually a sellout.

This second and final week, with standing room being sold, "Abner" business may exceed the capacity total of $48,300, in the 1,600-seat theatre.

There has been little advance sale for "Double in Hearts," straight comedy due at the National next Monday (1).

'Stalag' Wet $7,300 Ends Best Season at Oakdale

Wallingford, Conn., Sept. 25.

Oakdale Musical Theatre, despite a rainy final week which pulled a light $7,300 for "Stalag 17," finished off its most successful (third) season to date, with a total of 140,000 payees for its 16-week span.

Grosses showed wide variation, running from around $6,000 for a week of "Annie Get Your Gun," to a smash $58,000 total on a three-week stand of "King and I." Other estimates include Can-Can" ($19,500 on 9 shows); "Carousel" ($32,000 for two weeks); "Plain and Fancy" ($22,000); "Kismet" ($37,000 for two weeks); "Mr. Roberts" ($23,500); "Teahouse August Moon" ($46,800 for two weeks); "Streetcar Named Desire" ($14,500).

This was the spot's first year for straight plays, with audience reaction highly favorable.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Loud Red Patrick, Ambassador (10-3).
Harbor Lights, Playhouse (10-4).
Sixth Finger, Longacre (10-8).
Reluctant Debutante, Miller (10-10).
Too Late Phalarope, Belasco (10-11).
Double in Hearts, Golden (10-16).
A la Carte, Booth (10-17).
Apple Cart, Plymouth (10-18).
Richard II, Winter Garden (10-23).
Romeo and Juliet, Wint. Gard. (10-24).
Separate Tables, Music Box (10-25).
Happiest Millionaire (10-29).
Macbeth, Winter Garden (10-29).
Major Barbara, Beck (10-30).
Auntie Mame, Broadhurst (10-31).
Sleeping Prince, Coronet (11-1).
City Center Drama Season (11-7).
Long Day's Journey, Hayes (11-7).
Best House in Naples, Lyceum (11-8).
Child of Fortune, Royale (11-13).
Very Special Baby, (11-14).
Li'l Abner, St. James (11-15).
Girls of Summer, Longacre (11-19).
Candide, Beck (11-22).
Build Wth One Hand (11-28).
Bells Are Ringing, Shubert (11-29).
Uncle Willie (wk. 12-3).
Happy Hunting, Majestic (12-6).
Everybody Loves Me (wk. 12-9).
Troilus & Cressida, Wint. Gard. (12-26).
Small War on Murray Hill (1-2).
Light a Penny Candle (1-10).
Waltz of Toreadors (1-17).
Our Royal Past (2-1)
Visit Small Planet, Booth (2-1).
13 Daughters (wk 2-18).
Hole in Head (2-27).
Anna Christie (5-5).

OFF-BROADWAY

Absalom, Fischer Hall (9-27).
Arms & Man, Downtown (10-1).
Escurial & Lesson, Tempo (10-2).
Lower Depths, Alhambra (10-2).
I Am a Camera, Actors Playhouse (10-9).
Thor, With Angels, B'way Ch. (10-14).
Me Candido, Greenwich Mews (10-15).
Comedian, Blackfriars' (10-17).
Hamlet, St. Ignatius (10-17).
Johnny Johnson, Carnegie (10-21).
Sea Gull, 4th Street (10-22).
Diary of Scoundrel, Phoenix (11-4).
Shoestring '57, Barbizon-Plaza (11-5).
Good Woman of Setzuan, Phoenix (12-11).

Douglas-'Inherit' $18,000, 6 Performances, Kaycee

Kansas City, Sept. 25.

Opening road legit proved passable here last week, with "Inherit the Wind" getting a fair $18,000 at the Victoria Theatre in six performances Wednesday - Saturday (19-22). The Melvyn Douglas starrer had a $4.48 top, one of the stiffest for straight legit here.

Critic acclaim was strong for the show which had a mild advance sale, but registered momentumn at the boxoffice. "Damn Yankees" has a five-day stand set for Oct. 23-27 as the next booking.

For the previous week, "Inherit" grossed about $18,000 in seven performances, Sept. 11-15, at the Moore Theatre, Seattle.

'Late' $11,300 (4), 'Glove' 7G (5), Hub

Boston, Sept. 25.

With three shows on the boards, the Hub legit season is off to a flying start. "Harbor Lights" opened at the Wilbur last night (Mon.), one week behind its originally scheduled preem, after Robert Alda had a sprained ankle at the final New Haven performance. "Lights" is in for one week only and reports are that the tryout may fold here next Saturday (29) without essaying Broadway. The show drew unanimous pans.

"Too Late the Phalarope" nabbed a big okay from the Hub critics, who all agreed that it needed work. John Stix, the director, is reshaping and polishing during its two and one-half weeks run. The drama opened Thursday (20) to a good advance and began building toward capacity after the reviews were in.

"Sixth Finger in a Five Finger Glove," new comedy by Scott Michel, opened Wednesday (19) and fared poorly.

Next in is "The Apple Cart," with Maurice Evans and Signe Hasso, opening Monday (1) at the Plymouth for two weeks. "Li'l Abner" opens Tuesday (2) at the Shubert for a three-weeker.

Estimates for Last Week

Too Late the Phalarope, Colonial (D) (1st wk) ($4.95-$4.40; 1,500; $39,950) (Barry Sullivan). Tryout opened to good notices; nabbed $11,300 for first four performances; continues through Aug. 4, then exits for Broadway.

Sixth Finger in a Five Finger Glove, Plymouth (C) (1st wk) $3.85-$3.30; 1,200; $29,728). Tryout opened to letdown notices, and grossed a poor $7,000 for the first five performances; appears dubious to continue.

OLD VIC WOW $70,000 IN BARD 3, MONTREAL

Montreal, Sept. 25.

London's Old Vic company parlayed "Romeo and Juliet," "Macbeth" and "Richard II" into an enormous $70,000 gross in seven performances last week at the Saint Dennis Theatre. That was the first stand on the troupe's North American tour. "Romeo" played two performances Monday-Tuesday (17-18), with "Macbeth" dittoing Wednesday-Thursday (19-20). "Richard" played three performances Friday-Saturday (21-22).

The company began a three-week stand at the Royal Alexandra, Toronto, last night (Mon.).

Casting

Best House in Naples: Hope Rissman, Renee Rogers, Yale Wexler.
Happiest Millionaire: Joe Bishop, Mark Allen.
Hatful of Rain: Mark Richman (succeeds Steven McQueen), Teddi Landers (succeeds Roxanne).
My Fair Lady: Bramwell Fletcher (as Rex Harrison's standby, succeeding Tom Helmore), Regina Wallace (succeeds Viola Roache).
Pajama Game: Chele Graham (succeeds Nelle Adams).
Separate Tables: William Podmore (replaces Aubrey Mather).

OFF-BROADWAY

Arms and the Man: Gordon B. Clarke, Madeleine Morka, Sy Travers.
Iceman Cometh: John McLiam (succeeds Jason Robards Jr.).
It's a Funny World (Yiddish): Irving Jacobson.
Sea Gull: Barbara O'Neil, Bryarly Lee, John Kellog, Gerald Hiken, Erika Gippner.
Threepenny Opera: Mitchell Lear (return).

'Pajama' Sedate $33,400, Full Week in Hartford

Hartford, Sept. 25.

Touring company of "Pajama Game" grossed a fair $33,400 in a regular eight-performance stand last week at the Bushnell Memorial here. The musical played to a $4.40 top in the 3,277-seat house.

For this town, it's the leanest legit diet in years, with no other shows in offing for the fall. Since the Parsons Theatre folded as a legit tryout spot a couple of seasons ago, Hartford has had sparse legit.

'Sgts.' $33,800, Chi; 'Boy' $15,300 (6)

Chicago, Sept. 25.

Biz perked last week for the two legit offerings which raised the curtain on the new season.

"Witness for the Prosecution" berthed at the Harris last night (Mon.) for a run, on subscription. "Hatful of Rain" is due Oct. 15 at the Selwyn, on subscription; "Great Sebastions," Great Northern, Oct. 22, on subscription, and "Damn Yankees," Shubert, Nov. 2, also on subscription.

Estimates for Last Week

Boy Friend, Blackstone (1st wk) ($5.50; 1,450; $40,583). Topped $15,300 for first six performances; opened last Wednesday to unanimously laudatory notices (Harris, News; Kogan, Sun-Times; Raven, Tribune, Barzel, American).

No Time for Sergeants, Erlanger (2d wk) ($5; 1,335; $35,495). Over $33,800 (previous week, $20,900 for initial five performances).

Opened This Week

Witness for the Prosecution, Harris ($4.95; 1,000; $29,347) (Francis L. Sullivan, Patricia Jessel). Opened last night to unanimously favorable reviews (Harris, News; Kogan, Sun-Times; Raven, Tribune; Dettmer, American).

Tent 'Teahouse' $20,700 2d Week, Lambertville

Robert Rapport's "Teahouse of the August Moon" tent package grossed nearly $20,700 in seven performances last week at the Music Circus, Lambertville,, N. J. That was a slight drop from the previous stanza's $21,200 at the canvastop.

The comedy continues at the tent this week, and folds next Sunday (30).

'Witness' 17G, M'wkee

Milwaukee, Sept. 25.

"Witness for the Prosecution" grossed a satisfactory $17,000 in five performances last Wednesday-Saturday (19-22) at the Pabst Theatre here.

The courtroom drama is current at the Selwyn Theatre, Chicago.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Caine Mutiny, Lon. Hipp. (6-13-56).
Chalk Garden, Haymarket (4-11-56).
Children's Hour, Arts (9-19-56).
Doctor in House, Vic. Pal. (7-30-56).
Dry Rot, Whitehall (6-31-54).
For Amusement Only, Apollo (6-5-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Mr. Bolfry, Aldwych (8-30-56).
Night of 4th, Westminster (6-29-56).
No Time Sgts., Her Maj. (8-23-56).
Pajama Game, Coliseum (10-13-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
River Breeze, Phoenix (9-5-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Seagull, Saville (8-2-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Towards Zero, St. James's (9-4-56).
Under Milk Wood, New (9-20-56).
Waltz of Toreadors, Criterion (3-27-56).
Zero Hours, St. James's (9-4-56).

SCHEDULED OPENINGS

Sorcerer's Apprentice, New Lind. (10-2).
Doctor's Dilemma, Saville (10-4-56).
Rosalinde Fuller, Arts (10-8-56).

CLOSED LAST WEEK

Quare Fellow, Comedy (7-24-56).

TOURING

After the Show—Reprise Arcadians
Bed
Can-Can
Daughter of Desire
D'Oyly Carte Opera
Dry Rot
Gates of Summer
Girl Called Sadie
Harmony Close
Hot and Cold in All Rooms
King and I
Ring for Catty
Teahouse August Moon
Too Young To Marry
Trial of Mary Dugan
Twinkle
Water Gypsies
Your Loving Wife

B'way Building; 'Wonderful' $53,900, 'Fanny' $38,300, Muni 28½G, 'Cat' 23G 'Game' 38½G, 'Night' 28½G, 'Match' 19G

Broadway was generally healthy last week. Receipts held steady, or climbed, for all but one entry, "Will Success Spoil Rock Hunter." The only capacity entries were "Most Happy Fella" and "My Fair Lady."

The new shows begin rolling in next week with "Loud Red Patrick" and "Harbor Lights" bowing respectively on Wednesday (3) and Thursday (4).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opere ta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (79th wk; 628; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $22,000; last week, nearly $23,000.

Damn Yankees, 46th St. (MC) (73d wk; 580; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $49,100; last week, over $50,200.

Diary of Anne Frank, (Cort) (D) (51st wk; 405; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $22,600; last week, almost $25,200.

Fanny, Majestic (MD) (99th wk; 788; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $31,600 on twofers; last week, over $38,300 on twofers.

Hatful of Rain, Plymouth (D) (46th wk; 365; $5.75-$4.60; 1,062; $32,700) (Vivian Blaine). Previous week, $14,700 on twofers; last week, nearly $16,000 on twofers.

Inherit the Wind, National (D) (62d wk; 494; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Previous week, around $4,800 on the reopening performance; last week, nearly $28,500.

Matchmaker, Royale (C) (42d wk; 336; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $15,500; last week, over $19,000.

Middle of the Night, ANTA (D) (25th wk; 197; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $21,800; last week, nearly $28,500.

Most Happy Fella, Imperial (MD) (21st wk; 164; $7.50; 1,427; $57,875). Previous week, $58,400; last week, over $58,400.

Mr. Wonderful, Broadway (MC) (27th wk; 212; $7.50-$6.90; 1,900; $71,000). Previous week, $43,800; last week, over $53,900.

My Fair Lady, Hellinger (MC) (28th wk; 211; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). Previous week, nearly $68,700; last week, same.

New Faces, Barrymore (R) (15th wk; 116; $6.90-$5.75; $38,577). Previous week, $26,100; last week, almost $30,400.

No Time for Sergeants, Alvin (C) (49th wk; 388; $5.75-$4.60; 1,331; $38,500). Previous week, $38,000; last week, almost $38,000.

Pajama Game, St. James (MC) (124th wk; 988; $6.90; 1,615; $52,118) (John Raitt, Julie Wilson). Previous week, $32,800; last week, over $38,500.

Will Success Spoil Rock Hunter, Shubert (C) (50th wk; 396; $5.75; 1,453; $41,668) (Jane Kean, Martin Gabel). Previous week, $16,900; last week, over $13,500.

Miscellaneous

Saint Joan, Phoenix (D) (2d wk; 16; $3.85; 1,150; $25,000). Previous week, nearly $24,400 for first eight performances; last week, over $24,000.

OFF-BROADWAY

Camille, Cherry Lane (9-18-56); closes next Sunday (30).

Iceman Cometh, Circle in Square 5-8-56).

No Exit, Theatre East (8-14).

Take a Giant Step, Jan Hus (9-25-56).

Threepenny Opera, de Lys (9-20-56).

Uncle Vanya, 4th St. (1-31-56); closes Oct. 14.

Closed Last Week

Man of Destiny, Downtown (5-21-56).

'Debutante' $15,900 (4) In New Haven Breakin

New Haven, Sept. 25.

Original five-performance run of the American preem of "Reluctant Debutante," cut to four due to cast changes, pulled a fairish $15,900 last Thursday-Saturday (20-22). Top was $4.50 at the 1,650-seat Shubert Theatre.

Current week has the breakin of Maurice Evans in Shaw's "Apple Cart," set for tomorrow (Wed.) through Saturday (29). House then goes dark till the breakin of the Judy Holliday musical, "Bells Are Ringing," originally skedded for Oct. 13 opening but now shifted to Oct. 15-20. "Girls of Summer," starring Shelley Winters, is set for Oct. 24-27 breakin.

'Lark' Hot $30,700, 'Yanks' $42,700, S.F.

San Francisco, Sept. 25.

Business for Julie Harris in "The Lark" surged ahead in its third frame at the Geary last week, but the fifth stanza of "Damn Yankees" at the Curran sagged. "Anniversary Waltz," back at the Alcazar after having recently ended a 38-week run, showed little strength.

Estimates for Last Week

The Lark, Geary (3d wk) ($4.95; 1,550; $39,000) (Julie Harris). Rousing $30,700; previous week, $29,500.

Damn Yankees, Curran (5th wk) ($5.40; 1,752; $52,000) (Bobby Clark). Down a bit, but still fine $42,700; previous week, $49,000.

Anniversary Waltz, Alcazar (1st wk) ($3.85; 1,147; $27,000) (Richard Eastham, Marjorie Lord). Fair $12,000.

'PATRICK' LOUD $25,200, OPENS PHILLY SEASON

Philadelphia, Sept. 25.

Despite warm weather and lack of air-conditioning, "Loud Red Patrick" kicked off the stage season strongly here last week. Notices ranged from highly favorable (Sensenderfer, Bulletin) to more reserved approval (Murdock, Inquirer, and Gaghan, News). Heavy subscription of Theatre Guild-American Theatre Society, plus interest generated by star names and light comedy theme, were factors.

Theatrical season picks up steam this week, with three houses lighted. "Reluctant Debutante," starring Adrian Allen and Wilfred Hyde White, reopened the Locust Street last night (Mon.). Walter Pidgeon in "My Philadelphia Father," is due Thursday (27) at the Shubert.

Estimate for Last Week

Loud Red Patrick, Walnut (C) (1st wk) ($4.20; 1,340; $31,000) (Arthur Kennedy, David Wayne). Irish edition of "Life With Father," found ready-made audience and a potent $25,200 gross.

Gert Berg in 'Cadillac' Hot $22,800 in Cold Det.

Detroit, Sept. 25.

"Solid Gold Cadillac," starring Gertrude Berg, grossed a hot $22,800 at Northland Playhouse despite 36-degree weather several successive nights. Tent theatre patrons bundled up in blankets and a tent-heating contraption was hurriedly rigged up to moderate the chill.

The breakeven was $13,000 at the 1,400-seat Playhouse, having a potential capacity of $25,678 at a $3.60 top, less discounts. The tent now has completed its first season and has announced it will reopen with the same star-drama policy the last week of June next year for a 12-week season.

The regular legit season gets underway next Monday (1) with "Great Sebastians," starring Alfred Lunt and Lynn Fontanne, beginning a two-week engagement at the 2,050-seat Shubert. The 1,482-seat Cass will open Oct. 8 with "Janus," starring Joan Bennett, Donald Cook and Romney Brent, in for a fortnight.

British actress **Brenda de Banzie** is scheduled to arrive in New York next month to begin rehearsals in "Speaking of Murder," which **Courtney Burr** and **Burgess Meredith** plan to put into rehearsal Nov. 5, under **Delbert Mann's** direction.

Non-Singing Actors Dim Opera As Leinsdorf Regime Restages 'Orpheus'

By ROBERT J. LANDRY

Eric Bentley, a critic, must be on the receiving end now that he has turned librettist. A man of enormous learning (or spell it pedantry) and celebrated in the town for being highly opinionated (which would hardly disqualify him for criticism), he teaches at Columbia, writes for the literary periodicals, has several play scripts circulating. From such a lofty intellectual perch he leaps, rather than dives, into what may be termed the humor of adultery.

Many of Bentley's rhymes for "Orpheus In the Underworld" are matched polysyllabics. In itself, this trends toward literacy in lyrics, the ideal of the past generation. But curiously enough the echo of many a Bentley sally seems to be that simple word "bed," which the professor somehow manages to give a most embarrassing sound. Also memorable for insistent sophistication is Jupiter's line, "Oh, when I married, I gave up fornication for adultery."

In the original French libretto, the spoof was upon the morals of Napoleon III's court Here the emphasis is upon promiscuity and it seems fair to suggest that the professor may give promiscuity a bad name.

Not that Bentley's shafts lack wit and humor, or fail to elicit giggles and guffaws, but rather that too frequently the laugh rides just ahead of embarrassment and the whole tone veers to vulgarity with a college education. The bedprone gods of mythology are amusing enough for a time. But by the third act they are hay-seedy. At this point light opera is abandoned and hokum reigns unchallenged as Hiram Sherman, with splendid deadpan, loses his pants, or equivalent thereof, on the stage.

It tells much about the present tampering with a minor classic of rich melody to report that a pair of non-singing actors, Hiram Sherman and Paula Laurence, dominate this modernization. Sherman is superb in his farceuring. His Jupiter is a rusty rake who presides with amiable kingship over a decadent bunch of couch-happy celebrities.

Miss Laurence is the newly annointed Goddess of Public Opinion singing, "Thou Shalt Not Be Found Out." Other performers also give the musical comedy accent—Richard Humphrey as the junky in hell, Michael Pollack with his cane-and-top-hat strutting of a song by Mercury.

Leo Van Witsen's costuming proves strangely hodgepodge, partly classical, partly fin de siecle, partly Gilbert & Sullivan, partly symbolic. All of which, with Bentley's script, clashes with the essential delicacy of the Jacques Offenbach score.

Beyond its intentions the Eric Leinsdorf regime succeeds in its declared purpose, quote, "We do not seek grand opera—either the works or the style." Grand opera has been almost totally exourged in favor of a show with an operatic score.

How entertaining is that show? In the early, promising portions, quite entertaining. The staging has considerable pace and some freshness of approach, against the factors of confusion already noted. Too often, perhaps, the music deliberately defers to the diction of the English lyrics. But it does not disparage Leinsdorf's respect for word-intelligibility in opera to remark that on occasion it would make little difference if the lines were lost.

Leinsdorf's innovating policy at the City Centre aims not only to relate words to music and to make "story" count. He also plans pioneering new operas and a general emphasis upon restaging old ones. Here he will have many well-wishers, for the need to restage opera, to cure its production arthritis, is widely conceded. The Met itself has in recent seasons been extensively borrowing from the legitimate theatre as the City Centre now has done in mustering five legit stagers—Marcella Cisney, Leo Kerz, Michael Pollock, David Pressman and Anna Sokolow.

Unfortunately for its inaugural event, there is much too much gab in the Bentley libretto. Great hunks of sheer talk overshadow the opera as actors run far ahead of the singers. The quips are American and Manhattanesque: the music is French. Bits that don't matter, like the jailer, and routines that consume too much time, like the buzzing bee song, obscure the score and the one authentic genius involved, namely, the late Monsieur Offenbach.

Even now, slashing about 20 minutes of Bentley's talk out of the script might make this version play and seem 50% better, less of a slapstick and more of a light opera. The score is incredibly rich in warming melody and yet gets mere backgrounding treatment again and again for the sake of a wit which cannot bear the comparison.

Comes now, late in the text for a review of an opera, the matter of the singing. It is solidly competent rather than reputation-enhancing. Norman Kelley's Pluto is as much notable for that Met singers' display of first rate acting as for his voice. Sylvia Stahlman's legey Eurydice is more memorable for her red toreador pants than her soprano notes. The role of Venus also focusses attention rather more on the frame of Marquita Moll (also of the Met) than on her throat. Joshua Brecht breaks through a couple of times with some basso punch as Mars, Jacquelynne Moody's Cupid is beguiling and Beverly Bower's Diana well handled. And so on,

Plainly it is not a singers' occasion. Eric Bentley has tried very hard to make it his, but in the end he runs second to Hiram Sherman in losing his pants.

Orpheus in the Underworld

Jacques Offenbach's light opera, with new English libretto by Eric Bentley. Produced-directed for the N.Y. City Centre by Eric Leinsdorf & Leo Kerz. Premiere, Sept. 20, '56; $3.60 top.

Conductor, Leinsdorf; choreography, Anna Sokolow; costumes, Leo Van Witsen; choral director, Margaret Hillis.

Eurydice ..... Sylvia Stahlman
Orpheus ..... Jon Crain
Pluto ..... Norman Kelly
Miss P. Opinion ..... Paula Laurence
Cupid ..... Jacquelynne Moody
Mars ..... Joshua Hecht
Venus ..... Marquita Moll
Jupiter ..... Hiram Sherman
Diana ..... Beverly Bower
Juno ..... Irene Kramarich
Mercury ..... Michael Pollock
Minerva ..... Mignon Dunn
John Styx ..... Richard Humphrey

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David Rubin's Wife To Operate Office While He Joins Baldwin Piano

David Rubin, one of the more important indie concert managers, is taking a post with the Baldwin Piano Co., as special artists rep. The new Mrs. Rubin (they were married last month) has moved over from her former post with Civic Concerts and will be the topper at the Rubin office.

Among the artists handled by Rubin are Margaret Harshaw, Met diva, Maria Stader, Helen George, Ramon Vinay, Met tenor, Giorgio Tozzi, upcoming Met basso, Grant Johannesen, keyboarder who's been on the Telephone Hour broadcasts many times, 'cellist Bernard Greenhouse, Kroll and Claremont string quartets and others.

Rubin's present intention is to keep the agency a going concern. Mrs. Rubin (nee Vivian Taylor) has had extensive experience in the long hair trade, having been with Community Concerts, which she left to join Ward French's short-lived competitive circuit. She later went with Civic, NAC's counterpart to Columbia's Community setup.

VIENNA PHILHARMONIC'S 30-CITY SPEEDWAY

First American tour of the Vienna Philharmonic, under auspices of National Artists Corp. and Civic Concert Service Inc., will get underway Nov. 4 in Washington. Itinerary calls for 29 other cities in the U. S. and Canada to be visited in a 31-day period.

Vienna orch, a top draw of the Salzburg Festival since 1877, will be under direction of conductors Andre Cluytens and Carl Schuricht. Duo will alternate on the podium on tour, with Cluytens batoning the first of two performances in Washington.

Orch, which previously toured Europe, the Near East and South America, is booked at New York's Carnegie Hall Nov. 7 with Schuricht conducting and again on Dec. 7 under Cluyten's baton. Symph will also appear in Cleveland Nov. 10; Cincinnati, Nov. 13; Chicago, Nov. 18; Detroit, Nov. 21; Pittsburgh, Nov. 25; Buffalo, Nov. 26; Rochester, Nov. 27; Toronto, Nov. 28; Montreal, Nov. 30; Boston, Dec. 2; Newark, Dec. 4; Philadelphia, Dec. 6, and Hartford, Dec. 8.

GOULD DRAWS BIG SALE

Mt. Lebanon Sellout Prompts Live Radio Pickup

Pittsburgh, Sept. 25.

With the event a sellout now for some time, and demand for tickets phenomenal, Music for Mt. Lebanon, which presents an annual series locally, has agreed to a broadcast live by KQV of the Glenn Gould-Pittsburgh Symphony concert from the Mt. Lebanon auditorium here Wednesday night, Oct. 10. Symphony will be conducted by William Steinberg and this appearance precedes opening of its regular season here by nearly two weeks.

On strength of the booking of Gould, Canadian pianist, Mt. Lebanon group's entire series went clean several months ago. It's moving to a bigger music hall this year to accommodate the demand. Necessary arrangements for the broadcast were worked out by John Gibbs, KQV program director, and Fay Olmsted, head of Mt. Lebanon enterprise, with representatives of Gould, the orchestra and the musicians union.

Modern Operas Stay

Vienna, Sept. 25.

Postwar tradition of the Salzburg festival in introducing a modern opera every year will be maintained by its musical director, Herbert von Karajan. He's currently aiming to present the first performance of Paul Hindemith's new opera at the 1957 fest. Opera centers on the German astronomer, Kepler.

Hindemith hasn't as yet completed work on the opera which is based on his own libretto. Parts of the opera were presented in the form of an operatic symphony at Salzburg years ago.

Karajan also is negotiating with Carl Orff for the presentation of the latter's Oedipus opera and is hoping also to present Samuel Barber's new opus, "Vanissa."

Royal Danish Ballet at The Met

[FOLLOW-UP COMMENTS]

"Napoli," from the Italian city of the same name, is another of the crowd romps devised by August Bournonville, the hardy presiding intelligence of the Royal Danish Ballet for 47 years, 1830 to 1877. The valiant visitors from Copenhagen offered the work as the second of their New York "premieres" (18) and it proved to be dancing in the public square with a vengeance. A rainbow of vivid costumes and scenery, the ballet tells a simple saga of a fisherman who loses his sweetheart to the sea, gets her back from the evil spirits in the Blue Grotto of Capri and then celebrates the rescue before a hillside shrine to the Madonna.

Bournonville's—and the Dane's—penchant for stage props again shows. A boat floats downstage into the grotto. The hero comes armed with a magical priest's crucifix which routs the evil ones of the sea cave. The heroine has two magic changes of costume, one from peasant to water nymph, another water nymph back to peasant, right before the audience's eyes. In the final outburst of hoofing the dancers work with garlands, pikestaffs and a vintner's cart in an overwhelming crescendo of sheer movement, maneuver and massed manpower which may well provoke some pensive after thoughts in Leon Leonidoff at the Radio City Music Hall.

"Napoli" was first mounted in 1842 and the official statistic numbers the Manhattan performance as the 400th rendering of the work in 114 years. A pencil will convert that into three times a year for a long, long time. Which indicates how fond the Danes are of "Napoli." Americans may be less fond, for the plot is a long time developing and there is a superabundance of stage business that is merely "busy" by today's standards. Still, the Danes have a way of pole-vaulting high and clear of mere dated choreography and infusing such proceedings with so much grace, enthusiasm and amusement that the stage direction is quaint even when, or perhaps because, it creaks a bit, like some of the fixed business in Gilbert & Sullivan. *Land.*

"Dream Pictures" which was the Wednesday (19) bill may go into the record as the closest thing to a flop of the Danes' repertory in Gotham. Although done with fine skill and characteristic attention to detail, it was too locally native to Copenhagen for successful export.

A composite of 10 sequences dreamed by the composer, H. C. Lumbye, the ballet is by Emilie Walbom. It provides a springboard for some brilliant solo and ensemble work, but on the whole lacks excitement and cohesion and looks at times like nothing more than an extremely well-executed cinema theatre interlude.

The music is inconsequential to American ears and some of the individual scenes, set against the background of the famed Tivoli Gardens in Copenhagen, become almost tedious via sameness and lack of imagination.

Among the more charming sequences are Kroll's Ball Tunes, danced by Margrethe Schanne, Borge Ralov and Niels Bjorn Larsen; again the delightful Miss Schanne in the Columbine Polka-Mazurka; and the For Old and Young stance, which displays a whimsical sense of humor. It's danced with spirit by a group of 12. "Dream Pictures" is a great favorite in Denmark but did not establish its importance for the American tour, particularly not in discriminating New York. *Hift.*

"Whims of Cupid," a one-act comique by Vincenzo Galeotil, the first ballet dancer ever to be knighted, proved a droll curtain-raiser and a fairly amazing museum piece, both, for the Saturady evening (22) gala. Museum facet developed from this having been presented first in 1786 so that it is the oldest ballet of any kind still in active repertory. Cupid is impersonated by one of the company's attractive 10-year olds, Lise la Cour-Mansley. Before her, in a garden, perform a series of couples—Tyrolean, Grecian, Norwegian, French, Danish, Negro, a Quaker (sic) pair and two aging rheumatics. Last-named, respectively Britta Cornelius-Knudsen and Ole Palle Hansen, and Elise Landsy and Arne Melchert are especially amusing.

Once more the Royal Danes demonstrate their emphasis upon characterization and personal relatedness within the story frame. At the finale all of the dancers are blindfolded and churned together, with truly funny matching (Quaker lady and Greek god, for example) for a hearty, not to say rowdy, uproar.

Part of the fascination inherent in the Manhattan visit of the Copenhagen company has derived from the sense of variety and contrast they provide to other companies—American, British, French. This is preeminently visible in the approach to choreography, the many whirligigs, the crowded village scenes and the downright stamina exhibited. The visitors themselves make the point, and a good one, that their **"Coppelia"** (with the delicious music of Leo Delibes) is a natural illustration of how Danish ballet differs from Russian. Indeed, in nearly everything they do the Danes are wholly unique in flavor and accent.

It could be argued that "Coppelia" is the company's most impactful show piece. This three-acter abounds in mazurkas, pas de deux, czardas and jigs. The girls and men are sumptuously gotten up in Hungarian attire against which the familiar doll-comes-to-life ballet situation is played out. The scene inside the doll-maker's shop is a triumph of stagecraft. The figures and the props (part of the 30 tons of scenery and paraphernalia which it will be the duty of advance field marshal Humphrey Doulens of Columbia Concerts to get trucked around the U. S.) are worked for masterly illusion and plot value. New York imitations of this doll shop situation shrivel in memory in the presence of the balletmastership here exhibited.

Inge Sand as Swanilda came as near to "stealing" the first week in New York as any one dancer could under the curb upon all members not to dance for applause or for personal glory. In "Coppelia" she is almost incessantly dancing or acting out the story. She is repeatedly up on her toes and displaying that neatness of slipper work which shines through the Danes' ensemble. Coy, mischievous, alarmed, resourceful, faultlessly active throughout, Miss Sand's versatility, techniques (plural) and endurance add up to a tour de force—but she never takes a solo curtain call! *Land.*

DORATI'S CANTATA AS MINNEAPOLIS ITEM

Minneapolis, Sept. 25.

Eleven guest artists, including three conductors, have been engaged for the forthcoming Minneapolis Symphony orchestra season which opens Oct. 26.

Canadian-born violinist Berl Senofsky will be the first of the guest artists, appearing Nov. 3. Others will comprise ballet star Vera Zorina as narrator and dancer for the Twin Cities' first performance of Stravinsky's "Persephone"; pianists Rudolf Firkushy, Clifford Curzon, Artur Rubinstein and Maria Tipo; violinists Nathan Milstein and Zino Francescotti, and conductors Pierre Monteux, George Szell of the Cleveland orchestra and Fernando Previtali.

One of the season's high points will be the world premiere of a new dramatic cantata, "The Way of the World," by Antak Dorati, Minneapolis Symphony orchestra conductor. Two choral works, Verdi's Requiem and "Persephone," will be on tap, with special choral groups.

AUTHENTIC RUSSIAN CUISINE
Russian Tea Room
NEXT TO CARNEGIE HALL
150 W. 57TH ST.
CO 5-0947

Literati

Scripps-Howard Shifts

Frank R. Ford, editor of Scripps-Howard's San Francisco News since 1951, left Frisco last week to begin new duties as editor of the Scripps-Howard Newspaper Alliance's Washington office, under editor-in-chief Walker Stone.

Continuing as executive editor, and promoted to the editor's position on the masthead, is Albert M. Colegrove, while Lee B. Wood, executive editor of Scripps-Howard's New York World-Telegram and Sun is at the afternoon daily temporarily in an advisory capacity.

New city editor is Harry Press, moved up from assistant city editor, while ex-city editor Robert (Pete) Lee has been made editor of the editorial page. Wilbur Burkhardt is new assistant city editor.

Rose's Series On Soviet Show Biz

Billy Rose, who just recently made a tour as Moscow's guest to observe Soviet entertainment, has written a series on what he saw to start Sept. 30 in the N.Y. Sunday Mirror.

Series will start in the Sunday Mirror and continue in the Daily Mirror for one week.

Consolidating Doubleday

Effective Oct. 1 all of Doubleday's publishing activities are being consolidated into one editorial department under Ken McCormick, as editor-in-chief; John T. Sargent business manager of the combined operations; John Gregg, trade sales director; Fred Murray, sales manager; Sam Vaughan, ad manager; Ed Stoddard, sales promotion manager; Pyke Johnston Jr., publicity manager, Louise Thomas is director of publication relations; Helen Crosby her assistant, Janet Glennon does radio-tv tieups (an important segment nowadays in book merchandising) and Louann Gaedert is p.a. on children's books.

Doubleday will continue its sundry prints: the parent name, Garden City Books, Hanover House, Anchor Books, Image Books, Garden City Juveniles and Doubleday Junior Books but, instead of individual pub-ad and editorial heads, all are now consolidated.

As part of the change, the combined sales forces of 22 men will be supplemented by 11 new salesmen and thus Doubleday will have at least one man resident in every key city to service his territory and expedite maximum service through this local focal point.

Boston Post's Non-Payoffs

John Fox, former publisher of the Boston Post, was ordered held for the grand jury Friday (21) on 800 complaints alleging nonpayment of wages to Post employees. Fox appeared before Judge Jacob Lewiton in Boston Municipal Court on a continuance with his new counsel, former Assistant US Attorney Edward D. Hassan. Judge Lewiton declined jurisdiction and referred the case to the grand jury.

Fox was allowed to go on his personal recognizance. Meanwhile in Federal court, two additional appeals were filed from an order of Federal Judge C. Sweeney in permitting the three court-appointed trustees of the Boston Post to borrow $500,000. They were by John S. Bottomly, who sought at one time to purchase the paper, and Intertype Corp., New York. Sept. 21 was the deadline for filing. There are now five appeals.

Leader's New Post

Henry J. Leader, 47, who served with the Albany office of Associated Press for 14 years as state editor and legislative correspondent and who joined the Washington bureau of the Gannett News Service last April, has been named editor of that chain's Plainfield, (N. J.) Courier News. Publisher is Chauncey F. Stout.

Leader succeeds managing editor Paul E. Smith, who suffered serious injuries in an automobile accident three years ago and has not yet fully recovered.

Ottawa Citizen Promotions

The Ottawa Citizen has promoted its parliamentary correspondent Frank Swanson to associate editor in charge of the editorial page, and Gregor Guthrie, reporter, to promotion manager. Swanson is w.k. on Canadian television and radio as special news commentator and on tv panel show "Press Conference."

Guthrie, former president of the Ottawa Press Club and one-time Ottawa Journal newsman, spent last year in Kashmir with a military observer group.

Fractured English

Struggle to raise the low Dutch dialect that became the English language goes on, with one group trying to mess it up still further and another bunch trying to simplify it. Howard L. Chase under the imprint of Prentice-Hall has released "Anguish Languish" ($1.95) which attempts to prove that spoken English is mostly synthetic rubber. A housewife enjoying television comes out just as well as "horse waif enjoin toil-evasion." Fairy tales like Little Red Riding Hood and Goldilocks and the Three Bears can be understood in certain areas if pronounced Ladle Rat Rotten Hut and Guilty Looks Enter Tree Beers. Old Mother Hubbard comes out just as well as Oiled Murder Harbored. It's amusing stuff but it has to be read aloud to be enjoyed best.

Working the other side of the street, Holt has come out with a timely vol called "Do I Make Myself Clear?" Written by Arthur T. Hadley and illustrated by Jim Berryman it makes it possible for voters to understand what politicians are talking about. For instance, "There is nothing in my private life that I am ashamed of, but will the voters understand political reality?" translates into, "I was caught taking $10,000 once as a judge." Should a candidate declare, "This has been one of the dirtiest campaigns in the history of America. No tactic has been too vile, low or underhanded, reprehensible or foul for my opponent to sink to," boils down in Hadley English to "I am losing badly." Everybody gets it, even the press. Fun. *Scul.*

Hobnobbing With Hobgoblins

N.Y. Daily News columnist Danton Walker, who has long had a personal ghost story revolving around the pre-Revolutionary house he owns up the Hudson, has put together in book form an anthology of "Spooks DeLuxe," which Franklin Watts will publish this fall.

Guthrie McClintic, Burl Ives, Mae West, Stuart Cloete, William Sloane, Russell Patterson, Mrs. Raymond Massey, Carleton Alsop and Beatrice Lillie are among other VIPs with supernatural experiences.

Paul Eriksson to Taplinger

Paul S. Eriksson has resigned as publicity director of G. P. Putnam's Sons and its affiliated companies, Coward-McCann and John Day, to join the Dick Taplinger public relations outfit. Naomi Thompson shifts over from Harpers to succeed him.

Since Taplinger's flackery specializes in book publicity, Eriksson's contacts with the publishing business will not be too remote.

Bob Russell Vice Sullivan

For the first time in some 20 years Ed Sullivan omitted emceeing the N. Y. Daily News' annual Harvest Moon Ball at Madison Square Garden, because of illness. Bob Russell, who paces the Miss Universe and kindred contests, did a highly creditable job as substitute last week.

The 22d annual event, as with all predecessors, is for benefit of the News Welfare Assn. Inc. Also per usual, with Theatre Authority approval, guesters appear between contests. Eydie Gorme, Harvey Stone, Augie & Margo, The Platters, Steve Lawrence and The Bruxellos did their stuff; holdover maestros were Noro Morales and Ray Bloch. Switch this year was a Rock 'n' Roll category, instead of a Jitterbug contest. The winners did their stuff on Sullivan's CBS-TVer (with Sullivan back) the ensuing Sunday. Per usual, also, the Garden was a sellout and, as always, a well run event with much natural fun which is the key to this annual shindig. *Abel.*

Gammon's Findings

Religious writer and lecturer Roland Gammon returned Sept. 23 from Russia where he led a group of 24 Americans on the first interfaith tour of the Soviet Union. The party of Protestants, Catholics and Jews from 16 states travelled 6,000 miles in Russia, visiting churches and synagogues, farms and factories, theatre and schools. Whether meeting Metropolitan Nikolai of the Orthodox Church or applauding ballerina Galina Ulanova or just chatting with curious citizens on the street corners, they were impressed by the simple friendliness of the people.

Summarizes Gammon: "The warm welcome given us everywhere from Moscow to the Black Sea really surprised us. As much as winning the Olympics or topping their production goals, the ordinary every day farmer, worker, teacher and homemaker wants to be friends with Americans."

Earl Wilson's 'Showgirls'

The N. Y. Post's syndicated columnist, Earl Wilson, together with photog Gary Wagner, have authored a 64-page one-timer, Earl Wilson's Album of Showgirls. Skye Publishing Co., headed by Arthur Bernhard and Alan Sills, are the publishers.

Mag has a generous amount of cheesecake with some of the w.k. figures in the international theatrical circuits including Anita Ekberg, the inevitable Jayne Mansfield, the Italian beauts, babes from the Latin Quarter and Copacabana (both N. Y.), and forms from France, Hollywood, Iron Curtain countries and the Minsky sector.

Blasts Church Pressures

John Fischer, Harper's Magazine editor-in-chief, joined in battle with the National Organization for Decent Literature in the mag's October issue, saying in effect that the outfit is denying readers a "free choice" in books they buy. He said that the Catholic org's "chief method is to put pressure on newsdealers, drugstores and booksellers, to force them to remove from their stocks every item on the NODL blacklist."

NODL nixes such as Ernest Hemingway, William Faulkner, John Dos Passos, George Orwell, John O'Hara, Emile Zola, Arthur Koestler and Joyce Cary, according to Fischer's piece. Fischer called the NODL campaign "a shocking attack on the rights of their fellow citizens" and a defiance of "warnings of some of their Church's most respected teachers and theologians." (Chi outfit is headed by the Very Reverend Monsignor Thomas Fitzgerald.)

Fischer alleges that the org, "acting from deeply religious impulses" but in an "un-American activity as flagrant as anything the Communist Party ever attempted —and very similar to Communist tactics," has enlisted local police to "threaten booksellers who are slow to 'cooperate.'"

"The Doctor's Secret"
By D. L. Dorn
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

Variety Bills

Continued from page 55

Rosina Aston
Ravenna
Chet Dixon
Frank Verna
Herkie Styles
Janie Stone
Cortez Orch

Rodriguez Orc
5 O'Clock
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev

HAVANA

Sans Souci
Carmen Torres
D'Aida Q
Bergaza & Tarraza
Sonia Calero
Victor Alvarez
Ortega Orc

Nacional
Helene Aimee
Bob McFadden
Martica Rams
Ray Carson
W. Reyes Orc

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz

Montmartre
Katyna Ranieri
Fajardo Orc
Casino Playa Orc

RENO

Mardi Gras Lounge
Harry Ranch Orc
Russo Bros.
Penthouse 4
Mapes Skyroom
Buddy Lester

King Sis
Skylets
Ed Fitzpatrick Orc

Riverside
De Castro Sis
Starlets
Bill Clifford Orc

LAKE TAHOE

Harrah's Club
Peggy King

Marshall & Farrell
Will Osborne Orc

Queen's Curiosity

Continued from page 2

capable of inciting youngsters to riot and fight, then quite obviously it is bad," while Dr. J. Macalister Brew, femme director of education of girls' clubs, defends the vogue as a natural and healthy development, compared with the Black Bottom of the 20's. She believes the disorders are caused by young hoodlums deliberately bent on making trouble. In the Midlands, a woman councillor is asking the local council to sponsor rock 'n' roll dances in their civic hall.

SCULLY'S SCRAPBOOK

By Frank Scully

Phoenix, Ariz., Sept. 25.

Long before Phoenix has bus stops, rodeos, Marilyn Monroe or Don Murray, Prescott was the Arizona capital of cowboys. Thirty-five years ago they used to run rodeos as long there as national conventions do now. Prescott rated third to Pendleton and Calgary in staging these western whoopadoops.

Tom Mix came from around Prescott, and he too showed his stuff on Tony. This was long before the canyon crooners under Gene Autry moved into Madison Square Garden. By now these shows have gone around the world. In fact, in Victorville I ran into a trick roper who toured with a rodeo as far as Marseilles. Her name was Jeanne Godshall, a granddaughter of Max Ihmsen, who started the L.A. Examiner. I knew her as a little girl and she has grown into a stunning beauty.

But Arizona is still tops in outdoor rodeos. They have amateur rodeos every week in some town or other. I saw one in Yuma a few weeks ago. This was in the heat of summer and the show was staged at night under lights.

Yuma is the town where a coyote was chasing a rabbit and it was so hot both were walking. But today the town has the swankiest air-conditioned motel you'll find anywhere. It's called the Stardust, and two guys can bunk there in full-sized twin beds for $8 a night. The place has a big pool, tv and other luxuries that are strictly from Hilton.

In the last few years a new town has been built about a mile south of the oldie where the old adobe jail was. Horse-thieves awaiting trial there in the old days just boiled away. Judges tried the carcasses and sentenced the skeletons to hang. But today it's quite a town, thanks most to a jet-testing field a few miles to the north. The Air Force demands the best and that's why the Stardust was built. I hope Hoagy Carmichael has a piece of it.

In Phoenix George Gobel has a huge chunk of the newest block square motel, called the Sahara. He's in it with Del Webb, part-owner of the Yankees. Phoenix now has a population of 300,000 inside the city limits and a half million in the metropolitan area.

Each spring the Phoenix Jaycees stage a world's championship rodeo. This competes with the Cactus League for the entertainment dollar. The Cactus Leage is composed of the New York Giants, Baltimore Orioles, Cleveland Indians and Chicago Cubs. Forty years ago, when Phoenix had a pop. of 30,000, you couldn't get a bigleague team to stop there long enough to fill their waterbags, but they sure like the Salt River Valley now.

When I first wintered in Phoenix in 1920 the most widely circulated paper was the Arizona Republican. Since that time it has changed its name to the Arizona Republic. Arizona never was a republic, but with Demos running the state most of the time, the publishers thuoght it smarter to drop a few letters from the old masthead. As Phoenix is a sharp carbon copy of L.A., so are its papers a reflection of the coastal Times and Examiner.

Check Your Guns With Cashier

Picture houses cater to old western memories. Among them are houses named Mesa, Rancho, Pioneer, Sands, Silver Dollar, Rodeo, Roundup Indian, Saguaro, Peso, Apache, Palms, Kiva, Mustang and of course, the inevitable Paramounts, Foxes, Rialtos, Orpheums, States and Strands. Ozoners naturally outnumber hardtops and in an area where people seem to be piling in as if 1849 were coming up instead of being a cenutry behind, exhibbers are not crying too much about poor biz.

The town's outstanding legit house is the Sombrero. It has been absorbing road companies for years. Set in a swank part of town where the public library takes in a full square block, it has a sure-seater following and has been okay for years. Papers give legit generous play, more so than pix, though of course any Gallup boy could count the picture public and see it outnumbered live drama addicts 100 to 1. Picture houses as far north as Williams, Flagstaff and Kingman advertise in Phoenix papers, which is like listing Saranac attractions in the N. Y. Times.

The Kiva and the Roundup are in Scottsdale, a deluxe faubourg of Phoenix. Dudes have made the town more western than Tombstone ever was. To be caught in the Lulu Belle, an excellent eatery, in a gray flannel suit, for instance, is to receive a look that could kill, for Scottsdale prides itself as "the west's most western town." Everybody has horses in Scottsdale—horses and Cads.

With the galloping increase of population older towns are catching the overflow. Chief of these is Wickenburg, 50 miles north of Phoenix. Main picture house here is the Saguaro, which is the name of that giant cactus so characteristic of the Arizona desert. George Brown, formerly chief of Par's publicity in Hollywood, had a dude ranch on the outskirts of Wickenburg. He tried Palm Springs, did well there and with the profits bought a bigger ranch in Arizona.

Dudes Are Where The Gold Is

All this was mining and cattle country and much of it still is in them thar hills. Oldtimers say, "Gold is where you find it, even if it's in the pockets of dudes." Oddly, though this is all make-believe, westerns are as popular in the west as they are in the more congested areas.

Now and then an authentic western touch gets the banner headlines. When I was there recently a javelina hunter (wild pigs) found a dead man in the Superstition mountains. His right hand clutched a gun. The poor slow-shooting tenderfoot proved to be a guy from Brooklyn named Marty Zywotko. The same day eight vicious Brahma bulls got on the loose and chased people to the trees before four of the bulls were killed and the others were captured. These animals are champs at throwing riders in rodeos.

When I first landed in Phoenix in 1919 George Wobbly Paul Hunt was the governor. He had been elected seven times. He was a short, fat man with a weeping walrus mustache. Instead of a 10-gallon hat he wore a cap. I traveled the whole state in his cerebral company, for he was a learned Virginian..

He got tired of life among gubernatorial goobers and took a diplomatic post in Siam for a change. But he warned his rivals if they don't run the state right in his absence he'd come back and take the job away from them again. He did too.

Once while riding north to the Grand Canyon he stopped to talk to a guy manicuring the highway near Ash Fork. Worker turned out to be an old boxer who had fallen on evil ways, had done a rap in the state pen and had been given a job by the governor in the state highway department. (Hunt was the father of prison reform). Hunt asked would he like to take a ride with us to the Grand Canyon? The ex-pug said sure. Hunt took out an embossed piece of gubernatorial stationery, wrote he was taking the worker north for two days and had it tacked to a shovel.

At the Grand Canyon El Tovar Hotel, the headwaiter wouldn't let the working stiff in the dining room without a jacket. The staff put an alpaca coat on him. It was sized too large. It made him feel ridiculous.

When we came down for breakfast the next morning the staffers were lined up with the coat again. "Getaway, getaway!" the roadmender growled. Three Jap bellhops tried to force the coat on him. He bopped them to the floor so fast you would have thought he was Dempsey. He went to breakfast unencumbered.

The governor laughed louder than Jimmy Starr. "Did you ever read 'Cashel Byron's Profession?'" Hunt asked. The boxer said he didn't have time to read even The Ring anymore. "You'd be wonderful in the part," Hunt added.

We returned him to his roadside shovel and waved him goodbye. "He's still a hurt and lonely man," said the governor. "Prisons never helped anybody."

Broadway

Jack Wrather and his actress-wife, Bonita Granville, off to Europe today (Wed.) on the Queen Elizabeth.

Dennis Hoey, writer-actor, and actress Margaret Stewart returned from Europe yesterday (Tues.) on the Queen Elizabeth.

William Brandt, who left Doctors' Hospital Monday (24) after a general checkup, due back at his office within a few days.

Barbara Baldwin, formerly with UPA's local office, joined staff of Animation Inc. on the Coast as scene planner and animation checker.

Tables in niteries are usually marked "reserved" but the cards on the tables of the swank Empire Room of the Waldorf-Astoria read "Engaged."

Benjamin Thau, Loew's Inc. v.p., and John B. Spires, Universal's Continental manager, in from Europe yesterday (Tues.) on the S.S. United States.

James Mason, Metro musical director Dr. Miklos Rozsa and the Stuart Scheftels (actress Geraldine Fitzgerald) back from Europe yesterday (Tues.) on the S.S. America.

Joe Wolhandler, who runs the N. Y. office of the Rogers & Cowan publicity firm, has been signed by Elia Kazan to make his acting debut—as himself—in "A Face in the Crowd," currently being filmed in N. Y.

George (William Morris) Wood has a private VIP "club" which he calls The Clooms, limited to a dozen; its charter members comprise Walter Winchell, Harry Cohn, John Perona, Frank Sinatra, George Sidney, Jack Entratter, Billy Reed, Frank Farrell, Sam Spiegel and Bob Altman.

Arthur Tracy, "The Street Singer" of radio fame, and his recent bride, Blossom Stern, daughter of Tracy's lifelong friend, Harold Stern, the orch impresario, were among the passengers on the Liberte last Saturday. They are taking a delayed honeymoon following death of Tracy's mother in Philadelphia.

Ed Gardner and his wife, Simone, commuting between both coasts while the ex-"Archie" is getting his exec legs set behind a J. Walter Thompson agency desk. Because of their children in Hollywood schools, plus the fact that they have a big house in Beverly Hills, this arrangement is necessary, at least for the time being.

Hand-drawn "birthday" card from Happy Benway, Will Rogers Memorial Hospital, Saranac Lake, N. Y., heralds, "VARIETY Mugg 26 Yrs., The Old Minstrel Man, 26 Years a Shut-In, 71 years young Sept. 29, 1956 (born 1885), started show biz 1905 Kickapoo Indian Medicine Co., principal comedian, 7 Honey Boys, 1917-23, with Neil O'Brien's Minstrels, Guy Bros. Minstrels, Pepple's Colonial Minstrels, Griffin's San Francisco Minstrels, played leading vaudeville circuits."

Washington

By Florence S. Lowe

Former Loew theatre exec Oscar Doob and frau now living in Washington.

Ernie Kovacs on hand for preem of "Li'l Abner," starring frau Edith Adams.

Mercury chantoosies, the Baker Sisters, preemed a new show policy at Johnny Comber's suburban bistro.

Countess Tolstoi, daughter of famed Russian novelist, here for MPAA invitation screening of "War and Peace."

Norman Granz' "Jazz at Philharmonic," headed by Ella Fitzgerald and Gene Krupa troupe, due at National Guard Armory for single stint under aegis of Feld Brothers.

Rome

By Robert F. Hawkins

(*Archimede* 145; *tel.* 800211)

Bette Davis shopping for a good Italian play which she would present and act in on Broadway.

John Grierson weekending at Roberto Rossellini's Santa Marinella villa after his wearying two-week stint as prexy of the Venice Festival jury.

Clifton Webb to Greece by plane for his stint in "Boy On The Dolphin." Sophia Loren co-stars on Greek locationer, which is set to return to Rome for interiors.

Gina Lollobrigida's pending "Imperial Venus" starring role has been put off until next year. Neither she nor its director, Renato Castellani, are free until then. She may do "Les Girls" next.

Mexican producer Manuel Barbachano Ponce here for huddles with screenwriter Cesare Zavattini on two Mexican pic scripts they're preparing. Columbia may buy Ponce's "Torero" for European release.

Paul Henreid, Tyrone Power, Bette Davis, Gary Merrill, Walter Winchell Jr. and Barney Balaban in town. Ditto for "10,000 Bedrooms" troupe including Dean Martin, Dewey Martin, Joseph Pasternak and Richard Thorpe.

Rome boxoffice returns are slowly coming out of the summer doldrums. "Carousel" (20th) a bit disappointing in local firstrun. "The Searchers" (WB) looks big on initial week, adding a third firstrun house after opening in two.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Turkish actress Aiche Nana in for a dance cabaret stint and pic role.

Metro getting out the Grace Kelly starrer. "The Swan," in its dubbed version.

Kid Ory started off the jazz season with two concerts at the Salle Pleyel this week.

Cuban orch of Armando Orefiche heading the present stage show at the Alhambra.

Charles Boyer attending opening of a new play, "Voyage A Turin," with his old friends Pierre Fresnay and Yvonne Printemps.

Perdita Chandler, U.S. singer now running a literary agency here, did her first film stint in Billy Wilder's "Love in the Afternoon."

Milton Berle, incidentally, has started the two vidpix pilots he is making here with Sheldon Reynolds. Berle backs and stars with Reynolds writing and directing.

Jonathon Sheppard and Roland Brown in with lenser Lee Garmes to scout location sites for an indie pic they will make for Allied Artists release. It is "The Suave Scoundrel."

Bruno Coquatrix, head of Olympia Music Hall, says the Lena Horne show, which opened his season, did fine biz among the tourists as well as with the returning popular Gallic crowds.

German actor Curd Jurgens has developed into one of hottest properties on the Continent. He has recently completed "Michael Strogoff" and is in line for the next H.-G. Clouzot pic as well as four other pix.

Chicago

Bill Wilson clocked his 11th year with Music Corp. of America's Chi office.

Danny Welton making local deejay circuit promoting his new Dot album.

Music publisher Archie Levington back at his desk after a quickie appendectomy last week.

Jean Fardulli converting the Opera Club into the Jamaican Room with a calypso policy similiar to his Blue Angel.

Ambassador Hotel's James Hart is chairman of the fund-raising dinner next month marking the 75th anni of Assumption Roman Catholic Church.

Balaban & Katz veep David Wallerstein and adman Fairfax Cone (Foote, Cone & Belding) members of a new civic committee blueprinting longrange plans for dressing up Chicago's Loop.

Mexico City

By Pete Mayer

(*Tel*: 08-*Tlalpan*-264)

Local production picking up with 11 films shooting.

"War and Peace" (Par) opening getting plenty advance publicity.

U. S. producer Frank Melford in to start casting on his "Black Scorpion."

Tito Guizar co-starring with his daughter Lilia in "Children of the Rio Grande."

Alfonso Sanchez-Tello, new Alianza Cinematografica head, taking offices at Tepeyac studios.

Cantinflas giving tv actress Manolita Saavedra her first film break in his "Shoeshine, Mister."

Producer Alberto Arditi and wife taking out Mexican citizenship. Both were born in Smyrna, Turkey.

Juan Bandera, Peliculas Mexicanas distribution head, back after a central and south American swing.

Tulio Demicheli flying to Spain to direct Arturo de Cordova and Yolanda Varela in "The Shining Wound."

Rosita Diaz Gimeno, star of the Latin version, "Teahouse of the August Moon," flying to Paris to do a film.

Actor Guillermo Rivas severely burned by gun powder during a performance of "Man From Another World."

Producer Oscar Dancigers back from Paris having completed cutting on his co-production, "Death in the Garden."

London

(*Temple Bar* 5041-9952)

Mel Torme broadcast in "Show Band Show" for BBC radio.

Bob Harvey, vocalist-pianist, has opened fall season of cabaret at Berkeley Hotel.

Antonio headed bill on "Sunday Night at the Palladium" commercial tele feature.

Tom Bentley appointed ABC-TV's publicity manager at the Yorkshire station.

Claudia Cassidy, drama and music critic of Chicago Tribune, arrived via the Mauretania.

Diane Clare took over the Anna Massey part in "The Reluctant Debutante," at the Cambridge.

Honna White, choreographer, on prowl for talent and to train dancers for London edition of "Fanny."

Irving Allen, executive producer of Warwick Productions, to Paris to attend gala preem of "Cockleshell Heroes."

Shirley Bassey, currently appearing in the Adelphi Theatre revue, makes her cabaret debut at Cafe de Paris, Oct. 1.

Good will delegation of Pakistan Chamber of the Film Industry met British producers for talks before continuing its Continental tour.

Gladys Morgan, comedienne, and Edith Evans are two "Women of Year" who will be feted at a charity luncheon at the Savoy Thursday (27).

Due to pressure of engagements, Sir Malcolm Sargent resigning as chief conductor of BBC Symphony in fall of 1957, but will continue as chief conductor of the BBC Promenade Concerts.

Zurich

By George Mezoefi

(32 *Florastr.*; 34-70-32)

Total tv subscribers in Switzerland now amount to 17,072.

"Man in Gray Flannel Suit" (20th) had its Swiss preem at the Rex.

Stadttheatre Basle set Swiss preem of Harold Rome's "Fanny" late this month.

"Gaby" (M-G) set for season-opening date early next month at sureseater City here.

"Kiss Me, Kate" will be first American musical staged at Zurich Stadttheatre. It preems Oct. 13.

Praesensfilm hopes to have its new pic, second Swiss tinter as yet untitled, ready for national release by Christmas.

"Cirque Chinois," troupe of 45 artists and acrobats from Red China, set for three-day appearance at Kongresshaus.

Schauspielhaus preems two U.S. plays this month: Eugene O'Neill's "Desire Under the Elms" and Richard Nash's "Rainmaker."

Annual Amateur Jazz Festival at Urban Cinema will feature competitors from abroad for the first time, notably from Germany.

Australia

By Eric Gorrick

160 *Castlereigh St. Sydney.*
Tele MA 7778

John Coalston has joined International Television Services Pty. Ltd. as producer.

Metro will shoot exteriors in New Zealand for "Until They Sail," scheduled for early '57.

Rank's "A Town Like Alce" is a solid hit at State, Sydney, for Greater Union Theatres.

Aussie talent looking to tv commercials for additional jobs after drop in straight radio earnings.

Columbia's "Cockleshell Heroes" is a terrific moneymaker in New Zealand, beating "Waterfront" and "Eternity."

Ealing will wind up exterior shots on "Shiralee" shortly. Peter Finch will finish the pic in London under Leslie Norman.

Cliff Searl appointed m.d. Grand Theatres, Perth, major indie pic loop in west Australia. Searl was longtime with Greater Union Theatres.

Madrid

By Ramsay Ames

(*Castellana Hilton*; 372200)

"Johnny Concho" (UA) is at the Real Cinema.

Imperio Argentina and company moved into the Teatro Calderon.

Paquita Rico in Paris to film "Jamaica" opposite Luis Mariano for Frances Suevia Films-Lyrica.

Paolo Stoppa here for a role in "El Milagro" (The Miracle), Ariel Films' Richard Basehart starrer.

Cuba's answer to Abbe Lane, torrid Amelita Vargas, is about to open in a review at the Fuencarral.

Antonio del Cabo's adaptation of "Waterloo Bridge" opened big at Barcelona's Teatro de la Comedia last week.

Elsa Martinelli-Pedro Armendariz starrer, "Manuela," will shoot some of its exteriors in Spain in the early fall.

"La Herida Luminosa" is at the Lara and "Por Cualquier Puerta del Sol" (Through Any Sunny Door) at the Comedia.

"Campanas de Vienna" bowed into the Teatro Madrid and "Un Trono para Cristi" (A Throne for Cristy) the Infanta Isabel.

"El Soltero" (The Bachelor), Italian-Spanish coproduction, featuring Xavier Cugat and Abbe Lane, opened at the Rialto.

Marion Mitchell, French actress who came to Spain to make one picture and stayed on for others, seeks to become a Spanish citizen.

Celia Gamez reopened with her company in "El Aguila de Fuego" (The Eagle of Fire), operetta by Arturo Rigel, at the Teatro Maravillas.

Legit-wise, "Une Nuit Au Lido de Paris" has just bowed into the Lope de Vega, converting it once again into the legit house which it was originally.

Aldo Fabrizzi coming to Spain to direct and appear in "Vicente, Cara de Inocente" (Vincente, the Face of Innocence), which will be produced by Union Films.

Munich

By Karin Thimm

(*Saebenerstrasse* 54)

Paramount's "Court Jester" (Danny Kaye) big success here.

Boston Symphony, Charles Munch conducting, gave a concert here Sept. 14.

Sondra Bianca, pianist with the New York Symphony, in Munich making ready for a fall tour of the Spanish concert circuit.

O. W. Fischer and French actress Odile Versois partners in Bavaria film's "Herrscher ohne Krone" (Emperor Without Crown).

Georges Balanchine, touring Europe with the N. Y. City Ballet, to stage two ballets at the Vienna opera next year. From Oct. 4-7 the N. Y. City Ballet will be here.

The Bavaria started its new film, "Rose Bernd," after a play by Gerhart Hauptmann. Maria Schell, named best actress in Venice this year, has the lead opposite Italian Raf Vallone; Wolfgang Staudte directing.

In 1958, when Munich celebrates its 800-year-festival, the old Cuvilies Theatre will be rebuilt and will be opened with Mozart opera "Figaro" and the play "Figaro" by Beaumarchais. Also international theatre ensembles will be invited for the festival.

Berlin

emerge as biggest German post-war moneymaker.

Real-Europe's "Captain of Koepenick" breaking records in numerous West German cities.

Rave reviews given for Helmut Kaeutner's film, "Der Hauptmann von Koepenick" (Real-Europa), preemed at Gloria Palast.

There have been 482,801 registered tv set owners in West Germany as of Aug. 1, 1956. One year back, this number amounted to 176,683.

Curtis Bernhardt here on a short visit. He also negotiated with Arthur Brauner (CCC) and said he may take Swiss actress Liselotte Pulver to Hollywood.

The age limit for cinema audiences is again being discussed in West Germany. The Church wants to raise the age limit for young patrons from 16 to 18.

Ernie Englund, an American who became a top bandleader in Sweden (there called "the Swedish Harry James"), to appear with his orchestra in a forthcoming Michael Jary pic.

Grete Mosheim has femme lead in Eugene O'Neill's "A Long Day's Journey Into Night," which will mark its German preem at the Schiller Theatre during the Berlin Cultural Festival.

Jon Otnes, Norwegian tenor, has the male lead in the C. W. Tetting production which soon sees release through Deutsche London. Otnes is under Polydor (records) contract in this country.

French actress Anouk Aimee came to Berlin to take over a leading role in the Meteor film, "Stresemann," which sees Ernst Schroeder in the title role and Alfred Braun directing. Prisma will release this one.

Philadelphia

By Jerry Gaghan

Slam Stewart back at Jam Session.

William R. Smith named assistant conductor for Philadelphia Orchestra.

"Le Most," French jazz pianist, will give one-man concert at Academy of Music (Nov. 9).

Lou Verzola, new local branch manager for Decca, succeeds Dick Fitzsimmons who ankles to Hartford, Conn. for company.

Herb Goldstein, former local exploitation man for record companies, exiting music business to open advertising detail service.

Hollywood

Eddie Fisher planed to St. Louis.

Darryl F. Zanuck pulled in from N. Y.

Paul Henreid aired in from Rome.

Spyros P. Skouras arrived for studio confabs.

Oliver Hardy reported on mend following cerebral stroke.

Buddy Adler checked in at 20th-Fox after a five-day trip to London.

Economy wave caused Keith Weeks to check out of Metro after 21 years on the lot.

Howard Keel will emsee the Motion Picture Costumers' Fig Leaf Ball Saturday night.

Jane Powell will be queen of the 1956 Colosseum of Motion Picture Salesmen Ball next month.

Art Arthur checking out of Cecil B. DeMille organization after official openings of "The Ten Commandments."

Boston

By Guy Livingston

William Bendix in for tv press party.

Terri Stevens in for week at Revere Frolic.

Johnny Howard current at Al Taxier's Bradford Roof.

Cindy Parker back at Ming Room in the Rickshaw where Ben Anthony Trio was added.

Cy Durgin, legit and music critic of Boston Globe, called back from European tour with Boston Symphony Orch, because of sudden death of his mother.

Nikos C. Psacharopoulos, exec director of Williamstown Theatre Foundation, joined Yale faculty as Instructor of Play Directing and Director of Yale Dramatic Assn.

Leonard Sang in from N. Y. to manage Shubert houses until permanent replacement for Mike Kavanagh is named; latter resigned and goes with Mike Todd Oct. 1.

Ben Sack, Beacon Hill Theatre owner, negotiating with Shuberts for lease of Plymouth legiter as film house; Sack recently opened remodeled Majestic as a Saxon cinema on lease from Shuberts.

Cleveland

By Glenn C. Pullen

Nelson Eddy and Gale Sherwood pulling near-capacity crowds to Statler Terrace Room in second week.

Art Tatum again doing boom biz for Cotton Club, with Dinah Washington doing ditto for Loop Lounge.

Otto Preminger auditioned over 60 candidates here for his "Saint Joan" pic, but localites were bypassed by a Pittsburgh gal.

Joe Howard band, signed by former Cleveland Vick Knight for Key Records, bringing out his first disk LP, "Inland Fresh-Water Jazz," next month.

Matt Dennis trio kicking off new entertainment policy for Hickory Grill, operated by Weinberger Bros., who also run Kornman's Back Room.

Trust fund set up by staff members and friends of Cleveland Play House honoring the late Max Eisenstat, assistant director who died after heart attack recently. Started by contributions from theatre's alumni and brass, fund will be used to finance schooling of Eisenstat's two young sons. Mrs. Eisenstat, the widow, also given lifetime job on theatre staff.

Minneapolis

By Les Rees

Season's second rodeo scheduled for new baseball stadium.

Edyth Bush Little Theatre presenting "10 Little Indians."

Theatre-in-Round to open second season Oct. 12 with "Affairs of State."

Comedian Lou Mason inked for a Temple Israel Men's club dinner appearance next week.

St. Paul annual summer pop concerts series wound up with a Rodgers & Hammerstein night.

Annual "Jazz at Philharmonic" concert at Auditorium Sept. 28 has new high admission top of $4.75.

Singer-humorist Wally Griffin winding up four-week Hotel Radisson Flame Room date; will be followed by Hildegarde.

Continuing with western music policy, Flame nitery had Mrs. Hank Williams, Autry Inman and Leon Payne of "Grand Ole Opry."

Fugiware Opera Co. of Tokyo to be season's initial attraction at St. Paul Auditorium Oct. 9-10, presenting "Madame Butterfly" and "The Mikado."

In addition to hitting a new all-time total attendance high, 1,036,736, compared to 1955's 1,007,101, 10-day Minnesota State Fair also set a new record for a single day's crowd of 166,912.

OBITUARIES

EARL GODWIN

Earl Godwin, 75, dean of Washington radio commentators, died Sept. 23 at his summer home in Rehoboth Beach, Del. A heart ailment forced his retirement last May. Until then he had been broadcasting regularly on the NBC station, WRC, in Washington. He had also appeared as a political commentator on NBC radio and tv networks.

Godwin's career as a journalist began 50 years ago with the Passaic, N. J., Herald. In 1908, he joined the Washington Star and in 1917 switched to the old Washington Times, where he became associate editor and also wrote political articles for other newspapers.

A native of Washington, he was born in a house where the Supreme Court now stands. He went to New York in the late 1890's when his father moved there to work for the Columbia Phonograph Co. Godwin's first wife, Mary Eaton, was the daughter of an early president of Col Phonograph.

Surviving are his wife, a daughter, three sons and two brothers.

DOLLY NIGGEMEYER

Mrs. Dolly Niggemeyer, 62, former Broadway and Chicago producer-choreographer, died Sept. 21 in Hollywood after a lengthy illness. Widow of producer Charles C. Niggemeyer, she choreographed shows for the Shuberts and Earl Carroll and spent eight years producing shows for the State-Lake Theatre, Chicago.

Mrs. Niggemeyer also produced and choreographed units for Paramount-Publix and was choreographer for the dance sequences in the Marx Bros. film, "The Cocoanuts." For the last three years she produced Harvard U.'s "Hasty Pudding" shows. Until the death of Gertrude Lawrence she worked at the Theatre-in-the-Round in Danbury, Conn.

Surviving are three sisters, Mrs. Nora Boland, Mrs. Eileen Erskine and Mrs. Helena Owen, all of whom were former dancers under the family name of Nutter.

RICHARD H. GORDON

Richard H. Gordon, 63, president of the Screen Extras Guild, died Sept. 20 in Hollywood following an operation.

Born in Philadelphia, Gordon moved to Hollywood in 1918 and appeared in numerous films and television shows. He was one of the early members of the Screen Actors Guild and served several terms on its board of directors.

In 1945 Gordon was one of the founders of the Screen Extras Guild, serving as its first veepee. In 1948 he became its president and served continuously in that capacity until his death.

Survivors include his wife, mother, three sisters and a brother.

REGGIE GOFF

Reggie Goff, 40, bandleader, instrumentalist and vocalist, died in London Sept. 16. A victim of polio from boyhood, he established himself in musical circles, even though he was confined to a wheel chair. He led his own sextet, recorded for Decca and Polygon, and similarity of his voice to that of Vaughn Monroe was often remarked upon by American reviewers.

As a saxophone and clarinet player, Goff worked with the BBC Dance Orchestras and other outfits. He had recently been engaged in playing at American Air Force camps throughout Britain.

LUANA KNIGHTEN

Luana Knighten, 30, who was scheduled for a lead role in the off-Broadway revival of "Take a Giant Step," died Sept. 23 in New York. She understudied several parts in the original 1953 Broadway production. A charter member of the American Negro Theatre, she played last summer in a revival of "Mamba's Daughter," with Ethel Waters.

Her husband, daughter, father, mother, two sisters and brother survive.

ELMER C. BACON

Elmer C. Bacon, 77, music critic of the Cleveland News for 28 years, died Sept. 20 in Cleveland after long illness. One of the oldest working newspapermen in Cleveland, Bacon had been everything from police reporter to tv-radio editor, marine editor, copyreader, rewrite man, sportswriter, assistant Sunday editor and acting managing editor for the Cleveland News and defunct Cleveland Leader.

Surviving are his wife, four children and six grandchildren.

A. P. MOLLISON

Abraham Pincus, 47, playwright known professionally as A. P. Mollison, died Sept. 20 in New York.

He launched his career as a playwright three years ago. Prior to that he taught English in N. Y. City schools. He had also been admitted to the bar in N. Y. but never practiced law. His legit credits include "Lise and the Lord," "First Night," "Edge of the Roof" and "The Bed of Neurosis."

A brother survives.

JACK ZERO

Jack Zero, about 55, died in New York Sept. 18 after a long illness. Zero frequently was an aide to Milton Berle and other comics during theatre and cafe tours.

Of late, Zero had been writing material along with his acting jobs and had contributed to the acts of many comics. He was known as a fast ad libber and a lot of his lines have become standard in the catalogs of many performers.

JACK DE LEON

Jack De Leon, 55, theatrical impresario and playwright, died Sept. 21 in Richmond (Surrey), Eng., after a heart attack. In 1942 he founded the Q Theatre Club in London's suburbs, which became the testing ground for many West End successes. He presented over 1,000 plays in this theatre, of which about 250 were transferred for West End presentation.

His wife and daughter survive.

LEON MARJOLLET

Leon Marjollet, 64, a French 'cellist with the Boston Symphony Orch for 36 years, died in Paris while touring Europe with the orch, it was reported Sept. 22. He studied at the Paris Conservatory and toured France and Mexico for two years before joining the Boston Orch in 1920.

His wife, who accompanied him on the European tour, and two children survive.

HENRY C. WOEMPNER

Henry C. Woempner, retired flutist, died Sept. 19 in Colfax, Cal. A native of Milwaukee, he played with the Minneapolis and Chicago Symphonies before Pierre Monteux engaged him as the San Francisco Symphony's first flutist in 1935. He remained with the Frisco group until 1944.

Surviving are his wife and two brothers.

H. COLLINSON OWEN

Harry Collinson Owen, 74, journalist and author, died Sept. 15 in London after a long illness. Between 1911 and 1915 he worked as European correspondent of the Evening Standard, also covering dramatic events. His first book, "Salonika and After," was published in 1919.

Survived by two sons.

CECIL H. SURRY

Cecil H. Surry, 49, animation supervisor, died Sept. 19 in Hollywood after a heart attack. He had been with UPA Pictures for nearly seven years. Starting out with Walt Disney, he also worked in cartoon departments of Harmon-Ising, Walter Lantz, Warners and Metro.

Wife, son and three daughters survive.

SANDRA JANE HAYDEN

Sandra Jane Hayden, 16, died Sept. 22 in Van Nuys, Calif., as the result of an auto accident. She was the daughter of actress Jan Clayton, the mother in the "Lassie" tv series, and Russell Hayden, tv producer and former actor.

She had recently been signed to a film contract at Universal.

JAMES A. MEADE

James A. Meade, 75, former member of the New Orleans Symphony Orchestra and various theatre orchestras, died in New Orleans Sept. 29 following a heart attack. A violinist, he was a charter member of the American Federation of Musicians.

Wife, a son and daughter survive.

WALTER S. BROWER

Walter S. Brower, 77, former headliner on the Keith circuit who was billed as "The Gentleman from the South," died Sept. 21 in Louisville. He studied medicine, but later became a vaude monologist.

Surviving are his wife, daughter and two sisters.

AUGUSTIN KOCK

Augustin Kock, 70, singer, died recently in Stockholm. He made his first appearance in the Stockholm Royal Opera 1911, and later became widely known on the concert platform.

He gained fame as interpreter of works by Swedish composers.

ADORA ANDREWS

Adora Andrews, 84, retired actress, died Sept. 18 in N.Y. Her last Broadway appearance was in the 1938 production of "Tovarich."

Legit credits also include "Period," "The Clinging Vine," "Money From Home" and Lollipop," among others.

CHARLES R. THOMSON

Charles R. Thomson, formerly manager of the old Cross Keys Theatre and other theatres in Philadelphia, died Sept. 17 in that city. Prior to becoming a theatre manager he was a vaudeville performer for many years. Wife survives.

JOHN MANSFIELD

John Mansfield, 37, screen actor, died Sept. 18 in Hollywood following a heart attack. His last role was in "The Boss," an independent production for United Artists release.

Survivors are his wife and two children.

Jackson Rose, 69, veteran cameraman, died Sept. 23 in Hollywood. He started his career in 1910 with Essanay in Chicago and later lensed early pix with such stars as Francis X. Bushman, Gloria Swanson, Rod La Rocque and Colleen Moore.

Harold E. Cherrington, 68, publicist and former drama critic for the Columbus Dispatch, died Sept. 18 in Columbus. He handled publicity work since leaving The Dispatch in 1934. Surviving are his wife and a sister.

John Henry Squire, 77, pre-war exponent of light music since pioneer days of British broadcasting, died Sept. 18 in London. His combo, which started off in a Portsmouth restaurant, was famed as the J. H. Squire Celeste Octet.

Mother, 59, of Don Coyle, director of sales development and research at ABC-TV, died Sept. 21 in New Haven.

Mrs. William J. O'Brien, 92, mother of actor Pat O'Brien, died Sept. 19 in Santa Monica, Calif., after a long illness. Other survivors are a sister and four grandchildren.

Carl S. Glover, 74, bandleader and violinist, died Sept. 19 in Akron, O., a week after he was injured in an auto accident. His wife, who is an organist; a sister and brother survive.

Francis (Buddy) Murphy, 50, longtime Pittsburgh musician featured in dance and radio bands there for years, died Sept. 17 in Miami Beach.

William H. Haupt Sr., former bass violin player with Albany theatre orchestras, died Sept. 15 in Albany. Survivors include his wife, three daughters and four sons.

Harry C. Huddleston, 66, former exhibitor, died Sept. 18 in Des Moines after a brief illness. Surviving are his wife and daughter.

Floyd S. Burke, 64, Negro musician, died Sept. 11 of a heart attack in Youngstown, O. His wife and two daughters survive.

Widow, 91, of Ferrucio Busoni, composer and pianist, died recently in Stockholm.

Mother, 91, of Arthur Tracy, w.k. "Street Singer" of radio, died Sept. 16 in Atlantic City.

John W. Ganzhorn, 75, retired screen actor, died Sept. 19 in Hollywood. His wife survives.

Mother, 92, of film actor Pat O'Brien, died Sept. 19 in Santa Monica, Calif.

BIRTHS

Mr. and Mrs. Norman M. Lobsenz, son, New York, Sept. 15. Mother, Margery Darrell Lobsenz, is Look mag book editor; father is a mag writer.

Mr. and Mrs. Claude Sheldon, son, Pittsburgh, Sept. 17. Father's half of nitery comedy team of Sheldon & Wells; mother is Cheri Lee, cafe dancer.

Mr. and Mrs. Stan Eddie, daughter, Pittsburgh, Sept. 18. Father is KDKA radio production supervisor.

Mr. and Mrs. Herschel Burke Gilbert, daughter, Burbank, Cal., Sept. 14. Father is a composer-conductor.

Mr. and Mrs. Wilbur Fromm, son, New York, Sept. 18. Father is manager of advertising and promotion for NBC Spot Sales.

Mr. and Mrs. Brad Johnson, daughter, Glendale, Calif., Sept. 18. Mother is actress Amanda Webb; father is a screen actor.

Mr. and Mrs. Fred Shevin, daughter, Los Angeles, Sept. 19. Parents are screen writers.

Mr. and Mrs. David Loring, son, Los Angeles, Sept. 16. Mother is a dancer; father is assistant ABC-TV net coordinator.

Mr. and Mrs. Thomas Sarnoff, son, Hollywood, Sept. 19. Father is director of production and business affairs for NBC in Hollywood. Child is the grandson of Gen. David Sarnoff.

Mr. and Mrs. John Boulting, daughter, London, Sept. 15. Father is a producer-director.

Mr. and Mrs. Charles Walker, daughter, San Antonio, recently. Father, an announcer on KMAC in that city, is also a Decca western music recording artist.

Mr. and Mrs. Dave Godwin, daughter, Houston, recently. Father is staff announcer on KTRH in that city.

Mr. and Mrs. Deane Hardy, daughter, Houston, recently. Father is an account executive with KTHT in that city.

Mr. and Mrs. Chuck Pittman, son, in Houston, recently. Father is an audio engineer with KTRK-TV in that city.

Mr. and Mrs. David Henderson, son, Philadelphia, July 7. Father is a tv producer; mother is a WPFH personality.

Mr. and Mrs. Nelson Sears, son, Lancaster, Aug. 12. Father is a WGAL newscaster.

Mr. and Mrs. Arturo Martinez, son, Mexico City, Sept. 16. Father is an actor.

Mr. and Mrs. Mark Koven, daughter, New York, Sept. 22. Father is an ABC-TV film editor.

Mr. and Mrs. Sydney Byrnes, daughter, Norwalk, Conn., Sept. 22. Father is president and general manager of WADS, Ansonia, Conn.

Mr. and Mrs. Hillard Elkins, son, New York, Sept. 20. Mother is actress Ellen Parker; father is a personal manager and strawhat package producer.

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

NAT KARSON

September 27, 1954

Joseph Scheinman

Beloved husband of Claire and devoted father of Harriet and grandfather of Sharon.

Services Wed., Sept. 26th, 12:45 P.M. Riverside, Amsterdam Ave. and 76th St.

In Loving Memory of

LUANA KNIGHTEN

September 23, 1956

JACK FARREN
NOAH JACOBS
IRA CIRKER

Olympic Newsreels

Continued from page 2

toto. "They want to tell the story like a soap-opera," he complained. "Also, we felt that, with nine minutes, they'd get into the area of entertainment and should pay for it."

The newsreels said Talbot told them the committee nixed their offer to pay for whatever Olympics footage was to be used outside of news and sports shows. Furthermore, they said, Talbot informed them that the Australians themselves would film the Games and would provide, at cost, up to three minutes of film daily. "This meant the newsreel organizations were excluded from the Games unless they were willing to accept the previous restrictions which Talbot had laid down.

"It would also have meant that they were excluded from the right of choosing the items that would fill the three minutes daily if they purchased the film from Talbot and the Committee. This meant, in effect, handing over entirely their editorial rights and face them with the possibility of having material which was unsuitable for different audiences and over the cost of which they had no control."

Again, Talbot's version differs. He said that, in the light of the three-minute restriction, the tv reels had told him it wouldn't pay for them to shoot thegames themselves. "We'd much prefer if they (the American reels) did their own shooting," said Talbot. "We aren't really set up to do it."

Covent Garden

Continued from page 1

tion will do much to damage Anglo-Russian relations which had been slightly on the up and up by a series of cultural exchanges. They first took an adverse turn when a big sports event was cancelled following an incident concerning their champion discus thrower who jumped bail when charged with shoplifting.

The coin which Covent Garden has lost was to have been used to finance the forthcoming Sadler's Wells ballet exchange to Moscow. That tour, according to Covent Garden administrator, David Webster, is still on provided they can get the necessary money, either from the Government or private patrons.

MARRIAGES

Roberta Unger to George F. Gaal, New York, Sept. 22. She's subscription manager of Phoenix Theatre; he's ex-VARIETY, now on United Press foreign desk.

Jean Lithgow Johnston to Colin Wyllie, Motherwell, Scotland, Sept. 7. Bride's a BBC violinist.

Janet Payne to Albert Fuller, Glasgow, Sept. 15. Bride and groom are partnered in comedy act of Al Fuller & Janette.

Dr. Jean Anne Blatt to Dr. Francis McGuire, Pittsburgh, Sept. 8. Bride, a physician, is daughter of the late William Blatt, of Blatt Bros. theatres.

Janet Orcutt to John A. Blatt jr., Corry, Pa., Sept. 1. He's son of Jake Blatt, of Blatt Bros. theatres, and manages circuit's two ozoners in Williamsport, Pa.

Betty Rowland to Owen F. Dalton, New York, Sept. 24. Bride is a burley and nitery dancer.

Millicent Rogers to Allen Graves, Long Beach, Cal., Sept. 15. Bride is a recording artist.

Lorraine Johnson to Don Stahler, Los Angeles, Sept. 15. He's a film publicist.

Leigh Snowden to Dick Contino, Hollywood, Sept. 18. Bride is a film actress; he's an accordionist.

Mrs. Eddie Frances Pitchford to George Roy Clough, Galveston, Tex., Sept. 15. He's Mayor of Galeston and prez of KLUF in that city.

Alice Fraser to Frank Hickey, London, Sept. 16. Bride's an actress; he's an actor.

Clodagh Early to George R. Green, Worthing, Eng., recently. Bride's a dancer; he's an exhibitor.

Diana Herbert to Larry Markes, New York, Sept. 24. Bride is an actress and daughter of playwright F. Hugh Herbert; he's a tv writer.

Sharon Kay Ritchie to Don Cherry, Denver, Sept. 22. Bride was Miss America of 1956; he's a singer and a leading amateur golfer.

Mrs. Nora Mayer to Marc Brown, New York, Sept. 23. Bride is the daughter of Arthur L. Mayer, former foreign film producer, theatre owner and publicist; he's with the music department of Cinerama.

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